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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office



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Vol. XXXVII
No. 14

Published Weekly—$2.00 a Year

New York

April 7, 1928
PRICE 20 CENTS



Great Lakes Selects a WURLITZER Organ after thorough investigation

The Rudolph Wurlitzer Co.,
674 Main Street,
Buffalo, N. Y.

Gentlemen:

We feel that a note of appreciation is due you for the wonderful organ that you installed in our theatre. The matter of selecting the proper instrument for this theatre was one of great concern to us and no time or money was spared in making our decision. That our judgment was correct in the selecting of the Wurlitzer organ is evident by the results that have been achieved.

We honestly believe something would be lacking in our theatre without this wonderful instrument.

Yours very truly,

W. M. Liddison

Managing Director.

HMA M

BUFFALO
SAN FRANCISCO
CINCINNATI
DETROIT
KANSAS CITY
LOS ANGELES

WURLITZER
REG. U.S. PAT. OFF.

NEW YORK
CLEVELAND
PHILADELPHIA
ST. LOUIS
CHICAGO
PITTSBURGH

FACTORIES, N. TONAWANDA, N. Y.



Wire From World's Premiere

MIAMI, FLA.

HAROLD LLOYD
PARAMOUNT BLDG., NEW YORK

IN WORLDS PREMIERE YOUR NEW PICTURE SPEEDY LAST NIGHT AT COMMUNITY THEATRE MIAMI BEACH CROWDED HOUSES ATTESTED THIS AS YOUR FUNNIEST PICTURE EVER STOP GALES OF LAUGHTER GREETED YOUR EVERY EFFORT AND MORE COMPLIMENTS ON THIS PICTURE THAN ANY WE HAVE EVER PLAYED HUNDREDS WAITED IN LINE FOR HOURS AT A TIME DESPITE OUR OPENING THEATRE TWO HOURS EARLIER THAN EVER BEFORE ON A MIDWEEK DAY STOP CONSIDERING LATENESS OF SEASON HERE I BELIEVE THIS ATTESTS YOUR POPULARITY FORCEFULLY LETS HAVE MORE LIKE SPEEDY.

IRWIN R. WAITE

National Release
April 8th

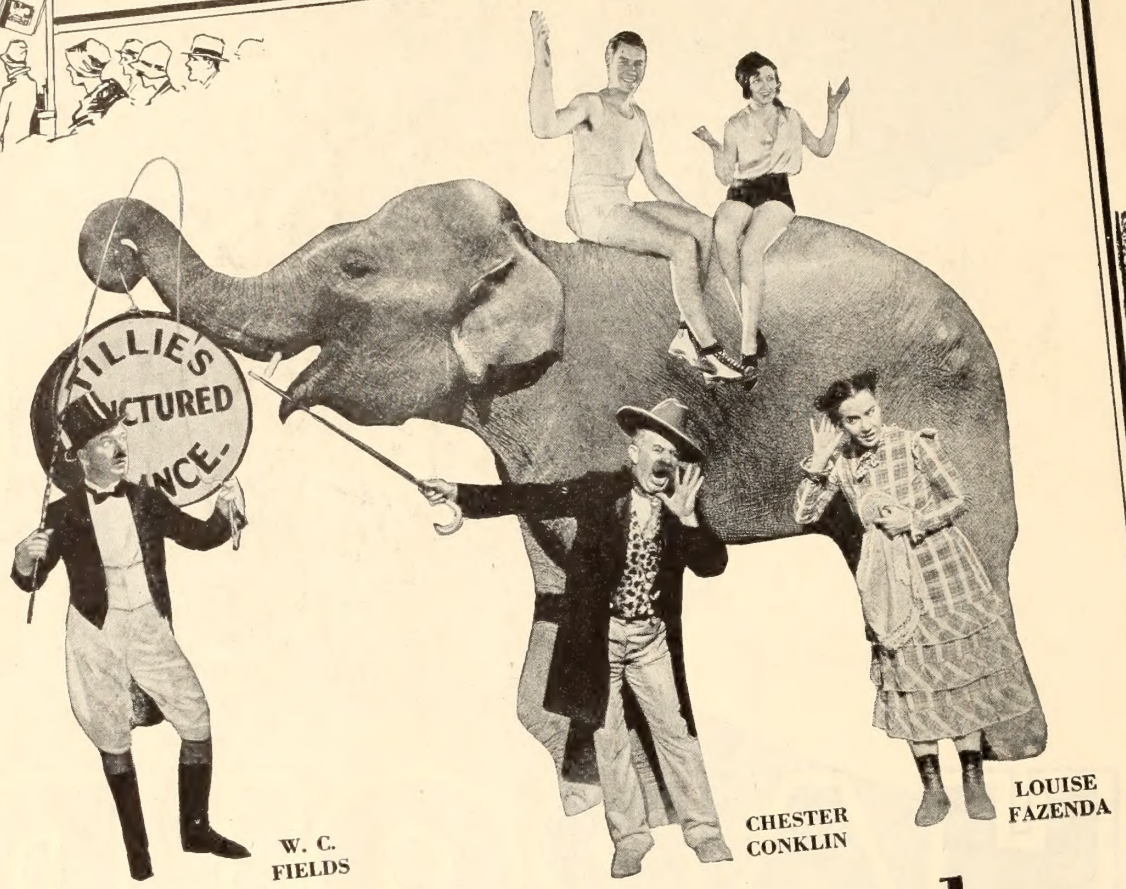
In over 250 leading first run theatres in the U. S. and Canada

Produced by HAROLD LLOYD CORP. A PARAMOUNT RELEASE

nationally advertised!

—they read





W. C. FIELDS

CHESTER CONKLIN

LOUISE FAZENDA

this way to the big show!....

Funny, funnier, funniest! 1928 version of "Tillie's Punctured Romance"—the comedy classic of all time—everything new but the title. Laughs, giggles, smiles, roars—a 3-ring circus of joy! Presented by Al Christie, leading comedy producer, directed by Edward Sutherland, ace comedy director, with three of the funniest people in Hollywood—W.C. Fields, Chester Conklin, Louise Fazenda. "Tillie's Punctured Romance" is playing now or will be soon at all the leading theatres. You *must* see it—get the date from your Theatre Manager and put it in the book! *"If it's a Paramount Picture it's the best show in town!"*

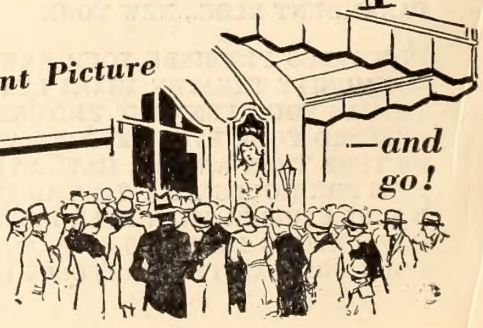
"TILLIE'S PUNCTURED ROMANCE"

Presented by Al Christie—*A Paramount Picture*

$1,000 in Prizes!

Play the picture, then send your complete campaign before June 1st to "TILLIE", Christie Studio, 6101 Sunset Boulevard, Hollywood, Cal. 14 big cash prizes to compete for!

Saturday Evening Post, College Humor, Motion Picture Magazine, Film Fun, etc.



—and go!

Another BOWERS COMEDY *that's*

"even better than 'THERE IT IS'.. *and that is saying a pageful"*

"WHOOZIT"

An exhibitor is lagging behind if he overlooks a number like this Charley Bowers example of how comedy can be made more effective with just the right amount of novelty and mystification. It's the best Bowers comedy we've seen, even better than "There It Is," and that is saying a pageful when you consider how good that Bowers comedy was.

Have you ever seen an oyster walk? Have you ever beheld a cockroach throw china? We had never seen these things done before until we viewed "Whoozit" and now we believe that anything is possible—in a Charley Bowers comedy. More amazing than Aladdin's lamp or the magic genii are these mysterious creations which Bowers introduces occasionally along the route of his comedy. Bowers has also utilized the idea of a menace always pursuing, always threatening. This menace is somewhat similar to the "Fuzz Faced Phantom" in "There It Is." Bowers imagines he is being sought after by this menace. He imagines all sorts of things—the oysters walking, the roaches hurling saucers. These wild phantasmagoria are the result of gas which Bowers has deeply inhaled. While in his drugged state his mind rivals that of an opium eater's for the procession of events coursing through it of which he is the fantastic central figure.

Decidedly different; a first-rate, cracker jack novelty.

—MOTION PICTURE NEWS



Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President



MACK SENNETT
A name you see on the marquee more often than that of any other comedy producer

The world's most famous screen family does its stuff on the farm in this hilarious two-reeler

MACK SENNETT
presents
"SMITH'S FARM DAYS"

This inimitable screen family has registered as outstanding box-office favorites in Mack Sennett's delightful series of human interest comedies "THE SMITHS", now being released on the Pathe Program.

featuring
MARY ANN JACKSON
RAYMOND McKEE
and **RUTH HIATT**



Pathé has the best comedies

Double your playing time!

It's a Laemmle Special

Here's Your Answer!

"'WE AMERICANS' is a really big picture. Should get everyone. You don't forget it. It's a lulu."
—[illegible] N. Y. Mirror

"'WE AMERICANS' is enthralling. Here's one picture you will love."
—George Gerhard, N. Y. Eve. World

"'WE AMERICANS' is a treat for young and old. Put it on your list of pictures to see."
—Regina Cannon, N. Y. American

"'WE AMERICANS' should flock them in droves to see this newest two-a-day picture."
—Morning Telegraph

"'WE AMERICANS' is rare indeed."
—F. Mordaunt Hall, N. Y. Times

"'WE AMERICANS' has proper mixture to please everybody."
—Harriette Underhill, N. Y. Herald-Tribune

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn. An EDWARD SLOMAN PRODUCTION.

NOW going BIG at $2.00 Top in the finest, largest and most beautifully appointed two-a-day motion picture house in America—the COLONY, Broadway, New York.

WE AMERICANS

Again! Universal has the Pictures!

The response with which our franchise proposition has met so far on the **James Cruze Pictures** is most gratifying.

Next week we will announce the names of some of the leading independent exchanges who have signed to handle our product in their respective territories.



JAMES CRUZE PICTURES, INC.

Distributed By

ALLIED DISTRIBUTORS CORP.

729 7th Ave. New York, N. Y.

WE'LL NEVER BE A SHRINKING VIOLET AGAIN!



we merely ***urged*** *exhibitors- to book M-G-M's* **GREAT EVENTS** *in Technicolor—we should have* ***insisted*** *on it!*

"'THE FLAG' is the finest thing we ever saw in a short Technicolor feature—and this is a feature! If it doesn't increase the gate receipts, thats's our fault."

—Dwight Hill

—PACIFIC NATIONAL THEATRES, SAN DIEGO, CAL.



THE FLAG

"'LADY OF VICTORIES' is far out of the beaten path. It is worthy of featuring on the finest programs in the best theatres. A valuable asset on any program."

—Anna Aiken Paterson

WEEKLY FILM REVIEW, GA.



LADY OF VICTORIES

"When I contracted for the Great Events, I never realized how interesting and entertaining they were. They are worthy of any program."

—Clarke A. Sanford

—GALLI CURCI THEATRE MARGARETVILLE, N. Y.



BUFFALO BILL'S LAST FIGHT

IT is positively
THRILLING the way
EXHIBITORS have
TAKEN hold of M-G-M's
DISTINGUISHED series of
TECHNICOLOR dramas—
THEY are playing today
IN thousands of theatres
BIG and little—
EACH one is based on
A Great Event of
ROMANTIC history—
PRODUCED like features—
IN beautiful colors.
THEY will positively
BRING added receipts
TO any theatre!

M-G-M GREAT EVENTS

Two Reels Each in Technicolor

THE FLAG — BUFFALO BILL'S LAST FIGHT
LADY OF VICTORIES—THE CZARINA'S SECRET—THE VIRGIN QUEEN *and One More Coming*

Naturally, The Best Things Always Come From

METRO-GOLDWYN-MAYER

THE BIG LITTLE FEATURE

Pathé Review

THE MAGAZINE OF THE SCREEN

No. 14 RELEASED APRIL 1st

52 ISSUES · ONE A WEEK

EDITED BY - S. BARRET McCORMICK

3 OUTSTANDING SCREEN UNITS

THE SEA HARVESTERS–

When winter ends and the shores of Labrador are safe for boats to sail again, "The Sea Harvesters" start on their annual harvest of cod.

THE PLAYGROUND OF KINGS–

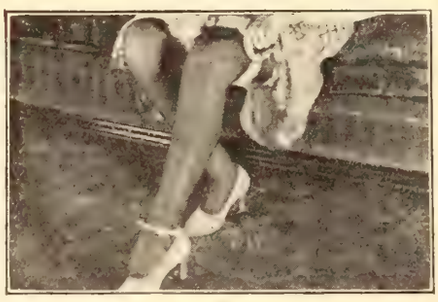
(Pathe color)—An intimate camera study of the finest and most exclusive of the English watering places—Brighton.

PITY THE POOR MOVIE STAR–

Unable to live on their salaries some Hollywood movie stars find it necessary to work for a living and have gone into business for themselves.



Huntly Gordon is the head of a silk stocking manufacturing plant.





Albert Vaughn has invented a new kind of home. Turkish bath.

(to the left) Silk stockings for contented calves.

THE CLASSIC WILD ANIMAL FILM

"On African Game Trails with Prince William of Sweden" is one of the great adventure pictures of all time.

Reviews No. 9, 10, 11 and 12 cover it.

If you haven't played these sensational units, you are passing up a box-office certainty.

Pathe Review has a staff of cameramen and correspondents in all parts of the world searching for interesting things. The Review sees no effort too great to make it the most popular reel on the market.

Cameramen are sent into the jungle, to the icy wastes of the North, anywhere, anyplace to bring back the true and vivid stories of strange places and people.

Study a Pathe Review; note the wide variety of subjects presented and the handling. You will agree that the Review, edited by a showman, is a showman's picture.

NEXT WEEK - - THE QUEEN OF BROADWAY'S NIGHT LIFE



The Finest Picture she has ever made for the Silver Sheet . . .

YOUR BOX OFFICE WILL PROVE IT

Corinne Griffith



WILL BE HAILED EVERYWHERE as

"The Finest Creation

of motion picture entertainment in which this star has ever appeared."

with LOWELL SHERMAN
LOUISE DRESSER
and CHARLES RAY

Based on the play by Rudolph Bernnauer and Rudolph Oesterreicher.

Supervised by John W. Considine, Jr.

A LEWIS MILESTONE Production

in The Garden of Eden



Big Scenes!...Big Cast!...Big Moments!

Marvelous Story Interest! *Startling Climaxes!*

It is electrifying entertainment of the most unusual kind. Human! Joyous! Engrossing! The brilliance and breath-taking beauty of the star photographed as never before.

This intensely fascinating story of Montmartre night life and Monte Carlo high life is going to be a Big Winner everywhere.

UNITED ARTISTS PICTURE

ADAM AND EVE IN MODERN DRESS



"It Will Make Money"

say the critics and why not—

THE beauty of Miss Griffith has always attracted crowds to any theatre—this picture will increase that box-office value.

Lowell Sherman—Louise Dresser—Charles Ray, popular screen players everywhere have never been seen to greater advantage.

The dazzling splendor of the production itself—

The fascinating and gripping appeal of the story for all types of movie patrons—

The exceptional brilliance of the direction

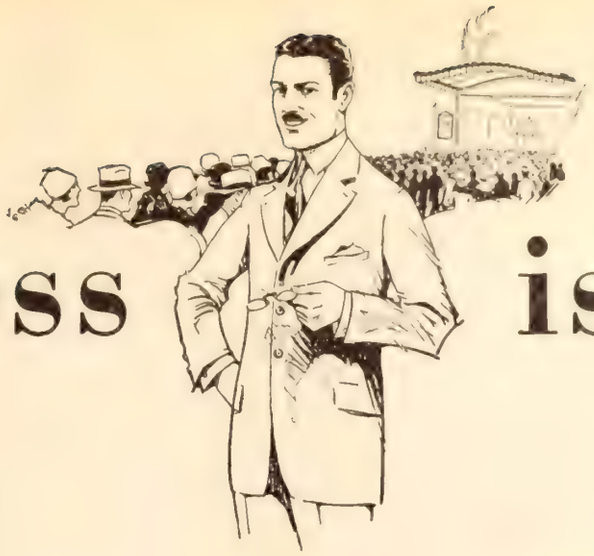
The urge-to-buy power of the title

The unmistakable stamp of a picture well made so noticeable in all United Artists Pictures—

These are the factors that will make

CORINNE GRIFFITH in "The Garden of Eden"

A Tremendous UNITED ARTISTS PICTURE *For Any Theatre*



business is great!



"LEGION OF THE CONDEMNED"

Business is great! First week long run Rialto, N.Y.—second highest gross of year, topped only by Emil Jannings in "Last Command." Held over in Minneapolis. First picture to ever play full week, Belleville, Ont. S. R. O. Ambassador, St. Louis; St. Paul—*everywhere!* -:- -:-



CLARA BOW in "RED HAIR"

Business is great! S. R. O., Paramount, N.Y. Biggest gross in months, Capitol, St. Paul. Sensational business Minneapolis, Des Moines—*everywhere.* -:- -:- -:- -:- -:-



EMIL JANNINGS in "THE LAST COMMAND"

Business is great! First week at long run Rialto, N Y., breaks house record. Eight weeks tremendous business. Bigger than "Way of All Flesh," itself a topnotcher. -:- -:- -:- -:- -:- -:-

business is great — *if you're playing* PARAMOUNT!

THE WHOLE SHOW FROM MOTION PICTURE HEADQUARTERS

WINGS

Scores of them—Squadrons of them—The heavens black with them . . . Swooping, looping, darting, diving—plunging to destruction! Modern gladiators in the amphitheatre of the air. Every known aviation stunt thrill crowded into a 5-ring flying circus, outclassing all other air spectacles . . . Yet it's only ONE of the features that will make "LILAC TIME" the most sensational production COLLEEN MOORE has ever given you!

FIRST NATIONAL'S GREATEST SPECIAL



JOHN McCORMICK presents
COLLEEN MOORE
in
LILAC TIME
A
GEORGE FITZMAURICE
PRODUCTION

With Gary Cooper. From the play by Jane Cowl and Jane Murfin. Adaptation by Willis Goldbeck. Scenario by Carey Wilson. A George Fitzmaurice-Colleen Moore Special.

First National Pictures

Wag
F6

Motion Picture News

Volume XXXVII NEW YORK CITY, APRIL 7, 1928 No. 14

Wanted: Good Pictures

An Exhibitor Analysis of What's Wrong With Production

By William A. Johnston

IT won't be long before Hollywood will again be in full swing on the product for next season. Soon, also, the sales drives will open up on the exhibitor.

Will the pictures for next season be better than they were this year? We shall see. Meanwhile, an exhibitor analysis of what's wrong with production is interesting—at this time, particularly.

The latest communication we have received, along this line, is from M. H. Bryer, of the Akron Theatre Co., Akron, Ohio, who writes:

"Your editorial in the March 17th issue, 'Time to Wake Up,' had a lot of good common sense in it, but I disagree with you when you say that pictures this year are as good as ever. They are decidedly not. Outside of a few outstanding box-office bets, the balance are terrible. I believe the greatest fault with them is the thin, trashy stories. The public loses interest in them before they are half through and go home dissatisfied. I have asked dozens of people why they don't go to the movies anymore and most of them say they would rather sit at home and listen to the good radio programs or play bridge than go to the movies.

"You can't fool the public. They know their movies and can't be enticed to see an average picture regardless of how much noise you make about them.

"Another trouble with pictures this season is: the market is flooded with comedies and the public wants to see serious dramas. Every comedy we showed has been a decided flop. The people want melodrama or sob stuff. They don't seem to be in a laughing mood this year. I believe Jesse Lasky sensed this situation, too, because he made a statement recently that he is going to produce just this kind of pictures for next season.

"I don't believe the unemployment in this country is so much to blame for the bad show business. Working conditions in Akron are pretty good and still our records show us we are doing as poor a business as we did in the slump of 1921 and 1922.

"The vaudeville houses in this town are doing good, but after checking up I find that people go there because if they show a bad picture, they can walk out on it and feel that, at least, they got their money's worth by seeing six acts of vaudeville.

"I believe there are only two things that can bring the public back to the theatres again. First, a number of real pictures with plots that keep them glued to their seats or make them cry. And, second, a novelty like talking pictures.

"Without the Vitaphone, 'The Jazz Singer' would have been only another movie, but Jolson's singing got under their skins and they felt as if it was the greatest performance they had ever witnessd. I know it got me when I saw it. I just wanted to applaud and shout my approval, I was so enthused. This can be repeated with the various new devices on the market now. However, there is one thing the producers must remember and that is, the little fellows cannot break their necks installing expensive equipment for these productions. They'll have to find outfits that are within the reach of all of us.

"All this talk about the producers clipping production costs is wonderful if they go ahead and do it. There are too many 'Yes

(Continued on Page 1087)

Paramount Famous Lasky Shows Net Profit of $8,057,997 for Year

IN its consolidated statement, which includes subsidiary company earnings, Paramount Famous Lasky Corporation shows net profits for the year 1927 of $8,057,997. In this amount are included net profits of $2,407,570 for the three months ended December 31st.

The yearly figures include $786,000, Paramount's undistributed share of earnings of Balaban & Katz Corporation, a 65 per cent owned subsidiary. Earnings for 1927 were 44 per cent greater than those for 1926.

After allowing for payment of dividends on the preferred stock, which was outstanding during 1927, but which was retired on February 1, 1928, the profits amount to $3.84 for the three months and $12.85 for the twelve months on the average number of shares of common stock outstanding. This compares with $10.82 and $3.14 a share earned for the 1926 year and fourth quarter, respectively, on a smaller outstanding capitalization.

Warners Lose Appeal On Abritration

Minneapolis Court Holds Company Can Be Refused Arbitration Unless Complying With Board Rulings

WARNER BROS. have lost their appeal in the arbitration case against Hans Pederson, a Jamestown, N. D., exhibitor, according to word from Minneapolis. The district court has denied the plea of the company asking that the court enjoin the arbitration board from refusing to arbitrate company cases.

Warners refused to abide by an arbitration decision handed down by the board, claiming that the decision was unfair and illegal and promptly appealed for a decision from the district court. As a result of the action of the company in its refusal to comply, exhibitors in the organization declared a walkout from arbitration and threatened a disruption of the whole system.

A general controversy ensued and W. A. Steffes, Northwest unit president, announced that the members of the organization would no longer arbitrate. In an effort to straighten out the difficulty the Film Board of Trade appealed to the Mayor and members of the Civic and Commerce Association to appoint exhibitor arbitrators. These civic officials and public spirited leaders refused to involve themselves into the proceedings unless they were requested to do so by both sides of the controversy. Unaffiliated exhibitors approached on the matter of arbitration are said to have refused emphatically.

The decision of the district court is regarded by W. A. Steffes as one of the most important developments since arbitration was instituted and one that will materially strengthen the powers of arbitration boards as distributors, according to the court verdict, will have no ground for appeal and unless they abide by board rulings will be refused the privilege of arbitration hearings before boards.

In discussing the case Mr. Steffes said:

"This decision emphasizes the fact that distributors must abide by and comply with arbitration decisions under penalty of disbarment from arbitration. Distributors have the means of forcing exhibitor compliance with decisions, and this decision shows that exhibitors also have enforcement power. The decision greatly strengthens arbitration."

New Jersey Senators Kill Padlock Bill

THE proposed New Jersey theatre padlock ordinance met defeat in the Senate this week after the bill had passed the Assembly. The state exhibitor association, headed by Joseph M. Seider, brought home to the members of the Senate the unfair provisions of the bill, which Miss Haynes, sponsor of the censor bill of the last session, introduced.

The bill specified that the producer, exhibitor or advertiser of a salacious film would have been guilty of a misdemeanor.

R. T. Cranfield Passes After Sudden Illness

After a brief illness Richard T. Cranfield, president of Cranfield-Clarke, passed away on Wednesday, March 28th, 1928, at his home in long Island. He leaves behind him his wife, a son and a daughter. He was 53 years old.

The burial took place at 2:30 o'clock on March 30th in Maple Grove Cemetery in Kew Gardens. The deceased was buried with Masonic rites and in his Knight Templar uniform.

Canadians Re-elect J. A. Cooper to Head Unit

Although he was not present through incapacitation from injuries received in a train accident a month ago, Col. John A. Cooper of Toronto was re-elected president and secretary-treasurer of the Motion Picture Distributors and Exhibitors of Canada at a meeting of the 1928 directors of the association immediately following the annual congress of the organization at Toronto on March 27. P. C. Taylor, general manager of F. B. O. Pictures Corporation of Canada, Limited, presided as chairman of the meeting.

Elected directors, following the receipt of annual reports, were: Representing film distributors: Arthur Cohen, Regal Films; Clair Hague, Canadian Universal; O. R. Hanson, Canadian Educational; R. S. Bell, First National; B. F. Lyon, Warner Bros.; M. A. Milligan, Famous-Lasky.

Representing exhibtors: Clarence Robson, Famous Players Canadian, and John Arthur, Uptown Theatre, Toronto. Representing members: J. P. O'Loghlin, Fox, and P. C. Taylor, F. B. O. as well as Mr. Cooper, who was elected by the other directors.

Charge "Country Store" Operations Are Violations

Information has been filed against the operators of the Queen Theatre and the Rivoli Theatre of Denver charging that their "country store" operations are a violation of a state law prohibiting lottery. A month ago A. Dickson and F. H. Ricketson were freed by directed verdict in the West Side court, when they were tried for the same offense. It apparently is the opinion of the District Attorney that the directed verdict was the result of incomplete evidence..

The method of conducting the "country stores" by both theatres, was to give away tickets to the general public regardless whether a ticket to the show was purchased. The theatre owners contend that no numbers are sold; that the numbers are given.

Father of "U" Executive Dies Suddenly

Maurice Singerman, the father of Sydney Singerman, head of the program department of Universal Pictures, died suddenly the evening of Sunday last from a severe heart attack. He has been suffering intermittently for over a year.

A Tribute to J. S. Dickerson

The tribute of *The Film Daily* printed in its issue of April 5, follows:

"A strong counsellor and a worthy associate has been lost by the MOTION PICTURE NEWS. In the death of J. S. Dickerson, innumerable exhibitors throughout the nation have lost a champion. Drawing upon his extensive background as an old-time showman, Dickerson recognized the many problems of the exhibitor and, drawing up that knowledge, did much with William A. Johnston to shape the same, constructive editorial policy which has always been characteristic of the NEWS.

"We voice our regrets at an untimely passing."

J. S. Dickerson Dies of Pneumonia

Motion Picture News Executive Passes Away After Week's Illness; An Outstanding Figure in Trade Paper Field

J. S. DICKERSON, Associate Editor of MOTION PICTURE NEWS, and for many years an outstanding executive in the trade publication field, died Tuesday night, April 3, after a week's illness with pneumonia, at his home in Linden, N. J. He was 46 years old, and since 1920 had been one of the stalwarts of the NEWS organization.

For the second time within a few months, the NEWS is bowed in sorrow over the loss of a member of its family. Fred J. Beecroft, who was our advertising manager for many years, passed away in December.

"Dick" was ill two years ago with pneumonia, but he returned to duty apparently fully recovered and devoted himself with his usual tireless energy to the interests of the NEWS. His passing came as a great shock to his associates and the industry.

Born in Watkins, N. Y., "Dick" at an early age became a newspaper man, and subsequently, after business experience in mercantile lines, entered the industry as an exhibitor. For some ten years, he successfully conducted several theatres in upper New York State, and gained there the background which enabled him to rise to the top of his profession in the trade paper field.

He joined the NEWS eight years ago as the Editor of the Exhibitors Service Bureau and then succeeded Robert E. Welsh as Managing Editor. Three years ago, "Dick" began a work which had never before been undertaken in this publication field—the analysis of exhibition from the statistical and economic viewpoints Here he became a specialist, and the information and knowledge which he assembled with unceasing patience and energy is one of the most valuable assets of the NEWS today. He was consulted inside and outside the industry as the expert in this field. Within recent months, his work was recognized as authoritative by the School of Business Administration at Harvard University in its industrial study of the motion picture.

Services were held at the Ogden Funeral Parlors in Elizabeth, N. J., on Thursday afternoon, after which the body was taken to Union Springs, N. Y., for interment in the family plot. Surviving are his wife and three children, and his sister and aged mother. The services at Elizabeth were attended by a very large group of associates and friends and the profusion of floral tributes marked the esteem in which "Dick" was held.

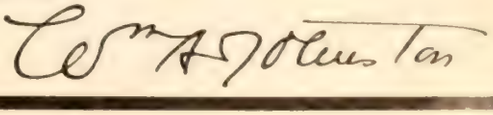
Scores of messages of condolence and sorrow have been received by the NEWS over the passing of this well-beloved, earnest and loyal man, whose qualities of mind and heart endeared him to all. He was one of the most important of the builders of this publication and stood second in command to "The Chief"—William A. Johnston.



J. S. DICKERSON was so close and true a friend of mine that I can only, just now, feel the shock of a personal loss, so great that it seems irreparable. But this industry, too, has lost a man that cannot be replaced.

Like other conscientious and able workers whose names do not get into the headlines, he made a most important contribution to an activity he really loved. I believe he stood alone in his comprehensive and detailed knowledge of the picture theatres of this country. And it is so regrettable that he could not have lived to have seen some of his plans come true and to have received the honors at least that were due him.

In this office, where he labored so long and so well, his name and the memories of him will be highly treasured.



Butterfield Circuit Seeks 25 Mile Area of Protection

THE Butterfield Circuit of Michigan houses, in which Publix is a partner, is seeking 30 days picture protection over an area of twenty-five miles. There are 75 theatres in the chain, which is confined largely to the lower peninsula of Michigan, but which it is contemplated expanding to the upper peninsula.

Among the cities included in the chain are, Ann Arbor, Battle Creek, Bay City, Flint, Grand Rapids, Hillsdale, Ionia, Jackson, Kalamazoo, Lansing, Owosso, Pontiac, Port Huron, Saginaw, Ypsilanti, Adrian, Alpena, Benton Harbor, Big Rapids, Cadillac, Grand Haven, Ludington, Mainstee, Niles, St. Joseph, Three Rivers and Traverse City.

If this wide range of protection is granted it will effect nearly every theatre in the territory.

Film Boards Doing Much Charity Work

THE annual report of the Film Board of Trade for the year 1927, released through the Motion Picture Producers and Distributors of America, shows an abundance of effective work done by the organization during the year. Not the least of this was devoted to charity in the showing of motion pictures.

According to the report the film boards provided free entertainment to nearly one thousand institutions for orphans, to soldiers still confined from injuries in the war, to homes for old folks and in both state and federal penitentiaries. The total number of pictures shown without cost in these institutions was 22,165, of which more than 12,000 were feature pictures being shown concurrently in local theatres.

As a consequence of these showings it is calculated that more than 170,000 inmates of the various institutions and hospitals see motion pictures gratis weekly.

The reports from the various Film Boards show that the distributors located in the following exchange centers furnished films gratis to the corresponding number of institutions: Albany, 16; Atlanta, 17; Boston, 22; Buffalo, 21; Butte, 3; Charlotte, 9; Chicago, 116; Cincinnati, 8; Cleveland, 69; Dallas, 6; Denver, 23; Des Moines, 5; Detroit, 18; Indianapolis, 21; Kansas City, 20; Los Angeles, 20; Milwaukee, 24; Minneapolis, none; Memphis, 6; New Haven, 10; New Orleans, 11; New York, 38; Oklahoma City, 7; Omaha, 31; Philadelphia, 41; Pittsburgh, 19; Portland, 4; St. Louis, 42; Salt Lake City, 17; San Francisco, 45; Seattle, 11; Washington, 9.

The summary of the report of the operations of the Boards of Arbitration, operating through the local exhibitor organizations and Film Board of Trade, discloses the amicable settlement of a great number of disputes without recourse to expensive lawsuits. There were 15,451 controversies between exhibitors and distributors—controversies involving $4,269,752.06.

Of these disputes there were 14,655 claims totaling $3,963,004.82 made by distributors; and 796 claims totaling $306,749.24 by exhibitors. Fourteen thousand, three hundred and fifty-six controversies involving $3,825,636.76 were disposed of as follows: 4671 claims totaling $1,254,273.04 were settled before submission to arbitration; 2,368 claims involving $671,920.32 were withdrawn after submission to arbitration; 6,593 claims involving $2,047,723.16 were considered by the Boards of Arbitration, of which number 426, involving $150,331.35 were dismissed. Of this number of claims but 36, involving $20,753.71, required a seventh arbitrator. There were 425 claims, involving 129,384.23, awarded against distributors; while the awards against exhibitors were 6,017, involving $1,591,037.73. There were five claims involving $878.72 litigated before submission to arbitration. There were 62, involving $48,344.55, requiring a court proceeding after submission, of which number but nine, involving $1,345.34, were court proceedings to enforce compliance with the awards made, and for the entry of judgments. At the end of the year, 1927, there were pending 1,095 claims, involving $444,115.30 undisposed of.

In the four years that arbitration has been conducted in the industry there have been 50,006 controversies disposed of, totaling $11,230,298.94.

Butterfield Concludes Deal for Detroit Theatres

Negotiations by which the Regent, Strand and Garden Theatres in Detroit, will become Butterfield houses, were completed this week. Transfer of these enterprises in Battle Creek will not be made until September, according to Glenn L. Cross, former owner of the newly purchased theatres.

Ten New Firms Chartered at Albany, New York

Newly incorporated motion picture companies entering the business in New York state, at Albany, during the past week, included the following: Port Film Corporation, capitalization not stated, Louis J. Rosett, New York City, Solomon C. Stember, Brooklyn, Ethel J. Haire, Passaic, N. J.; General Pisano, Inc., $10,000, Generoso Pisano, Frederick A. Marsden, New York City, Ben Hurwitz, Brooklyn; General Business Films, Inc., capitalization not stated, Francis Lawton, Josephine A. Lawton, Hamlin Q. French, New York City; Prospect Hall, Inc., $1,000, Maurice Loebel, David F. Cohen, Daniel G. Rosenblatt, New York City; Special Productions, Inc., capitalization not stated, William A. Brady, Dwight D. Wiman, M. I. Trimble, New York City; Marlef Amusement Corporation, $10,000, Joe Marel, Samuel K. Handel, Jack S. Wald, New City City; Holly Amusement Corporation, $10,000, Etta Lachman, Philip Brannick, Herman Chaityn, New York City.

River Rouge, Mich., House Razed by Flames

A fire of undetermined origin destroyed the Fleur de Lys Theatre, West Jefferson and Maple Avenues, River Rouge, outside of Detroit, causing more than $100,000 damage last week. Although John Motoc and Andrew Bzovl, joint owners of the building, blamed defective wire as the cause, an investigation is being conducted by Fire Chief Bodary. An appeal was sent to the Detroit Fire Department when it seemed the flames were beyond control of the River Rouge department. Engine and ladder companies from Detroit responded and only the walls of the theatre were left standing when the blaze had been extinguished.

May Use "Talkies" to Teach Army

The War Department in Washington, D. C., has authorized the use of talking moving pictures in a tryout at the Infantry School at Fort Benning, Ga., to determine if simultaneous projection of sound and motion can be used advantageously in training activities in the army.

During the late war the government used advantageously many films taken for training purposes. But a considerable portion of them were devoted to titles and, at times, it was found necessary to have an auditor supplement the titles during the projection of a film. Thus the authorities look with favor on a device that will record both sound and motion simultaneously.

Aladdin Amusement Co. Adds to Denver Chain

The Aladdin Amusement Company, which owns a Denver chain of amusement houses, has added the America Theatre, a Universal house since 1923, to its circuit. The transaction was completed last week between Mike Newman, representing Universal, and Harry E. Huffman, in behalf of the Aladdin interests, who are to take possession of the house on April 6, 1928. The new owners plan to install Vitaphone and Movietone equipment in the America and give the same entertainment as appears at the new Aladdin Theatre. Gerald Whitney has been appointed manager of the America.

Richey Ill in Hospital With Stomach Ailment

H. M. Richey, manager of the M. P. T. O. in Michigan, has been confined to a hospital in Battle Creek where he is undergoing special treatment for stomach trouble. Latest reports are to the effect that he is getting along splendidly.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

ANOTHER A. M. P. A. dinner and dance is over, and a good one; in fact, by far the best the organization has conducted. This was the unanimous opinion of the capacity gathering that attended. To Bruce Gallup, president of the A. M. P. A., and the members of the various committees that handled the arrangements congratulations are due.

This party was a more intimate one than any held in the past. Everyone was there on the same basis. It had been promised there would be no speeches and there were none. The dignitaries had no more chance to shine than the most humble employee of the smallest company. The stars were not spotted. They were lost in the continuous round of gaiety.

* * *

IT was SOME party, though, as usual, it was late in getting started. But nobody seemed to mind that a bit. There was amusement in the penny arcade that was established in the lobby of the Astor. There were harmonicas at the tables by which the guests made their own entertainment. It was just one continuous round of joy from the 7:30 starting time announced until—well, most any old time.

Once the dinner got under way everything was most informal. Those wordy speeches of the past that could rarely be heard above the din, proved a happy elimination, for the gaps created by their absence were nicely filled in and far more entertaining.

Bruce Gallup, as Master of Ceremonies, was at his happy best. With a witty quip and a wise-crack injected here and there he kept things moving at a lively pace.

And the A. M. P. A. newsreel was, as usual, among the decided hits of the evening, for which credit is due Vic Shapiro and Warren Nolan, who arranged it. It put the assembled guests in a happy frame of mind with its witty sallies on those well known in the industry. It fairy sparkled with fun and its humor was added to by some bright remarks from the assembled guests.

An unique form of entertainment was provided for the first time through a radio stunt in which many humorous messages were purported to have been received out of the air from absentees and others and read to the amusement of the diners. It was as well received as any of the entertainment provided during the evening.

Between the newsreel, the radio and the announcements made by Bruce Gallup, special numbers were run on the small stage. Everything was snappy and jazzy, with a splendid orchestra dispensing music for those who cared to dance, and it seemed that everyone did care to dance, for the floor was so crowded there was scarcely moving space.

Out in the arcade, at the Astor, were installed a number of machines into which one was permitted to peep for a penny a peep, and there they saw scenes from the most popular productions of the season. That these peep machines were well patronized may be judged from the fact that they accumulated a total of 2,500 pennies. The machines were provided by the International Mutascope Reel Company.

We repeat, it was SOME party.

* * *

THE telephoto is now a reality. Transmission of motion pictures was accomplished by the American Telephone and Telegraph Company when on Wednesday at the Embassy Theatre in New York at 6:30 in the evening movies were shown of Vilma Banky that were taken in Chicago on her arrival there at 10:30 in the morning.

In the test that was shown at the Embassy Wednesday Miss Banky stepped from the Twentieth Century Limited at Chicago and smiled her best smile into the camera. These smiles and incidental motions were reproduced slowly on another exposed film in the offices of the American Telephone and Telegraph Company at 15 Dey Street in New York at 1 o'clock. By 3:30 enough film had been transmitted to set into a projection machine.

The finished product was flashed on the Embassy screen at 7 o'clock in the evening under the direction of the United Artists Corporation.

* * *

Wanted: Good Pictures

By William A. Johnston

(*Concluded from page* 1083)

men' in this business yet. If they discharge all of them and hire a lot of 'No men' I believe we would have better pictures.

"They say that the directors have temperament and they can't do much with them. I believe that, but all artists have temperament and the directors are certainly as much artists as their stars are. Perhaps if they used a little more diplomacy with them, they would get much farther. I believe that the actors are getting too much for their ability. They certainly would not get those fabulous salaries on the speaking stage.

"This seems to be a rather pessimistic letter, but one becomes this way after working one's fool head off trying to put over the junk they are releasing."

These straightforward remarks from an exhibitor who is in actual contact with the public are commended to the attention of the production people.

To Mr. Bryer's list of suggestions we would add this: if the energy that is burned up on studio politics were devoted to honest, sincere effort to make real pictures, the result would amaze everybody.



Fred Niblo, now directing Greta Garbo, will next handle the megaphone for M-G-M on "Zanzibar," his original dealing with the African coast



Members of the Hollywood Bachelors' Club as they bade Tom Mix godspeed and good luck in his Argentine venture. The faces include Ned Sparks, Billy Joy, Cornelius Keefe, Jerry Hoffman and Stuart Holmes



"Big Boy," Educational's bright young star, in a pensive mood. He here strikingly resembles Jackie Coogan when the latter was "The Kid"



Something is coming this way although it is undoubtedly more appropriate for the autumn than now. Rod La Rocque scores for his Alma Mater in "Hold 'Em, Yale"



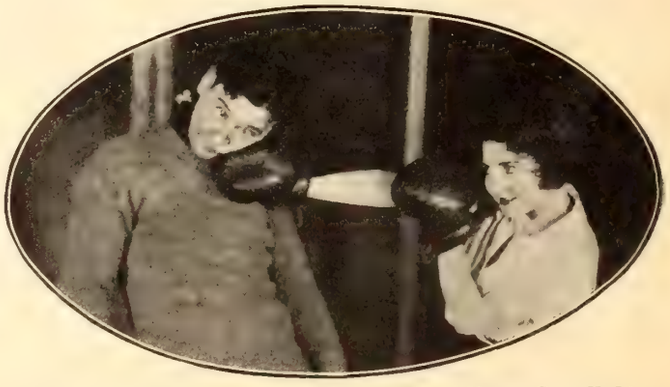
A frolic on the Universal set with Director William Beaudine, making "Home, James," starring Laura La Plante. Charles Delaney, leading man, watches the operation of boot pulling, on the right



A new face appears among the screen's westerners. It is that of Jack Hoey, the featured player in the New-Cal release entitled "Tracy, the Outlaw" and made by Otis Thayer



Harold B. Franklin, West Coast Theatres head, as he presented a check to D. C. MacWatters, chairman of the Los Angeles Chapter of the Red Cross. The check was donated at the benefit for the dam-break sufferers



Richard Dix takes one on the "button" from Nancy Carroll, his leading lady in the new Paramount comedy, "Easy, Come, Easy Go." The latest production with which he is engaged is "Warming Up"

The SHOWMAN

April, 1928

Features

Pictorial Review of Theatres.

Business Building Theatre Map.

Merchandising Amusement

The Fantom Screen a New Arm of Motion Picture Showmanship.

Decorative Lighting in the Theatre Auditorium.

Review of Equipment



Ascher's Sheridan Theatre

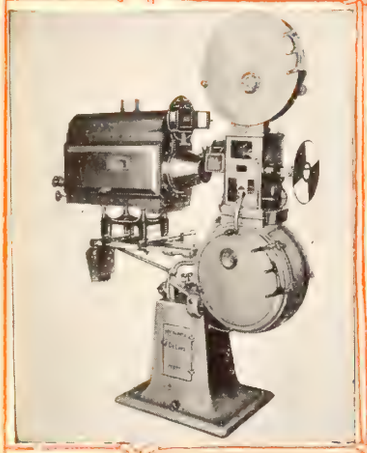
In exterior as well as interior treatment this luxurious Chicago theatre, located at 4038 Sheridan Road, is one of the most unique playhouses of its time. The architect, J. E. O. Pridmore, of Chicago, has drawn upon a vivid imagination of the classic theatres of Graeco Roman art and has combined with the magnificence of that style the engineering triumphs of our Twentieth Century. The Sheridan has a seating capacity of 3,300 chairs and combines in its structure, design and equipment the most modern features for patron comfort and presentations on the stage and screen.

ROCKBESTOS

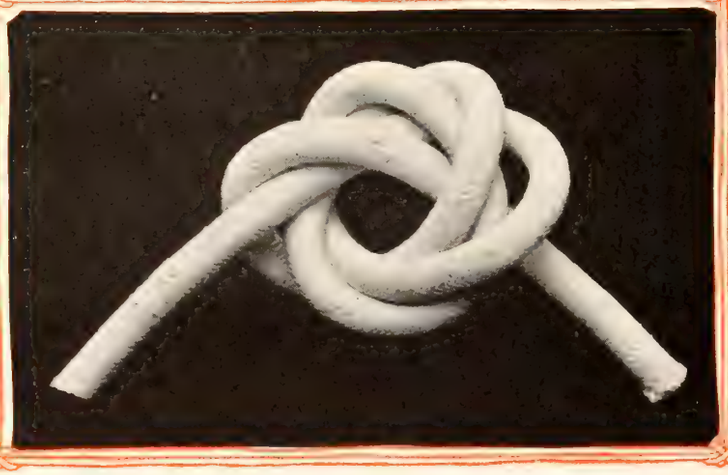
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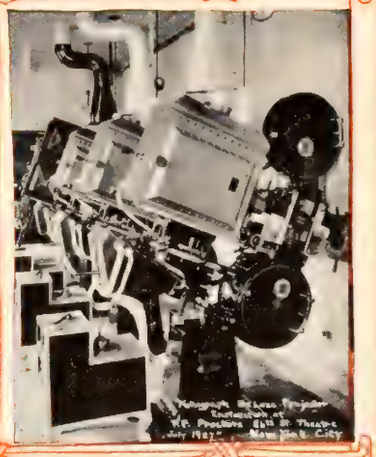
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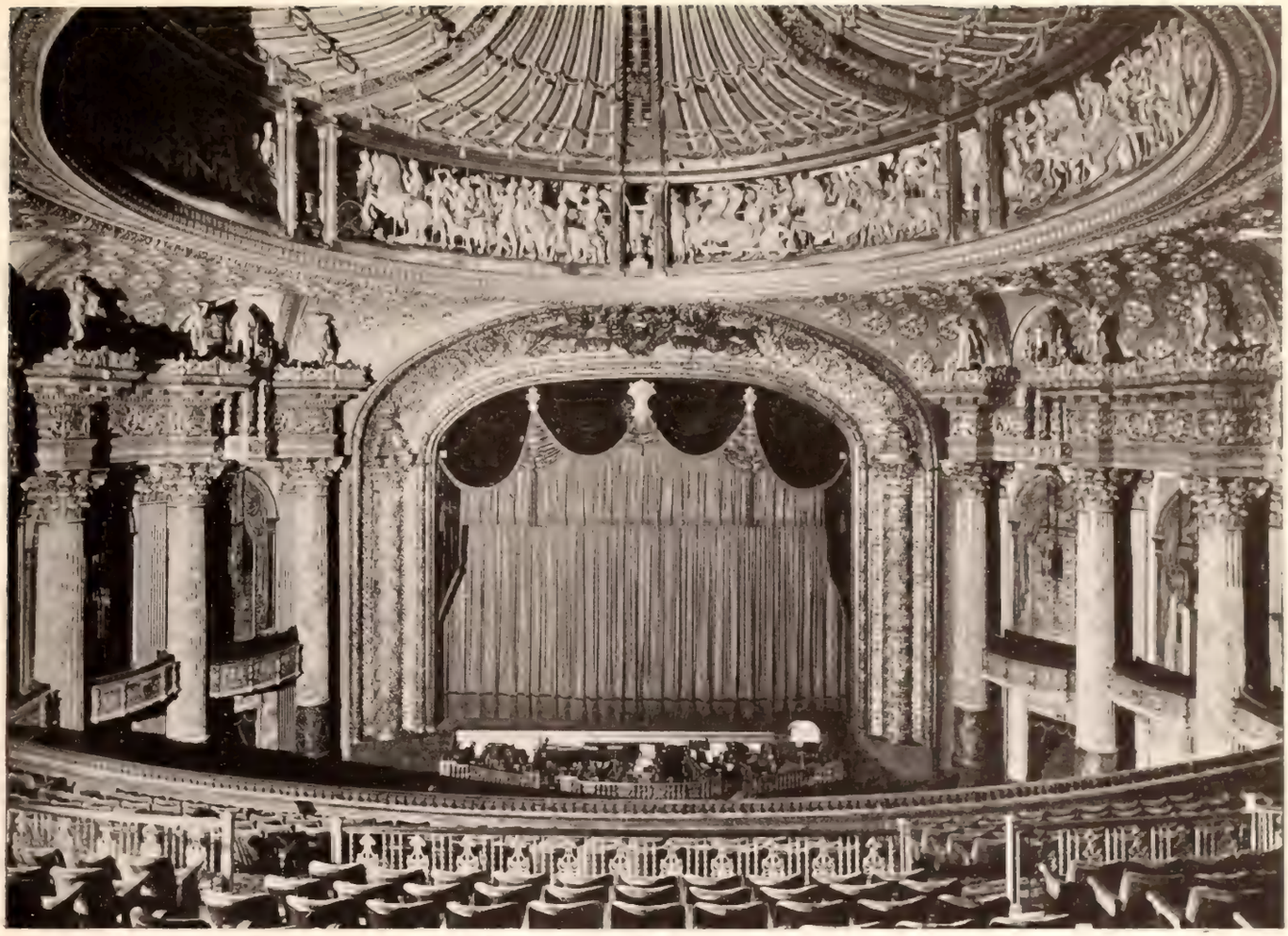


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Above is a view of the auditorium from the balcony. The magnificence and dignity of the Sheridan reaches its peak in this impressive hall. The entire ceiling represents a vast Roman dome with enormous center opening to the sky.

Below, the main lobby of the Sheridan theatre, Chicago, in which the architect, J. E. O. Pridmore, has incorporated many unique features of ancient art.



The sidewall detail, shown below, a vie which gives an appreciation of the massiveness and dignity which distinguishes the auditorium of the Sheridan.





View of the auditorium of the Indiana Theatre, Indianapolis. Rubush & Hunter, Architects

A ROMANTIC SETTING FOR SCREEN ROMANCE—THE INDIANA

Indianapolis Cinema Retains Its Place Among Country's Most Colorful Playhouses

SINCE its opening last June, the Indiana theatre, Indianapolis, has figured as a leading factor in the amusement life of that city, and by reason of its handsome design and excellent equipment for the comfort of patrons, as well as the most modern methods of stage and screen presentations, it has enjoyed rank among the first flight theatres of the country.

Reproductions of photos showing the interior beauties of the Indiana on this and an adjoining page reveal the beauty and luxury which this fine structure affords the theatregoers of Indianapolis.

The exterior, executed in white terra cotta, presents a façade of unusual appeal and prepares the patron for the striking effects to be found within. On entering the outer lobbies, the Spanish effects, and as one enters the main corridor the luxuries and beauties of the interior manifest themselves.



On the right—View of the lobby showing the grand staircase, executed in marble, and the painting of the Taj Mahal by Randolph LaSalle Coats, Hoosier artist.

On the right is a grand staircase, a marble ascent.

Off the grand corridor six aisles lead in the main auditorium. The balcony sweeps up from about mid-way of the theatre.

And now we enter the auditorium. A vast proscenium arch greets the eyes. Surrounding it are masterpieces in sculpture. The effect is illuminated from the rear by various lights, and woven into it are figures of men, animals and reptiles.

The exits are so arranged that, although 3,500 people can be seated in the building, it can be emptied in a few minutes.

The Indiana was designed by Rubush & Hunter.



Shown above is the main lounge of the Indiana, conforming in its design to the Spanish architecture which strikes the keynote of the theatre's exterior and interior plan. Rough stuccoed walls are broken by recesses and niches. The furnishings and floor coverings feature harmonious colorings and designs.

Below—A vista through the communicating lounge of the mezzanine, with arched entrances and twisted pillars bordering the well which overlooks the main lobby of this luxurious theatre.





[illegible] arches at the rear. The old-world atmosphere is faithfully suggested in a treatment of marked simplicity as to design and furnishings. The lounge has a beamed ceiling and stuccoed walls. Rubush & Hunter, architects.

A STADIUM TYPE THEATRE OF 2,000 SEATS CAPACITY

The Roosevelt in Rochester, Designed by H. C. Hodgens & A. D. Hill, Features The Italian Renaissance Style of Architecture





Above—View of the auditorium of the Roosevelt Theatre, looking down from the rear toward the stage. The rectangular auditorium of huge space, required to accommodate 2,000 seats on one floor, is reduced to intimate proportions by the breaking up of surfaces in the treatment and decoration of the ceiling and sidewalls.

Left—A view looking toward the rear from the stage of the Roosevelt. Cove lighting in the dome and around the auditorium walls is an important factor in the decorative treatment. A balcony effect with arched windows in the upper section of the wall is effective in reducing the long stretches of the auditorium enclosure.



Above — The left proscenium wall, showing detail of design and decoration. The stage is set within a frame formed by marble pilasters supporting a ceiling beam. The organ grilles are located in the arches over the exits in the front of the house.



A luxuriously appointed inner lobby is one of the features of the Roosevelt Theatre. The lobby, shown in the photo at the right, is furnished in harmony with the design carried out in the architectural treatment of this handsome playhouse, one of the most modern and commodious in Philadelphia. .H. C. Hodgens and A. D. Hill, architects.





Major Theatre

Above is shown a view of the auditorium of the Major Theatre, New York City. Located at Canal Street and Broadway, its matinee patronage is transient trade, while the evening shows play to people residing east and west of Broadway. The theatre was designed by Major D. M. Oltarsh, and is operated by the Oltarsh-Broadway Corporation. The house has a capacity of 600.

Plaza, Rochester

Shown at the left is a portion of the auditorium of the Plaza Theatre, Rochester, N. Y. This intimate little house was designed by Michael J. DeAngelis, architect, of Rochester. It has a seating capacity of five hundred chairs, and is executed in the Italian Renaissance style. The Plaza is owned by Major L. J. Waterbury, also owner of the Staley Theatre, Rochester.

Camera Angles of Two Small DeLuxe Theatres

CARPET AS A DECORATIVE FEATURE OF THE THEATURE





A section of the mezzanine lounge, shown above, with its wide expanse made more intimate and cozy through the rich carpeting of the floor in this resting place for the theatre patrons

Some interesting views of the interior of Keith's Palace theatre, Cleveland, showing the important part which carpet plays in the decorative effects. Above is a vista of the grand hall, its floor covered by the huge rug made in Czecho Slovakia according to special design and pattern. Silver grey forms the background of the rug, against which scrolls of gold and black are carried from a black center to a black and gold border



Above is a corner of one of the reading roms at the Palace, the floor covering featuring a lively design

Shown on the left is a section of one of the several luxurious lounges of Keith's Palace. Note effectiveness of the rich floor covering

A reading and smoking room in the [illegible]. Comparison of the carpet with that used in other parts of the theatre show how individual treatment has been accorded to each room in this palatial theatre



Above, the staircase leading to the balcony, covered with the same designed carpet which is used in the mezzanine. A striking example of the value to general effects of judiciously selected carpets.





Theatre Building Business Map

Including Analysis of Key City Attendance Averages



		Very light new construction
Above Average Business	AA	Light new construction
Average Business	A	Moderately heavy construction
Under Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from February 15th to March 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months' period from February 15th to March 15th. The diagrams indicate the relative attendance at the better theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

OUR report for new theatre projects announced for the last thirty days—February 15th to March 15th—shows a decrease over the report of the preceding thirty days, particularly in the amount of investment required for the projects and the total seating capacity.

The number of new theatres projected is practically the same. The figures for this latest report are $20,638,000, to be invested in fifty-five new projects which will total a seating capacity of 76,350.

Four of these new theatres will cost over one million dollars, while nine of them will come within the range of five hundred thousand and one million.

The averages for the whole country are as follows: $375,250 per theatre with a seating capacity of 1,390 and a cost per seat of $270.

The Middle States show by far the heaviest proposed construction of any division of the country with a total of $12,003,000, for twenty-five new projects covering the cost of 32,350 seats.

In this territory, three houses will require for their construction over one million dollars and six houses will require between five hundred thousand and a million. The average cost of each theatre is $480,120, with 1,294 seats, giving the average cost per seat of $372.

Second in line is the West Coast territory where six new theatres will cost $4,550,000 and seat 16,000. The average cost per theatre in this territory is the highest for the country, as $758,333 will be spent for theatres seating 2,667, showing an average cost per seat of $284.

The North Atlantic States, which have been running first in most of our recent reports, have for their schedule twelve new theatres to cost $2,925,000, with an accurate seating capacity of 14,200. These figures give the average cost per theatre of

$243,750 with an average seating capacity of 1,183 and cost per seat, $206.

The building in New England is confined to Massachusetts, where three new theatres were projected, calling for $490,000 investment and 4,400 seats. This makes the average for the three theatres $163,335 with 1,467 seats and an average cost per seat $112.

THE two remaining territories, Southeastern and Western, show announcements for a very light building.

In the Southeastern territory, the total cost of two new theatres will be $100,000 with a seating capacity of 2,100; while in the Western territory, two theatres will cost $175,000 and have a seating capacity of 1,800.

One of the most important announcements included in this report is the building program of the Fischer-Paramount Theatre Corp., which will construct five new theatres in Wisconsin. These theatres are to be high class.

Wisconsin is also scheduled for three other theatres giving a total of eight for this thirty-day report. This state shows the greatest number of new theatres but not the largest investment. The theatres in Wisconsin will cost $3,445,000 and seat 11,500.

Missouri, with five new theatres, leads in total cost where 7,750 seats will require an investment of $4,725,000.

California, where there has only been light building recently, is second in the amount of investment required by states. Here five theatres will cost $4,250,000 and will have a seating capacity of 13,000.

Indiana ranks fourth with two new theatres, totaling $1,550-000 and seating 2,800.

Pennsylvania in fitfh, scheduled for five theatres, costing a total of $1,450,000 and seating 6,100.

Illinois shows four new theatres costing a total of $1,385,000 and seating 5,200.

While it was noted previously in this article that this thirty-day report shows a decrease in the total amount of investment required for the new theatres over that of the preceding report, it, nevertheless, is true, for if the building as indicated in this report continues at this present rate, our total number of theatres and investment will be in excess of that required for the year 1927.

The sale of equipment has been retarded during the last thirty days. This slowing up may be explained to some extent through the seasonal decrease of demand. However, the outlooks for the sale of equipment this spring are good, and many of the manufacturers are laying plns for heavy production.

THOUGH current conversation is to the effect that business generally is "off," and in many lines the evidence supports the contention, we fail to find anything indicative of a slump in theatre attendance for the period covered by this report. It is true that theatre business is rather below than at normal over this period, but it must be remembered that the Lenten season is with us and that income taxes had to be paid on or before March 15, the date on which we closed the books of check-up for this report.

Using the comparative basis as a means of figuring this month's map with that of last month, the changes certainly show no startling slowing off at the box offices in the key cities. In all there are four changes downward: Minneapolis from an Above Average to Average; Detroit from Average to Under Average; Birmingham from Average to Under Average, and Baltimore from Average to Under Average. Upward changes on the current map over last month's are Salt Lake City from Average to Above Average; Boston from Average to Above Average, and Cleveland from Under Average to Average. The balance of the cities are static, remaining at the same level of business as last month.

In all of those cities whence have issued reports of poor business during the period under consideration, the local viewpoint inclines more to attributing the cause to a lessening of interest due to weak attractions than to bad business conditions. As a matter of fact the only houses which as such seem to be having hard times are some of the neighborhood theatres in certain cities where the competition from the de luxe houses is especially keen. But for the rest the bigger theatres appear to be doing a pretty fair business in the face of seasonal factors militating against theatregoing during this period of the year. It is worth noting that in the cities where business has been steadily under average over this period, an occasional strong attraction of particular allure to the public has succeeded in running up very substantial returns.

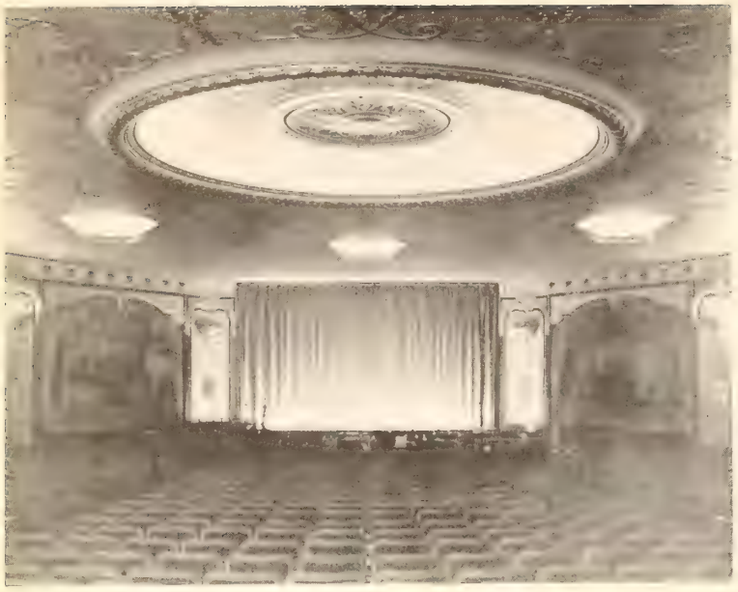
The much publicized unemployment situation apparently is not affecting attendance averages—and then after balancing the "statistics" of the "Yeas" against the "noes" in this unemployment debate, one is left wondering if it is or it isn't, if you know what we mean. There is the estimate of Senator Wagner of New York that 4,000,000 persons are out of work throughout the country, as against Secretary James J. Davis reporting that throughout the country on Jan. 1, 1928, there were 1,874,000 persons unemployed. A more recent report on the situation was issued by the National Association of Manufacturers, based on a survey up to March 21, the results of which showed a slight increase in employment was reported by 1,078 members of the Association. The members reporting employ about one-fourth of the 3,000,000 workers employed by the total membership of the association. This report, issued this week, shows an increase in employment this year over this time last year, the increase being 1.24 per cent. The companies are employing an aggregate of 663,180 workers as against 655,015 at the same time last year. The same companies, if operated at capacity, would employ 757,153 workers, so that today they are operating at 87.5 per cent of capacity, an increase of 6.5 per cent over last year. So, there you are.

THE facts in the theatre attendance situation at present are that business is not all that all the theatre operators would wish for. The trade is "choosey" and it takes a show of some real drawing power to bring receipts up to what is required for the payment of overhead and a fair margin of profits. But the situation the country over is not anything to become discouraged about, even though there are indications that the Hollywood plants must increase their pace and step-up the standard of their product or find that showmanship at the point of contact with the public will take even greater strides toward a blended type of show which will become increasingly heavy on the stage end of the bill.

The public is showing signs of seeking newer novelties than the screen seems able to provide in steady supply. From the action of the New York Stock Exchange, with its 3,000,000 and 4,000,000 share days, it would appear as though the ticker tape is supplying some of the thrills that formerly were sought mainly at the picture shows.

New theatre openings in two key cities had an important bearing on general theatre business in those towns during this period. In Pittsburgh the new Stanley entered the lists, and with the interest created by a house of large capacity and the most modern attributes of sumptuousness and equipment to stir up the curiosity of the local public, the Stanley commanded such a large outturning that other houses suffered. Then Penn, also a new house, did not feel the effects of the big draw at the Stanley, but the neighborhoods suffered. The other big opening was in Seattle, where a new Publix theatre now caters to the amusement seeking public with a de luxe bill of pictures and presentations.

The pictures which took the lead during the month we are covering in this report are a combination of "name" attractions and straight offerings in which story and title take precedence over any of the personalities appearing in them. The ten leading key city attractions during the month were: "The Jazz Singer," "The Circus," "Red Hair," "The Gaucho," "Sadie Thompson," "The Legion of the Condemned," "The Last Command," "The Patent Leather Kid," "The Enemy," and "Wild Geese." Other outstanding features which figured importantly in good weeks at the bigger houses are "The Student Prince," "Chicago," "Sorrell and Son," "The Girl from Chicago" and "The Noose."



On the left—auditorium of the Embassy theatre, New York. An excellent combination of direct and indirect lighting in a low-ceilinged auditorium.

Light Auditoriums During as Well as Between Shows

By A. RODGERS
Edison Lamp Works of G. E. Co.

DURING the infancy of the motion picture theatre and even until a few years ago in the modern show houses, the auditorium lighting was given consideration merely as a means of providing sufficient illumination before and after performances to enable the patrons to become seated or depart. With this practice, those entering the theatre while the show was in progress found themselves seemingly plunged into total darkness and were forced to make their way; groping and stumbling to their seats as best they might.

The modern policy of courtesy, service and comfort for the patrons, of course, frowns upon such conditions, and we find that present dictates are that two distinct forms of illumination are required in every auditorium; namely, a relatively high level of lighting before and after performances and at intermissions, and a soft, dim light throughout the presentation. Te general illumination in the intermission enables the easy reading of programs, minimizes the confusion of seating newcomers, and helps, as it were, to speed the departing guest.

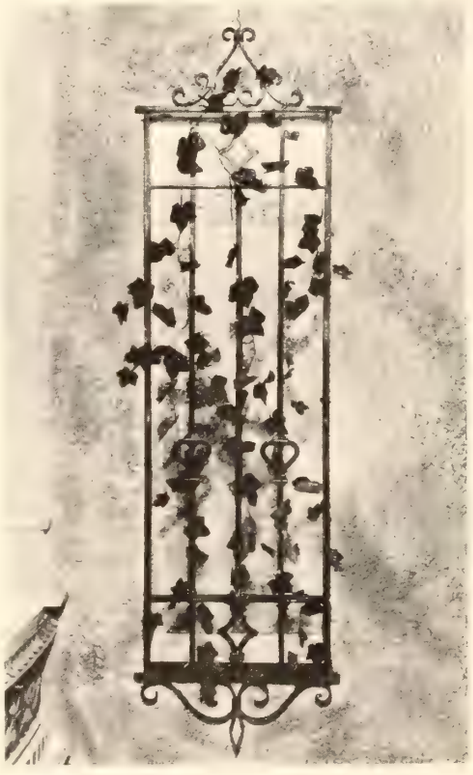
The dim glow during the performance assists the ushers in making seating arrangements, makes possible ready reference to the programs, and does away with the disagreeable, uneasy sensation often experienced when sitting in nearly total darkness.

To prevent a sudden harsh transition when changing from one form of lighting to the other, dimming control equipment is necessary. The soft modulated changes obtainable with a well-designed system adds considerable finesse to the manner of presentation and have a desirable reaction in their quieting effect upon the audience. Before taking up the pros and cons of various forms of lighting practice, there are certain fundamental principles of good auditorium illumination which must be noted.

First: The lighting must be comfortable. That is, there should be nothing about the lighting system which may prove annoying or distracting to the patrons—a glaring light source harsh shadows—a stray ray of brightness from a decorative unit or reflected glare from a polished surface.

Second: The illumination must be well distributed. The ceiling and walls as well as the seating area must, of course, receive proper lighting. If the distribution is too uneven, the spotty effects produced will detract materially from the appearance of the interior.

Third: The lighting arrangement should be such that thorough maintenance is possible. It is most essential that the system be so designed that the lighting equipment is readily and easily accessible. Burned out lamps and lamps which have outlived their rated life and thus become blackened, should immediately be replaced, as they make the lighting appear spotty and unkept. The units should be cleaned periodically, as even a small accumulation of dust and dirt causes an appreciable loss of effective illumination. Poor maintenance creates an impression of carelessness and negligence on the part of the management.



The delicate touch of light from this trellised window recess adds a note of decoration to an otherwise uninteresting wall surface.

The methods in use for procuring general illumination in the auditorium vary widely with the architecture of the interior, the class of patronage, and the individuality and ingenuity of those responsible for the design and use of equipment. We may, however, form two general classifications of modern practice—direct lighting and indirect lighting. Of the two, direct lighting is the more efficient, while indirect lighting is the more comfortable and often the more pleasing.

With the direct system, the amount of light necessary to illuminate the whole room must be concentrated in several light sources which are comparatively small with relation to the interior. If these units are too small with regard to the quantity of light emitted, they will appear excessively bright and unpleasant. It is, therefore, plain that when a small number of fixtures are to be used, high wattage must be provided in each and the unit must be as large as possible. If small units are to be employed, low wattage lamps must be used in them and a large number provided.

IT may prove interesting to note the various types of direct lighting systems and some of their characteristics as follows:

Pendant Enclosing Units of Translucent Glass, Parchment, or Fabric.—This usually proves the most inexpensive system to install and the easiest to maintain, but it is considered by some to present a less pleasing appearance than other arrangements, due to the necessarily large number of units suspended from the ceiling.

Decorated Diffusing Glass Panels or Skylights Set in the Ceiling.—If only a few of these are to be used, they must be of large area, for if the surface brightness of the panels is too great, their decorative effect is destroyed. As this type of lighting does not throw any illumination on the remainder of the ceiling, the contrast between this dim area and the bright panels is generally unpleasant.

Large Chandeliers.—These are very

Utility—the Convenience to Patrons Entering and Leaving During a Performance—and Beauty-Enhancement of Decorative Effects—are Served by Proper Lighting



In the auditorium of the Capitol theatre, Richmond, Va., cove lighting in 3 different colors provides the general illumination. The artistic lighting of the statuettes in wall niches and the small lanterns at the rear furnishes the necessary illumination during performances.

decorative and prove most desirable with certain forms of architecture. In connection with them, however, it should be borne in mind that the chandelier was designed originally for use with the candle—a light source of low brilliance. When we attempt to employ a more concentrated and powerful light source, the modern incandescent lamp—in place of these candles, its great brightness results in concealing the beauty of fine workmanship involved, rather than enhancing the appearance of the fixture.

Wall Brackets.—It is not good practice to use these for general lighting, as they are always in the field of view and the necessary amount of wattage makes them appear too bright. They must, of course, always be provided with shades or shields.

WITH indirect lighting systems, the ceiling and some times the upper part of the side walls, becomes the source of illumination. As the light is distributed over these large areas by hidden lamps, there are no unpleasant brightness contrasts, annoying glare and overbrilliant units. For this reason, indirect lighting appears comfortable and unobtrusive, with an attendant atmosphere of dignity and calm.

There are various ways in which this form of illumination may be applied to obtain the most novel and artistic results. These may be enumerated as follows:

Pendant Indirect Units.—It is desirable for these to have illuminated glass panels incorporated in their design, or to be of the luminous bowl or semi-indirect type, in order that they may not appear as dark spots against a well-lighted ceiling. Very pleasing results may often be obtained by employing an indirect lighting unit inside of a crystal chandelier. An excellent idea, also, is to throw light against the outside of these chandeliers by means of spotlights concealed about the auditorium. This causes the crystals to sparkle and gleam, and at the same time does away with the direct glare experienced when bare lamps are employed in the fixtures.

Coves and Wall Boxes.—These are especially effective, as no lighting fixtures are apparent, and there are no suspended units to break up the sweeping lines of the ceiling. If cove lighting is to be used, the auditorium should be designed with this end in view, for the coves must be built as an integral part of the interior decoration. If the building is so large that this lighting cannot spread across the entire ceiling, it may be supplemented by indirect lighting from central fixtures, or a second or even third set of coves may be constructed in the center to form large shallow domes. Unique color effects can be accomplished with the latter method by employing different colors in the separate sets of coves.

Floodlights.—In cases of large auditoriums, especially where parts of ceilings and side walls are to be ornamented in bas-relief, cove lighting is often impractical. This form of interior may best be lighted by floodlighting projectors concealed along the edge of balconies, in high, ornamental windows or arches, and at various other strategic points. These projectors must be carefully hidden and so arranged as to light the walls or ceiling at the opposite side of the room in order to obtain a good spread of light and natural shadows.

Under low balconies, a rather flat type of indirect unit suspended only a short distance from the ceiling generally provides the most pleasing light, although recessed direct lighting equipment and hemispherical globes mounted flush with the ceiling may usually be effectively employed. In some cases a cove under the rear of the balcony has found successful application.

To provide a low level of illumination during the performance, a separate lighting system must be brought into play. This may be a separate circuit of low wattage lamps embodied in the main lighting fixtures or coves, or it may consist of a number of small decorative units, wall brackets, lighted windows, illuminated or statues, adding a touch of decoration and providing the desired low intensity of light.

A point to be remembered is that the ordinary, small decorative lighting units, as lanterns, stars, colored globes, and wall bracket shades and shields, are intended for use with low wattage lamps. It is not at all uncommon to find these equipped with large lamps and depended upon for general illumination. The nature of these fixtures usually makes them unsuitable for general lighting, and as the high brightness of the large lamps destroy their decorative effect, this practice is doubly undesirable.

The modern trend of the motion picture theatre is towards the picturesque and distinctive interior. The motif of the auditorium designs range from the grand and formal, through the unique, exotic, and unusual, to the cozy and intimate, and are intended to serve as a setting which will enhance the pleasure of theatre going. As the jewel is enriched by a handsome setting, so is the charm of the motion picture increased by pleasant surroundings. The artistry and appeal of the auditorium decoration forms a background to the picture in the minds of the audience in much the same manner as does the music of the orchestra. It is therefore evident that the lighting of this type of distinctive interior must be care-

(Continued on Page 1123)



Illuminated wall urns—a form of light ornamentation which breaks up the monotony of large wall areas and provides an artistic and unobtrusive way of introducing small quantities of light.

Showmanship Strikes Out for Novelty in the New "Fantom Screen"

"Presentation" on the Screen Gives Picture New Grip on Public's Interest

THOUGH in principle it is not entirely new, the Fantom Screen revealed to the public for the first time at the premiere of "The Trail of '98" at the Astor theatre, New York, created no little stir and was provocative of widespread interest on the part of the trade as well as the public. The Fantom Screen, which permits of enlargement of the projected image to twice its normal size, is credited by those who have seen "The Trail of '98" with contributing importantly to the extraordinarily thrilling effect of the snowslide which registers as one of the highlights of this melodrama of the gold rush in Alaska.

Probably the employment of the effect stands as one of the most ingenious strokes of pure showmanship that has developed recently in the field of the motion picture. Regarding the manner in which it may be handled by the company whose specialists developed it, there is a possibility that Metro-Goldwyn-Mayer and the Loew Theatres may have it patented and copyrighted.

This method of presenting enlarged pictures of certain sequences suited for such treatment, is basically the same idea that was employed years ago (rather unsuccessfully owing to limited light sources) in showings of "The Great Train Robbery," and later was experimented with by D. W. Griffith in connection with his spectacular production "Intolerance." Its first successful employment was with the showing of "Old Ironsides" at the Rivoli theatre in New York last season. The device used for "Old Ironsides" is called the "Magnoscope." Both this and the Fantom Screen have wide-angle projection as the basis of the effect. A projector equipped with a wide-angle lense is used to project those portions of the film to be presented in the enlarged form.

The Fantom Screen represents an elaboration of the Magnoscope. In the case of the latter the large screen is masked down to the normal size with curtains which draw from the sides and at the top to expose the full screen surface, which at the Rivoli theatre extended clear across the stage. The screen, however, remains stationary.

The Fantom Screen is mobile, and as the picture enlarges it moves forward to the curtain line. This action, simultaneous with the enlarging of the picture gives a double effect of growing size and proximity and is startling in the reaction upon the spectator.

Joseph R. Vogel of the Loew theatre department is credited with the original idea sought by J. J. McCarthy, well known road show man who is handling "The Trail of 98," and it was developed by A. S. Howard, Frank Norton and Lester Isaacs of the Loew technical staff and Peter Clark, designer and manufacturer of stage equipment.

The screen travels a distance of 16 feet as it is used at the Astor theatre. The change-over from the normal sized screen (which is 16 feet) to the enlarged surface is accomplished without any halt in the continuity of the show. The desire to produce the enlarged effect without a break in the action on the screen is responsible for the device worked out by Mr. Vogel and the Loew technical men.

The screen used for the entire show is set back at about number 3 position on the stage. It is tracked top and bottom and masked down to the 16 foot size by curtains which draw and lift. As the curtains part and the screen moves forward the picture is irised out to fill the portion revealed. This is accomplished by a nice timing of the change-over from the regular projector to a wide-angle projector. The size of the picture is simultaneously increased to exactly cut up to the mask as it is drawn to reveal the full screen and as the screen moves up closer to the curtain line. At the conclusion of that portion of film to be exhibited in magnified form, the order is reversed, so the screen gradually recedes and the picture grows smaller, finally disolving into the picture projected from the machine with the standard lens.

The snowslide scene which Clarence Brown produced as a dramatic episode of his picture is said to be greatly enhanced in spectacular value by the enlarged screen. Certainly its effect as projected at the Astor theatre is one to be ranked among the big moments achieved in motion pictures. Those who have seen the picture projected with and without the Fantom Screen insist that the magnification, especially as it is accomplished by the mobile screen, represents a remarkably improved vehicle for carrying over the dramatic effect sought by the producer when he evolved the scene.

ITS importance from a showmanship angle is well attested by the stir caused in the theatre when the effect is used. J. J. McCarthy in discussing the Fantom Screen with a representative of this publication said that the use of a similar device in connection with "Intolerance" would have given that picture a two year run on Broadway, and that even greater popular success would have resulted for the road show presentations of "Ben Hur" had the Fantom Screen been used for the race scenes.

The idea of using the enlarged screen for the snowslide sequence in "The Trail of 98" was proposed by Irving Thalberg, M-G-M production executive when he arranged for the road show presentation of the Clarence Brown production.

Mr. McCarthy, who was engaged to handle the picture as a road show, wanted to find some means for introducing the effect without stopping the action of the picture, a feature he considered most important. He communicated his notion to Joe Vogel and the Loew technical men and out of various suggestions there suddenly came Vogel's proposal that the ideal method would be to move the screen out toward the spectators as the picture enlarged.

There were various obstacles to be overcome in producing the effect, but the technicians found the way. For one thing the intense heat caused by the concentration of light on the small lens offered a serious problem, and the means of bringing up the picture simultaneously with the opening of the curtains and forward movement of the screen was another. The mechanical devices especially built to accomplish the result are, naturally, being kept secret by the men who developed them because of the possibility that the company may restrict the screen to itself by copyright and patent.

Call Service for Doctors Featured by Manager

MANAGER Raymond B. Jones of the Worth theatre in Fort Worth, Tex., has improved the "call service" for doctors who attend performances, and by means of a circular letter to all medical men and nurses there and in neighboring towns made a special bid for their patronage.

The circular letter in which Jones called to the attention of doctors and nurses his special service, explained the careful attention which is given to this feature of the Worth's service.

In carrying out the system in a manner to insure rapid delivery of any messages phoned to the theatre for doctors and nurses, Jones has prepared small blanks in pad form which are supplied to each usher. These provide space for the name of the doctor or nurse and designations of the seats which they occupy in the theatre. The seat designations are indicated in a printed box at the bottom of the blank. Each of the four aisles of the theatre are indicated by numbers with spaces for the number of the row and seat under the aisle number. Thus the usher without difficulty can record the exact location of the doctor or nurse and turns the blank in to the office, where the phone calls are received and from which the person called can be located immediately.

Merchandising Amusement

BY WILLIAM H. McLAUGHLIN

Treasurer Stoneham Theatre Co.

THE size of the city or town in which the theatre is located has a great deal to do with the manner in which the exhibitor can sell his merchandise to the public. In cities and towns from 5,000 to 25,000, the proposition is different than in key and big cities.

In the small towns and cities the theatre must be considered a community house, as a large percentage of the patrons and prospective patrons live within a radius of but a few miles from the theatre. A community patronage is the hardest in the business to cater to. Mrs. Black meets Mrs. White in the baker shop, telephones to her, or sees her over the back-yard fence to tell her what is lacking at the theatre whether the manager is trying to give them a good show or not. The point is, what you give the public, the service and merchandise in a community house is analyzed and talked over by every one in the community as they are in direct touch with one another.

In the key cities it is different. The patronage is entirely transient, the patrons on leaving, dispersing to towns and cities within a radius of forty miles, never seeing one another to talk over the shortcomings of service or pictures. Catering to a transient trade, they have a large percentage of new customers coming and going, whereas the community theatre must retain and bring back again the same customers, as the community comprises its biggest field from which it must draw its patronage.

It is from the angle of the community theatre owners that I give these ideas of selling amusement to the public, as I know nothing of the big city proposition.

My greatest business building has been brought about by writing editorials for the two weekly newspapers. I have educated the public into various phases of this business that they knew nothing about. They have always had the impression that the manager could buy all the best pictures and let the poor ones go. In fact, they believed the responsibility of a poor picture was up to the exhibitor. By explaining the way in which I had to buy pictures and play them, they readily grasp the point and I do not get all the criticisms if I happen to run a poor one.

Give them a concrete example and it drives home a fact more readily. The sporting element to a great extent patronizes the theatre. Take the example of the ball player batting for 1,000. Human hands and minds are making pictures; therefore every picture is not a hit, but the average of hits is a larger percentage than any ball player attains.

Next, enter the community life of your town. If offered the presidency of any of the service organizations such as Rotary, Kiwanis, Lions, etc., or of civic or-



"I have educated my public into various phases of this business. By explaining the way in which I had to buy pictures and play them, they readily grasped the point and I do not get all the criticisms now if I happen to run a poor feature," says Mr. McLaughlin in this remarkably illuminating article on the merchandising of amusement at community theatres.

ganizations, accept them. It gives you a standing in the community. Do not seek or accept public office. Personally, I have refused to run for public office, because as the head of community organizations you can *advocate* things for the benefit of the community, but do not have to make decisions on them. In public office you must make decisions on permits, bids, and a great many other things and some one is always on the outside, and there is always opposition, no matter how fair the decision. You cannot afford to displease any one as every person in your town is a prospective customer, and those that don't get what they are after, resent it.

OFTEN a catastrophe in this industry can be turned into an asset to you. The Montreal theatre fire I used to increase my child's patronage fifty per cent. In a newspaper editorial, I told how I had never opened the balcony of my theatre to children under sixteen. I considered the theatre the same as a school house. The primary grades are always put on the lower floor of a school house and the higher grades on the second floor. This is a measure of safety, so from the time I took over the house, I never allowed small children in the balcony. The point was driven home to the parents that I was taking good care of the children's patronage, so children who had never been to the theatre before began to come.

I consider the children of a community the best advertising bet there is in this industry. If you are respected and liked by the children, they will give you more and better advertising to their parents and the grown-ups than money can buy. On special pictures that have an appeal in them for children, I always hold the matinee on the first day's showing until after school. I most always get a very good house; and as it does not take as much to please a child as it does a grown-up, they are most always a great advertising medium. They arrive home at just supper time, they are all wrought up and enthused over the picture, that enthusiasm is dispersed around the supper table, with the result that some of the grown-ups get it and put on their hat and coat after supper and go to see what it is all about. It is an assured thing with me, if I sell out at the matinee, I sell out at night.

I START back further than this whenever I have a special picture coming during the week, the Saturday previous I take a few minutes, go on the stage and tell the children that there will be a special matinee, and tell them something about the picture. Certainly, I use the screen to sell my pictures, but that has a cold background to sell pictures to children. Some might be too young to read, others are not interested in advertising, but when I give them the personal touch by appearing before them, they absorb what I say and remember it, besides telling the folks about it. To keep in personal touch with the children, one Saturday a month I give them a talk from the stage, telling them what to do in case of fire or panic, pointing out to them the various exit, and, telling them not to run for the door they come in, but to pick out the nearest exit to the seat in which they are sitting. This talk is brought home to the parents with the result that I keep my theatre full on Saturday afternoons. Once in awhile I go before the grown-ups when I have anything important such as change of policy, etc., but not often as familiarity breeds contempt.

I have always made it a practice to hold all the benefit performance possible at my theatre, even if I have to stretch a point to get them. It means people coming into your theatre that never attend a regular show and there is always the possibility of them getting the habit.

I have always been very strict in the matter of noise and disturbances by young people in the theatre. It is true of young folks that if you give them an inch they will take a mile. My reason for being strict on this, is that no matter how much you get after the young people, they will come back to your theatre again as they haven't the means of going out of town. If your adult patronage is annoyed or

(Continued on Page 1130)

Hitting the Bull's Eye

¶You don't hang up records on number of shells used---it's how many bull's eyes you score.

¶And that goes with us.

¶We set out to earn our medals---and we've got them. MOTION PICTURE NEWS circulation hits the bull's eye. It goes to the real buyers.

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A. S. Bradshaw, Architect

The Granada, a beautiful Cleveland Neighborhood Theater, operated by Loew's Ohio Theaters, Inc., where Manufactured Weather provides the same Healthful Comfort enjoyed by the Patrons of Loew's "downtown" houses—The State, The Allen and The Stillman.*

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Good showmen, alert to perceive opportunities, realize that the most vital element to be considered today in connection with the comfort of patrons is air conditioning in the theater. This has become increasingly important, too, because the public has learned to recognize immediately the health-giving comfort of Carrier Conditioned Theaters. Showmen are realizing, also, that people prefer to go a much greater distance to a properly air conditioned house rather than patronize their neighborhood theater where the same pictures are shown, but where the important element of Manufactured Weather* is lacking.

Theater owners, architects and Carrier engineers have foreseen this. The result has been a concerted and very successful effort to devise and standardize equipment which shall be within the economic reach of, and a profitable investment for, the fine small theater and the neighborhood house of 900 or more seats.

Here are a few examples of the profitable application of Manufactured Weather* in smaller theaters and neighborhood houses: The Texan in Houston, owned by Will Horowitz, a 1500-seat house operating at a 25c top, has been Carrier Conditioned since 1925. It paid, because the same system was extended to include the Iris, a 1200-seat house also owned by Horowitz. The B. S. Moss Theaters Corporation has seven Carrier Conditioned Neighborhood Houses spotted over Manhattan, Brooklyn and Long Island. The Franklin, a Publix house at Tampa, and the Gumbiner in Los Angeles, are two 900-seat houses which greeted the past season with Manufactured Weather.* There are others, including the Grand, operated by Biggio Bros. at Steubenville, Ohio; The Eastern and Clinton at Columbus, operated by James Enterprises, and a group of Loew's Ohio Theaters, of which The Granada, shown above, is one.

These theaters were Carrier Conditioned after a most careful economic survey on the part of the owners and their architects, men who have learned that Carrier Equipment and Engineering produce results, and that *comfort of patrons is an asset.*

For Operators of Theater Chains, Owners of Individual Theaters, and Theater Architects, there are these interesting books: (1) The most recent issue of *The Weather Vein*, "Your Own Neighborhood Theater;" (2) "Air Conditioning as Applied in Theaters and Film Laboratories," an impartial survey of facts reprinted from The Transactions of The Society of Motion Picture Engineers;" (3) The Book, "Theater Cooling and Conditioning." Write for them. Ask for a visit from one of our engineers.

Carrier Engineering Corporation

Offices and Laboratories

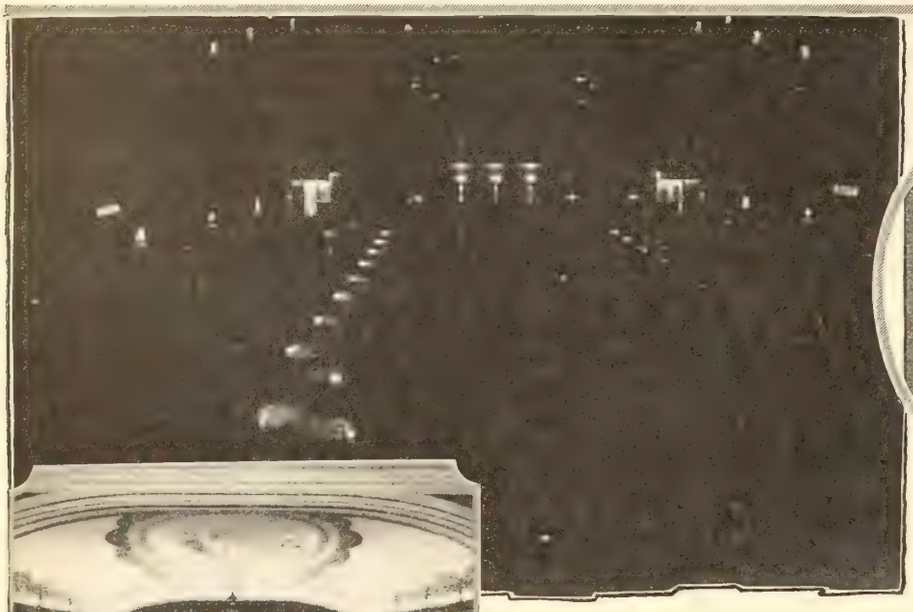
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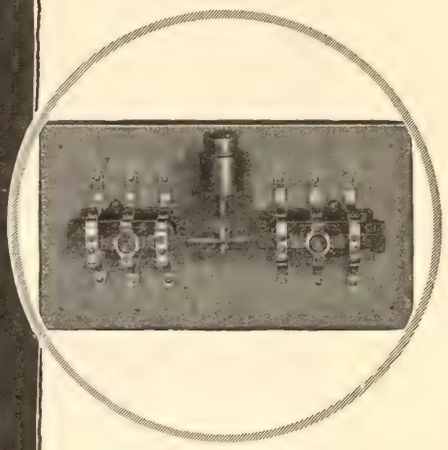
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***IT ISN'T MANUFACTURED WEATHER UNLESS IT'S A CARRIER SYSTEM**

What do you know about remote control switches?





Type G "Diamond H" Double Throw, Remote Control Switch





Exterior, Interior and night view of Colonial Theatre, Hartford, Conn., showing lights controlled by "Diamond H" Switches

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In the Colonial Theatre at Hartford, Conn., all important and necessary lights are controlled by Type F and Type G Remote Control Switches, so that the audience is guaranteed at all times, ample illumination.

Our engineers are ready at all times to suggest plans for controlling your lights with "Diamond H" Remote Control Switches.

All leading theatres are using these switches. We have them for every service; emergency lighting, and where stage and house lights are to be controlled from one or more places.

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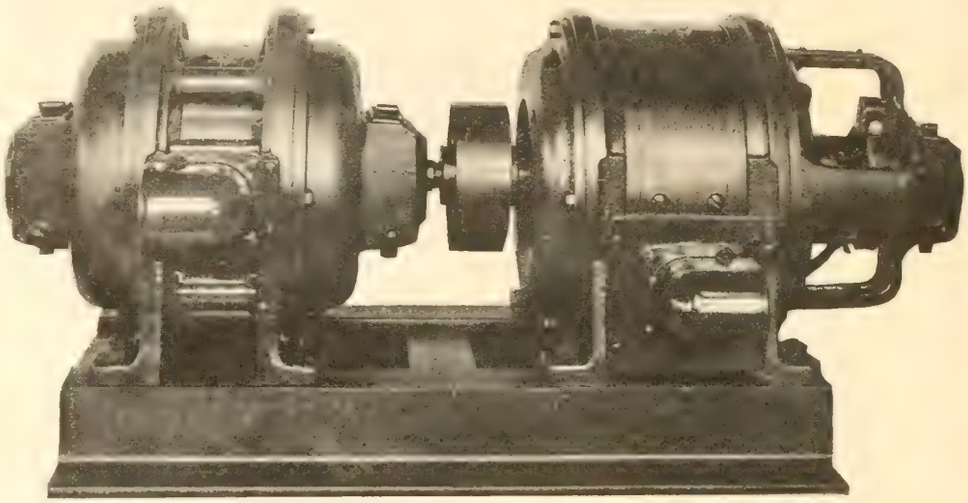
Induction Motor-Generator Sets for Projection Work

THE General Electric Company announces a line of constant-potential, multiple-arc, induction motor-generator sets designed especially for motion picture projection. These sets will change 50- or 60-cycle alternating current from the power lines into suitable direct current for the motion picture machine arc.

The line includes sets driven by single- or polyphase, squirrel-cage, squirrel-motors or by high-reactance, squirrel-cage, induction motors. All sets are given a continuous rating in kilowatts, ranging from 1.6 kilowatts on some types to 30 kilowatts on others, and are designed to carry overloads of approximately 100 per cent for periods of three minutes occurring at 15-minute intervals. The continuous rating in amperes ranges from 20 on some types to 300 amperes on others, and the overload capacity is provided to carry the load during periods when the arcs are being changed over.

A line of generator panels for wall mounting, suitable for use with these sets, is also announced by General Electric. The panels mount a direct-current ammeter, direct- current volt-meter and a generator field rheostat, all in a sheet metal enclosing case. The side of this cabinet is removable to permit easy access to the back of the panel.

The ballast rheostats designed for use with these sets include a starting section, a permanent resistance section and a section for regulation with seven regulating points. The proper regulating point is selected by means of a dial switch mounted on the front of the panel. The rheostats are rated from 20 to 200 amperes.



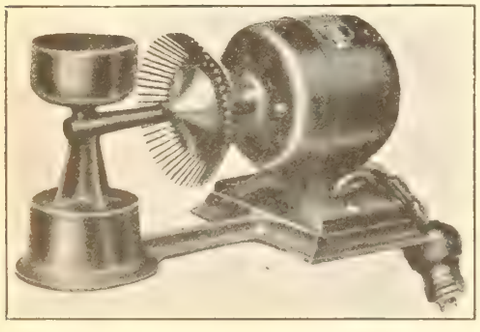
General Electric Company's new Induction Motor-Generator Set for projection work

Washer Unit Developed for Blower Cooling Systems

A NEW feature developed by the engineers of the Supreme Heater and Ventilating Corporation, makers of heating and cooling systems, has been introduced by that company. The new development consists of an air-washing unit for installation in the wall-opening through which the cooling system gets its air-supply. The device, known as the Supreme Turbo Air-Washing Unit, will be offered in connection with installations of the Supreme cooling system. It is a separate unit with a self-contained motor and can be installed, without structural changes, to blower systems now in use.

The unit, placed at the intake opening, throws a fine, foggy water mist, which freshens and cools the incoming air as it passes to the blower, which discharges the air to the auditorium.

The unit is equipped with a long flexible cord and plug which can be plugged into any light socket. Its installation requires only a shelf placed at the wall-opening to hold the washer unit. A reserve water tank is placed in the water line between the unit and the supply pipe. The operation of the unit is simple and requires a minimum of attention. It is switched on and off and its speed regulated in a manner requiring no more skill than the similar operation of the small electric fan. A balanced all-steel wheel eliminates vibration and side sway and its construction is such that it operates noiselessly.



Washing Unit developed by the Supreme Heater and Ventilating Co.

Slide Carrier Designed for Using Slides in Turn

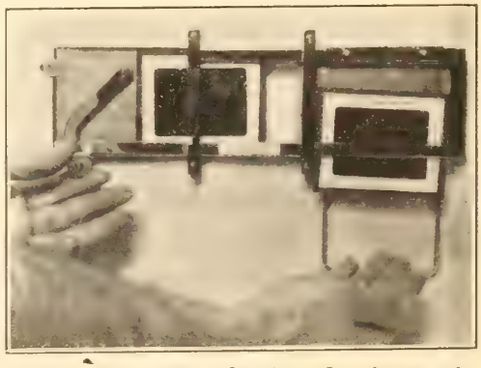
ILLUSTRATED on this page is a slide carrier invented by Solomon Meyer, a projectionist of Cape Town, South Africa. The carrier is designed for using slides in turn and delivers the slide to the projection aperture by means of a hand-operated lever, which throws the slide into place and automatically removes the previously used slide into a slot from which it is removed by hand.

The first slide is put into the slide holder when fully open as shown. The slide holder is then pushed forward, and after it is drawn back again the slide is left in proper position over the light opening in place to be properly projected. The second slide is then put into the vacant position and when the slide holder is again pushed, the first slide will be delivered into the cradle and the second will be left in the projecting position. The first slide before dropping into the cradle passes into the position, which is directly over the opening leading to the cradle. A spring engages the slide and so causes this forward projection. When, however, it reaches the opening it drops to the bottom of the cradle where it is received upon cushioning members. While dropping through the opening the plate is guided by a roller.

Mobile Stage Platforms Equipped With Lifts

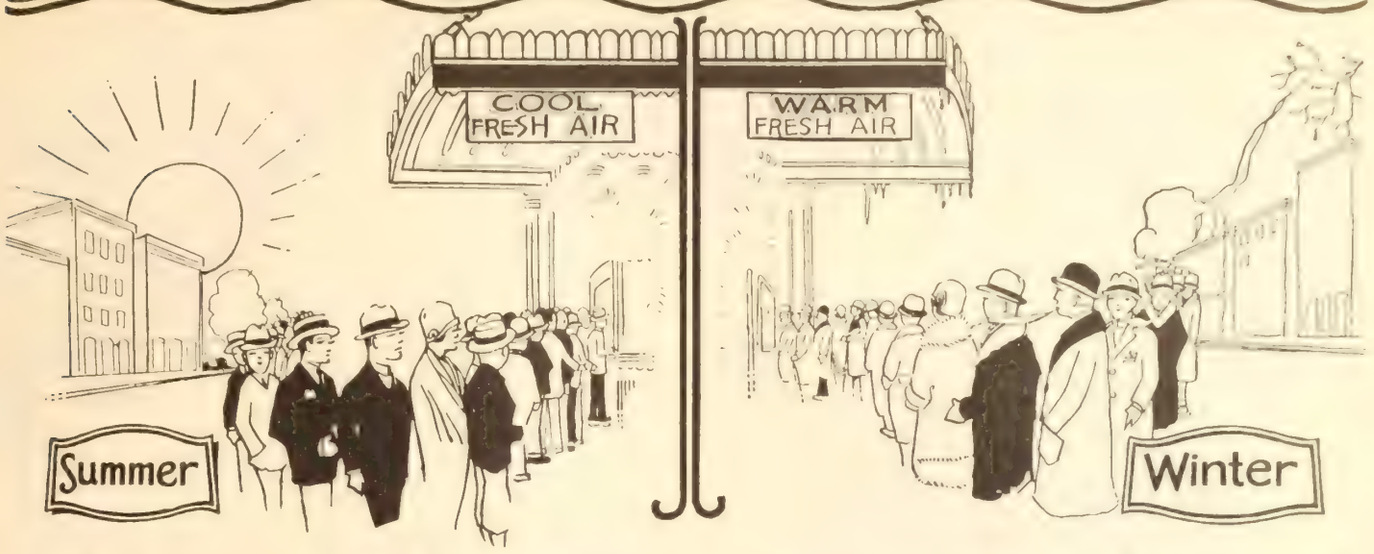
MOBILE stage platforms with sections that may be elevated provide a new unit of stage equipment designed for presentations and band acts. The new

(*Continued on page* 1124)



Above, illustration showing the Automatic Slide Carrier, distributed by the Burt Automatic Slide Co.

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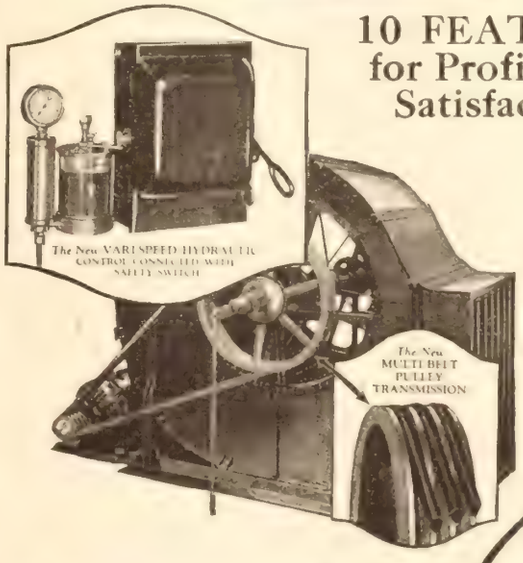
AUTUMN: For cooler days you want quick replacement of stale air with fresh, pure air. For warmer days you want a perceptible movement of air throughout the house. Chilly days, with a little heat on, you want positive circulation of this heat to all parts of the theater. Arctic Nu-Air places it all at the tips of your fingers.

WINTER: In a few moments this system will fill your house with clean, fresh air. It will circulate this air to give even distribution of heat, eliminating "hot spots" around radiators, and making everyone comfortable.

Arctic Nu-Air gives you complete controlled year-around service—a quality system, thoroughly engineered from design to installation, at moderate cost.

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Tom Terry Outlines His Method in Speech to Guild Members

TOM TERRY, organist of Loew's State theatre, St. Louis, and inventor of a miniature organ console which he uses for novelty effects there, told members of the American Guild of Organists that he developed the device with the hope of influencing the officials in New York against the community singing and slides.

Terry, who is one of the leading theatre organists and is noted for his skilful scoring for motion picture accompaniments, was invited to address the meeting of American Guild organists held in St. Louis on March 26.

He has long been recognized in music circles of the Middle West as one of the outstanding proponents of high class organ music—whether played in the classical or popular vein—and his interpretation in a popular way of the standard works has been accepted by leading teachers. He commands a large following among the motion picture patrons of St. Louis.

In his address before the organists, Terry told just how the organists of the leading motion picture theatres prepare their organ accompaniments to co-ordinate with the balance of the show, particularly with the featured screen attraction of the bill. Describing his method of scoring and the opinions which he harbors with regard to developing a higher standard of music for these popular renditions, Terry said:

"First we have a miniature theatre under the auditorium, which we call the projection room. We have an extra operaator at my disposal to review all the pictures well in advance of their presentation at the theatre. I cue each and every action of the picture, and, as you know, ararnge a score to coincide with it.

"Now it is not only notes I pick out, as I have my music arranged in a sort of psychological order. I am as proud of this repertoire as a boy would be of his stamp collection, because music is not only a business with me; it's a hobby as well.

"Regarding moods in classification, you know of course that some of our leading sypmphony conductors find it very difficult to follow with a brilliant program after a program of Tschaikowsky has been played, and find it more advantageous to break in a new number after a Wagnerian program has been concluded.

"The reaction to music is emotional, we agree, and music affects the nerves of the auditor. Only a few weeks ago I was talking to a nerve specialist who has observed the reaction of inmates of insane asylums to various types of music. With the physicians of the staff the specialist watched the effects produced on these people by the different styles of music. The violent patient became calmer when listening to a movement of pathetic characteristic, the theme with pathos acting as a sedative. But at the introduction of a discord, or even an accentuation, the auditors were immediately stimulated and became unnerved. A jazz theme made them stare. This is really one of the intelligent reasons in explanation of the popularity of jazz, which does not affect us mentally but which is in demand because the younger generation likes a stimulative reaction. The older folks desire a sedative.

"We all know that musical literature should be punctuated the same as any other literature. If I ask a question my voice remains either in the same tone or finishes a little higher. If I pronounce something that is absolutely known to be correct and make it emphatic, I accentuate if I finish my sentence with a period that is considered at the end.

"Now there is not a bit of difference between this and your phrasing. The psychology that exisits in music is nothing more than taking these fundamentals into consideration and arranging your score to fit the picture, just as you would a grand opera, musical comedy or ballet. We have writers today who compose special compositions to standard poems, and phrasing them to fit the number they ing than to melody.

"There is absolutely no difference between this and arranging a musical score to assist the performers on the screen, only you have to exaggerate more in accomplishing the latter effect, as they need more emphatic assistance from the music. The conversation, action, character, locale, and many other things must be taken into consideration by the musician scoring a motion picture.

"I USE the conductor's score orchestral part almost exclusively. And why? The instrumentation, intonation, and everything else is there entirely, with possibly a few inversions. But is played practically note for note, and that is imperative when playing with an orchestra.

"I think one of the most significant words in music is 'anticipation,' whether it be diminuendo, fortisismo, etc., or a climax, and this properly carried out prepares your audience for the approaching dramatic effects on the screen. Anticipation is equally essential when playing with an orchestra, and also when playing for a performer or a performance.

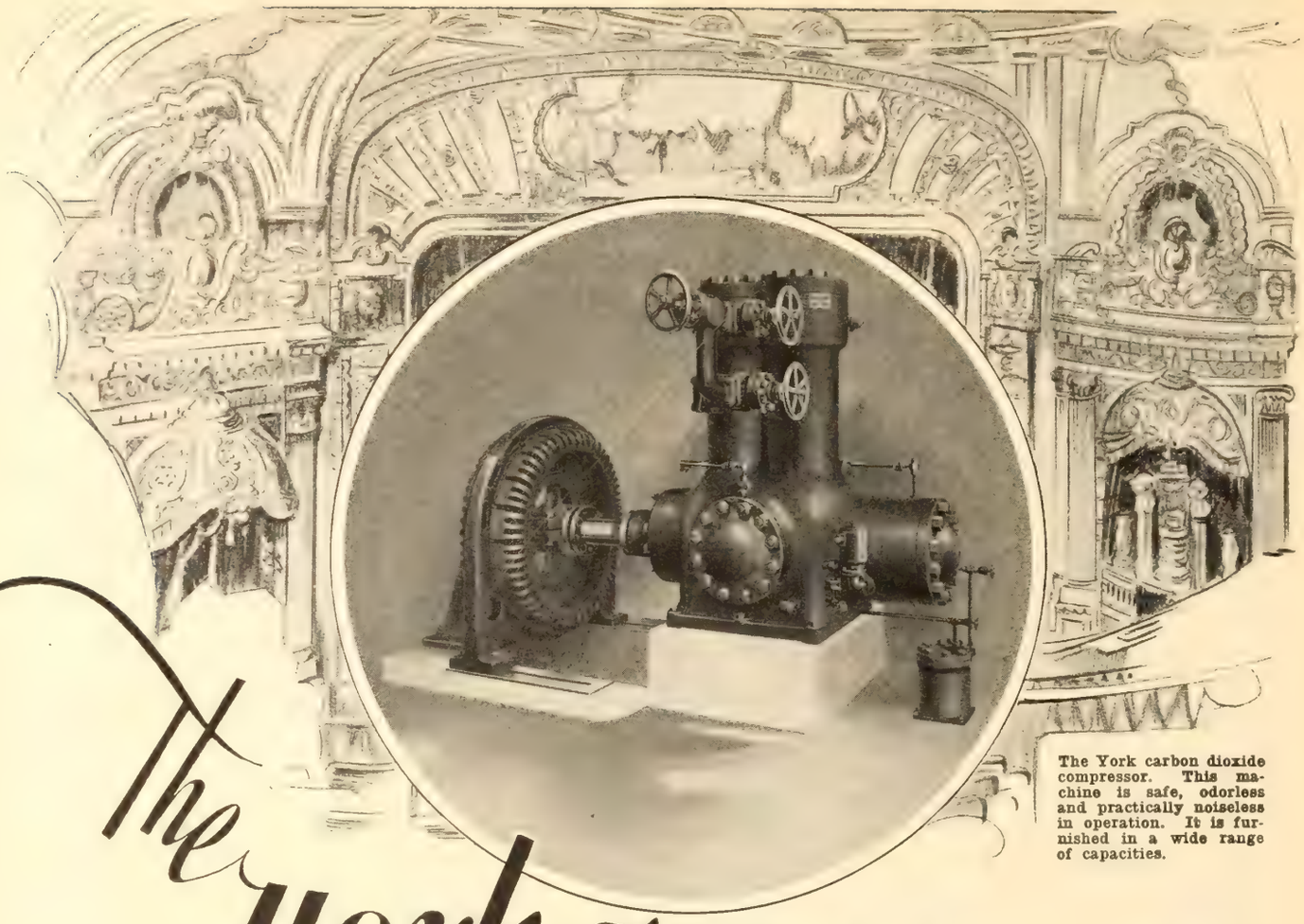
"I hardly believe in playing and working up numbers the way they were intended and as written by the composer, but I do not overlook the fact that the good Lord gave me intelligence to revise, reconstruct, emphasize, anticipate, exaggerate, or contemplate any musical composition to fit the occasion, regardless who the composer might be.

"I DON'T like church music in a theatre for many reasons, and avoid it as much as possible. I feel that the church organist in his proper environment, the church or concert hall, occupies a place of great dignity. But I believe the church organist and the theatre organist are two entirely different music forms and as distinctly separate as the physician and the surgeon. Each is a specialist in his line, and each should be conscientious in his work as a musician.

"If I am in doubt as to anything in music, whether it be on your subject or mine, I will ask anyone whom I think competent to inform me and be guided by the answer, and I think all of us would be benefited by a consultation once in a while—it would do us good. We would feel closer together and we would all learn something. Each of us has a little specialty we are particularly versed in and have a special leaning for, and it is no reflection on any of us to ask questions, to practice and to try by any means to improve our work.

"We all have views and the majority on different subjects, and the other fellow's interpretation may be superior to ours, if not in all matters at least on certain matters.

"In closing I would like to tell you that I have invented a miniature console of two manuals. This will play the auditorium organ from the stage, either in a presentation, with orchestra, or in an act. I developed it with the hope of influencing the higher officials in New York to do away with the terrible community singing and the slides and help a bit toward the educating of the public to a better class of music for theatre organ solos. I have been working especially on this, and I insist on playing the very best possible music during the screening of the picture. If all of us who are theatre organists would work in this direction, I believe it would be a large factor in creating a popular demand for the better type of music."



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Library Cooperation

And How it May Be Developed By Showmen

By Ina Roberts

Press Representative, Cleveland Public Library

LIBRARY cooperation with motion picture presentations has developed a definite plan or technic, the fundamental of which is that the producer or distributor of the film must actively cooperate with libraries if their films are to enjoy the benefits from library publicity during local presentations.

The very essence of the library-theatre tie-up demands an amount of advance preparation which is necessary in but few of the other mediums of publicity. This of course is the listing of literary works contained in the library and dealing with subjects treated in the story or locale of the film. Naturally this entails some research and requires time. Consequently the best results are obtained both for the theatre exhibiting the picture and the library cooperating with it when adequate preparation has been made and the book marks and bulletin board and window or table displays are arranged with a large number of books topically associated with the characters, story or background depicted in the motion picture.

The exhibitor desirous of developing this form of cooperative publicity would do well to make the beginning by supplying the local library with a press book and stills on some picture having historical or scene elements which lend themselves to this sort of publicity well in advance of its play date at his house.

As as illustration of the work that is done by the Cleveland Public Library in connection with motion pictures, the following detailed outlines of two very successful campaigns are included here. It will be seen that there is considerable advance work necessary to develop the full resources of the subject in these cooperative campaigns.

"The King of Kings" was especially well handled in Cleveland and the interest created through the campaign was reflected at the library as well as the theatre. Stills and a press sheet on this picture were obtained in the Spring of 1927.

The one hundred-or-so stills received suggested at once that many of the scenes must have been reproductions of well-known paintings, so a letter was sent to the De Mille studio, asking what about this. In reply came a set of the stills copied from or suggested by famous religious paintings, also photographs of the paintings themselves. About ten days before "The King of Kings" opened at the Ohio



One of the special window displays used at the Cleveland Public Library in connection with the local showing of "The King of Kings"

theatre eight exhibits were in place in the Main Cleveland Public Library. One, in the east street show-window, was given an exceedingly soft and beautiful effect by a poster in blue and gold, the large sepia photographs and books with rich Oriental colors predominating in their bindings.

The books used were "Silver Cross" (Sue); "Jesus for Men of Today" (Gilbert); "Private Life of the Romans" (Johnston); "Art Studies in the Life of Christ" (Bailey); "Century of Excavation in Palestine" (Macalister); "Imperial Rome" (Nilsson); "City of the Great King" (Phelps); "Radiant Story of Jesus" (Seche); "Gospel in Art" (Bailey); "Life in the Roman World" (Tucker); "Tarry Thou Till I Come" (Croly); "Prince of the House of David" (Ingraham); "Mary Magdalen" (Saltus); "Barabbas" (Corelli); "Life of the Ancient East" (Baikie); "The Man Christ Jesus" (Dawson); "Life of Jesus of Nazareth" (Rhees); "Holy Land" (Hichens); "Jesus of Nazareth" (Barton); "Life of Christ" (Papini); "Story of the Other Wise Man" (Van Dyke); two "Reading With a Purpose" Pamphlets, "Life of Christ" and Religion in Everyday Life"; and "The Spell of the Holy Land" by Archie Bell, a well-known travel writer and a Cleveland man.

In two large show-cases in the second floor corridor were 44 stills, both sepia and black and white, numerous books opened at outstanding illustrations and two copies of "The King of Kings" special program.

The Philosophy and Religion Division posted stills 305, 567, 794, 925, 950, 461, 702 with jackets of various lives of Christ. The Literature Division used stills 971, 609, 411 and 461 with a poster "The King of Kings; Story by Jeanie Macpherson." The Fiction Division arranged a Winged Frame display with stills 699 and 97 and jackets of the following books: "Mary of Magdala" (Bell); "Dawn" (Bacheller); "Life and Teachings of Jesus" (Bosworth); "The Holy Land" (Finnemore); "Jesus of Nazareth" (Klaussner); "Man Nobody Knows" (Barton); "Life of Christ" (Papini). The History Division had two exhibits: one on a bulletin board, with still 689 and a review of the photoplay and the other a cradle of books topped by a poster and stills oto and 77. The books here used come under the head of travel or history: "Trip to Palestine and Syria" (Hackenbroch); "History of Rome to 565 A.D." (Boak); "Out of Doors in the Holy Land" (Van Dyke); "Hilltops in Galilee" (Speakman); "Studies in Galilee" (Masterman); "City of Jerusalem" (Conder); "Palestine of the Mandate" (Worsfold); "Imperial Purple" (Saltus); "Today in Palestine" (Dunning); "Going Down from Jerusalem" (Duncan); "Pilgrim in Palestine" (Finley).

(*Continued on Page* 1128)



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IN the largest single order ever placed, the Publix Theatres Corporation purchased over 40,000 Heywood-Wakefield theatre chairs. Publix showmen, engineers, chemists, and maintenance men approved the two new Heywood-Wakefield seats submitted, one of which is shown above. This beautiful, de luxe seat eliminates every present objection in theatre seating. It possesses a special wing construction, hinge, center standard, seat and back never before produced. Send for our free booklet, "After Months of Investigation", which describes in detail the two Publix chairs specified in the largest single order ever placed.

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Ask your architect or electrician how easily this improvement can be brought to your house—whether it be new or old. And in the meantime, write for the booklet "Illumination Control for the Modern Theater".



Rear view of C-H Dimmer bank—Marks Bros'. Granada, Chicago

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Perfect Illumination Control for the Modern Theater



When the emergency lighting plant functions to illuminate the way to the exits! The photo above shows a theatre, equipped with an automatically controlled emergency lighting system as it appears when the main source of light current is cut off.

Automatic Control of Theatre Emergency Lighting Systems

IN many cities it has been written into the regulations of the local Board of Underwriters or city ordinances that switches must be provided in all theatres or public auditoriums to automatically throw on the emergency lighting system upon the failure of the main service.

As emergency systems of storage batteries, motor-generator sets or other outside source are compulsory, it would naturally follow that their operation should be automatic and not dependent upon the manual operation by the house electrician or whoever may be in charge. In times of fire or panic the lights may go out, and darkness might cause disastrous results to the audience pushing toward exits which cannot be seen.

In a recent survey of the entire United States made by "Motion Picture News" it was learned that there is a wide discrepancy not only in the codes of different localities, but also in the opinions of those controlling emergency systems. Many of the larger cities have adopted automatic throw-over or transfer switches and have made their use compulsory.

On the other hand there are a great many cities where this feature is not recognized. Some localities specify that the emergency service be connected back to of the main fuses, while others go so far as to require two independent auxiliary current supplies.

In answer to the question "Are emergency lighting plants or systems required as part of the electrical installations in motion picture theatres in your city?" approximately 65 per cent answered "Yes." Of this number about 50 per cent had automatic control. Of the number of cities that that did not have compulsory emergency lighting, about 20 per cent put them in, anyway. These figures are exceedingly representative, as they cover every section of the country. The wide variation in the reports shows the need for a uniform code.

The particular lights controlled by the emergency circuit generally include exits, foyers, lobbies, aisles, corridors and all parts of the theatre which would enable the audience to leave in case of trouble.

The double throw or transfer switches which are used to control these lights are of the Remote Control type-usually consisting of a relay and two mechanically interlocked switch units. Upon the failure of the normal service the relay makes contact between the auxiliary source and the closing coils of that switch unit, energizing them and thereby closing that side of the switch. At the same time the opening coils of the main unit are energized and that side of the switch is thrown open. When the normal service is renewed the reverse action takes place and the switch is automatically thrown to its original position. In this way the performance goes on as usual, and it is not necessary for anyone to pay any attention whatsoever to the changeover.

Remote-Control switches of similar type have many other uses in theatres and many interesting circuits have been worked out in connection with them to accomplish economical wiring and complete control. One of the common uses of these switches is in connection with the control from the projection booth.

Burnside to Stage Publix Shows

R. H. Burnside, long associated with Charles H. Dillingham and producer of many notable stage spectacles, including the Dillingham shows staged at the New York Hippodrome previous to its conversion to vaudeville under the current Keith-Albee regime, will join the Publix Theatre production department early this month, it was announced this week by Sam Katz, head of the Publix circuit.

Burnside will stage Publix unit shows in alternation with John Murray Anderson and Frank Cambria. Jack Partington will be supervising producer under James M. Cowan, director in chief of the Publix stage productions.

Burnside produced for Charles Dillingham the following: "Over the River," with Eddie Foy; "The Lady of the Slipper" and "Chin Chin," with Montgomery and Stone; "Watch Your Step" for Castles; "Stop, Look and Listen" for Gaby Desleys; "Hip, Hip Hooray" and "The Big Show."

For Cohan and Harris he staged "The Beauty Shop" and among earlier productions well remembered by the average theatre lover, "The Runaways," "The Emerald Isle," "The Tourists," in which Julia Sanderson and William Hodge appeared; "The Social Whirl," "The Gay White Way," "The Earl and the Girl," "Happyland" and "The Pied Piper."

Still later he wrote and produced "Sporting Days," "A Trip to Japan" and the "International Cup," each of which ran a year, and among others in the Burnside list are "The Grand Duchess," "La Perichole" and "Lady Teazle," all for Lillian Russell; "The Little Trooper" and "Fleur de Lis" for Della Fox, "The Jolly Musketeer" and "The Royal Rogue" for Jefferson de Angelis; "The Girl from Montmartre" and "The Red Rose."

Although the Hippodrome marks the very acme of his success the staging of "The Emerald Isle," "Lady Teazle," "The Mocking Bird," "Happyland," "Fantana," "The Earl and the Girl," "Sergeant Kitty," "Fascinating Flora," "The Tourists," and many other popular musical hits have each been noteworthy accomplishments. The three latter operas Mr. Burnside is the author of as well, for, although he has been an actor since his sixth year, and a stage manager since his eighteenth, he has yet found time to add opera writing to his achievements.

Mr. Burnside was born in Neilson, a little town near Glasgow in Scotland. His father was a stage manager and his mother was the famous actress, Marguerite Thorne, long associated with Wilson Barrett. He was about eight years old when he first came to this country, and at the age of twenty-four he had become the stage manager of the famous "Bostonians."

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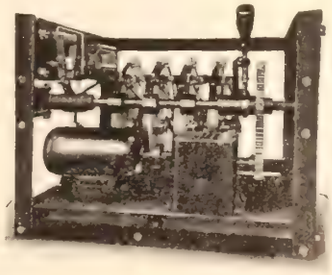
The Vitrohm Dimmer Plate incorporates more than 36 years of manufacturing experience. It possesses the qualities of maximum watt dissipation with light weight and unlimited life.

The type illustrated is the "SRD" Plate, a non-interlocking dimmer, described in Bulletins 67 and 72.



Banks of dimmer plates, shown above, for wall mounting are very flexible in application. This type of dimmer has interlocking controls; that is, each plate may be operated independently, or in conjunction with one or more of the other plates.

These dimmers are described in Bulletins 72 and 75.



Motor driven dimmers are used where manual control is not desirable and where dimmer control must be exercised from remote points. Descriptions are found in Bulletins 67, 72 and 75.

Investigate The Possibilities Of *VITROHM Controlled Lighting for Lodge, Church, Theatre and Store

THE acceptance of accurately controlled lighting as an aid to decorative and publicity plans is widespread.

In the theatre, this acceptance is universal; no modern performance could be given without controlled lighting. The influence of the theatre's success with this medium led to its trial, both as a purely decorative aid, and for sustaining background, as in the theatre, in practically all fields.

If you are interested in securing new and unusual effects in church and lodge halls, theatres, and stores, or in the floodlighting of signs and buildings, get in touch with the engineering department of WARD LEONARD. Our engineers are at your service, without obligation to you, in determining the extent to which controlled lighting is of value in your possible application.

**VITROHM: A resistor, exclusively* WARD LEONARD'S, *in which the resistive element is embedded in and permanently protected by fused-on vitreous enamel. This vitreous enamel rapidly conducts heat from the resistive element to the air, thus permitting a greater "watt load" with safety than possible by other means.*

WARD LEONARD ELECTRIC CO.
MOUNT VERNON, N.Y.

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WARD LEONARD ELECTRIC CO., Mount Vernon, N. Y.
Send me, without obligation, information on lighting control applied to: Lodge Halls..... Churches..... Theatres..... Stores .....

NAME..... ADDRESS.....

The Use of Colored Borders in Motion Picture Presentations

IT was the early thought in "Movies" that the best projection results were obtained by making the contrast between the projected picture and its immediate surroundings as great as possible.

From the standpoint of a maximum visibility this extreme contrast idea appeared to be perfectly logical, and, in some respects, necessary, because the illuminating systems in early use were barely powerful enough to take care of the ordinary requirements of projection.

Until the efficiency of these illuminators, along with the introduction of brighter light sources, had been increased, there was little hope of accomplishing anything in the way of both decorative and utilitarian lighting while projection of the picture was in progress.

One of the first steps to be taken, after increased screen intensities were possible. was in the form of utilitarian lighting in that the entire auditorium of the theatre was illuminated to a degree which permitted relatively easy access to vacant seats.

Even this first move toward wore reasonably visual conditions within the theatre was attended with great caution for fear that this general illumination of the auditorium might "spill over" and act to bad advantage on the screen picture. To prevent this from occurring, it was recommended that the intensity of illumination be graded from a very low figure near the screen to a much higher value at the rear of the theatre.

In line with these precautions, no illuminated areas were permitted to be within the field of vision as one looked toward the screen from any seat in the house, which meant that the screen picture dominated the observer's view to the total exclusion of everything else.

The need for this strict adherence to the "extreme contrast" plan no longer exists, fortunately, because light sources and optic system are available which easily are capable of providing sufficient screen light to permit obtaining more enjoyable viewing conditions during the course of projection.

It is clear that these possibilities are receiving attention because theatres already are extending the illuminated decorative schemes, heretofore confined entirely to the sidewalls, up to the very edge of the screen itself where the policy of the house is that of the straight picture type.

Those theatres having a mixed program of pictures and presentations, also, are endeavoring to make use of the same idea and it is not at all uncommon for an observer, when seated in one of these theatres, to be able to see the entire front of the house in a comfortable fashion during picture projection.

What would amount to rank heresy in the old days is the practice in many theatres of projecting a flood of colored light, such as blue, over the entire stage opening while song slides are being shown. The footlights are commonly used for this purpose, although flood lamps in the projection room have been used on occasions.

And so, step by step, we see a constant shift toward more normal visual conditions until it now seems more logical to suppose that a semi-daylight, rathre than a moonlight, condition during projection will be the thing of the near future.

With the bugaboo of the "extreme contrast" idea dispelled and found to be harmless, exhibitors have available a wide variety of novel effects which can be employed to greatly enhance the projection of motion pictures.

The more successful of these effects make use of colored light which is projected as a border around the screen picture. While it is true that special apparatus is required for many of these effects, some very pretty ones can be obtained with comparatively little effort and expense and without the need of equipment other than that ordinarily employed on the stage.

THE technic of using colored borders around motion pictures is not yet thoroughly understood and the exhibitor, for this reason should proceed cautiously, making his own experiments as he does so.

The indiscriminate use of color should be avoided and rarely is it possible to leave the colored border stand for the complete program. The intensity to which the colored border is illuminated, is of great importance, because it is necessary that the screen picture dominates the general field of view. The intensity of the border lighting should never be greater than one-third that of the screen picture and for safety it is better to cut this down to one-quarter in order to allow the changes in film density.

In some respects, plain colors are to be preferred to intricate designs projected in sharp relief as the latter are too likely to conflict with the sharply imaged motion picture. It is essential that the boundaries of the motion picture be clearly defined in order to focus, and then hold, the attention of observers on the picture action. This is more easily accomplished where the border lighting scheme differs pronouncedly from the screen picture.

A simple border design in conjunction with a sharply focussed picture is one method of assuring satisfactory results. Another is to preselect the border colors so that similar colors do not appear in the motion picture, else a conflict of colors in border and picture will surely result.

These facts, simple though they may seem, have been learned by experience and if the exhibitor will but recognize them they can be used as stepping stones to assist him toward working out an endless variety of original and beautiful effects which will go a long way toward offsetting that peculiar "sameness" which seems to pervade all motion picture theatres wherein the only difference lies in the feature being presented.

Specific methods for projecting colored lighting borders around motion pictures make use of equipment housed either in the projection room or contained entirely on the stage.

Special machinery is not always required, although it will permit a more flexible working arrangement, thus leading to a greater variety of effects which can be quickly changed at will.

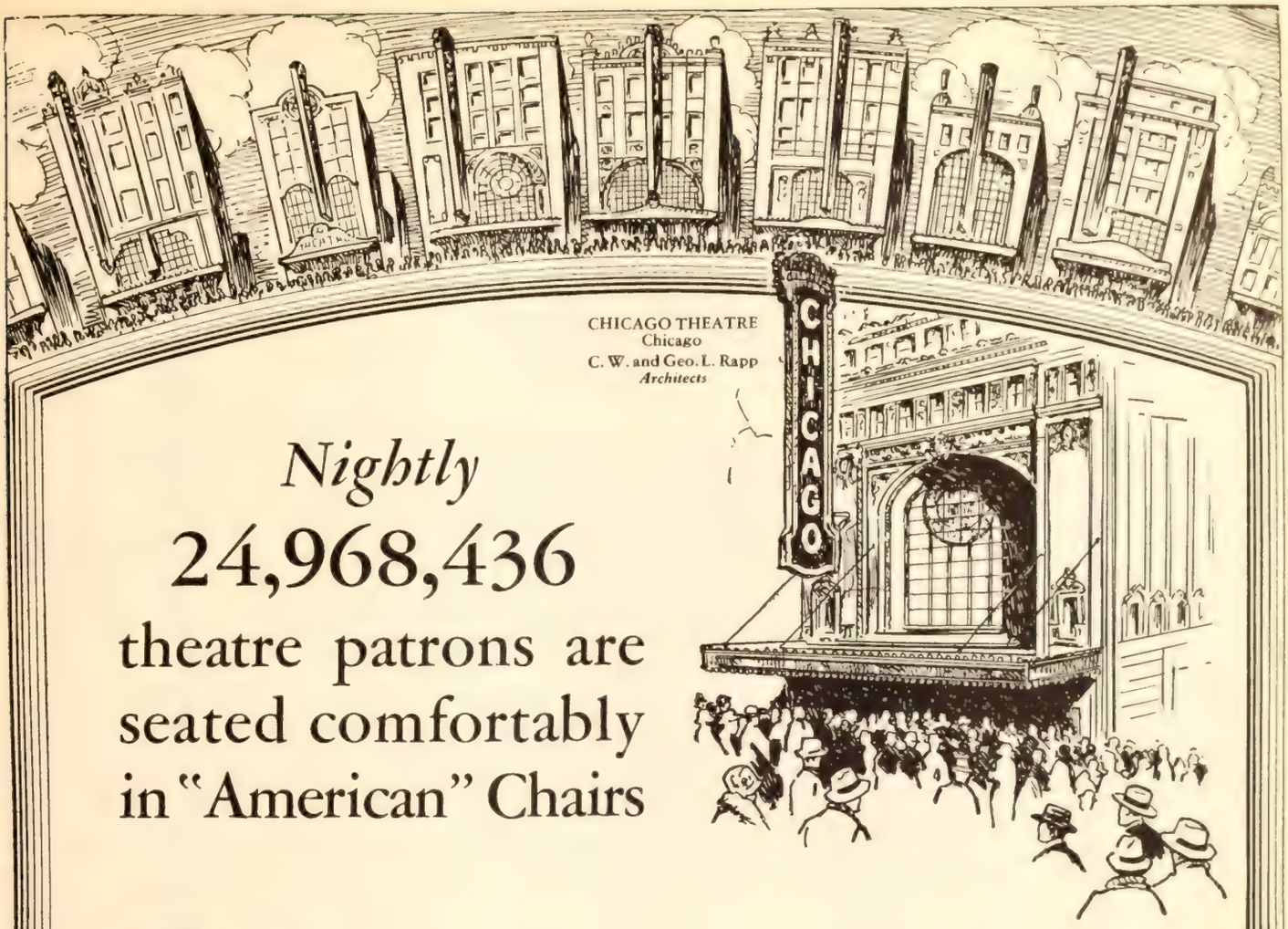
Probably the simplest method of obtaining satisfactory border lighting effects is that used in the Roxy theatre, where the motion picture screen (a true rectangle and with corners of the aperture plates filed out to cast a picture with sharp corners) is suspended from three sides—top, left side, and right side—in a border of white guaze after the fashion of a scrim.

The gauze is gathered toward the screen in folds which give the appearance of streamers radiating from the screen as a center. The bottom side of the screen, during projection, rests upon the floor of the stage and the entire outfit, screen and gauze border, is flyed to permit of its being raised above the proscenium.

BEHIND the motion picture screen are placed two sets of lamps so placed that they project their light into the gauze surrounding the screen. These lamps are of two colors, pink and green, and connected to dimming resistance so that one set can be slowly raised in intensity while the other is being reduced.

In this manner, a change of color can be effected so slowly that the observer, intent upon the picture, is hardly conscious of the change until the second color reaches full brilliance. A gradation from high intensity close to the screen to a low intensity away from the screen also results, which seems to add greatly the general effect.

An effect approaching this can also be obtained from the projection room, where using the same type of screen and border, a stereopticon projector equipped with a suitable mash, for shielding the screen, is employed to project a colored illumination onto the border.



CHICAGO THEATRE
Chicago
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Architects

Nightly
24,968,436
theatre patrons are seated comfortably in "American" Chairs



Number 4072— 3300 of these chairs were installed in the Chicago Theatre. Appropriately beautiful to match the unusual splendor of the Chicago. Mahogany wood parts, rose and gray figured velour back, and dark red upholstered Moroccoline seat. Noiseless ball bearing hinge insures silent and easy up and down seat movement. Comfortable, enduring and pleasing to the eye.

EVERY NIGHT . . . in 12,434 theatres the country over . . . and in every nation of the world . . . 24,968,436 theatre patrons are seated comfortably in "American" chairs. An amazing total that proves the universal response of the theatre-going public to comfortable, attractive seating. Further . . . the *exclusive* use of this company's seating by the nation's greatest exhibitors amply demonstrates "American" stimulus on box-office receipts.

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Theatre Chair Builders to the American Public for Over 50 Years

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Keeping ever a step ahead in the production of the finest effect lighting devices, Brenkert announces an increase in distribution channels. To readily supply the universal demand for Brenkert booth and back stage equipment including spot and flood lights and effect lighting devices, the E. E. Fulton Company and the B. F. Shearer Company, as well as the National Theatre Supply Company, are now showing the complete Brenkert line. Never in our history have we shown so complete a line, nor so many advanced features.

Brenkert engineers may always be counted upon for new developments in lighting effect devices. It is emphatically our business to reduce operating cost, to reduce labor of projectionists, and to produce new and original lighting effects and effect combinations which will make our part of the program easily executed, more successful, more profitable in dollars and cents, more attractive in good will and entertainment.

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A book every theatre should have—a complete catalog of latest effect-lighting devices.



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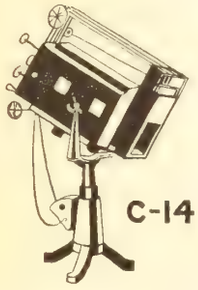
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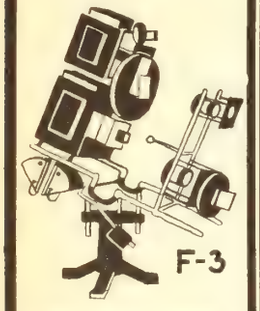
An Amazing Value

Dissolving slide stereopticon. At this price it doesn't pay to use make-shift or poor equipment.



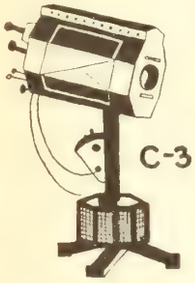
C-14

Spot and flood light with many exclusive features.



F-3

Most advanced device for moving scenic effects.



C-3

Spot-flood lamp or medium range work.

STAGE LIGHTING



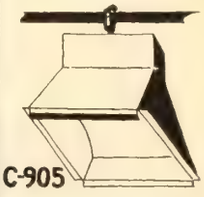
C-600

Brenkert 400 Watt incandescent spot and flood lamp. 5-inch diameter short range lens.



C-503

Incandescent Spot-Flood Lamp for long or short distance work. One of the many items illustrated in the new Brenkert Catalog.



C-905

One of the Border lighting units, for suspension. 1000 watt type, with pipe clamp.



C-505

1000 watt suspension spot and flood lamp. 6" dia. lens, with pipe clamp.



HI-LITER

The Brenkert Hi-Liter, a small compact flood light of high efficiency which projects a powerful beam of pure white light, free from filament streaks or discolorations. Has a very large field of use in every theatre.

Auditorium Lighting Serves Two Purposes

(Continued from Page 1101)

fully planned so that the architectural detail will appear at its best at all times.

In the type of auditorium representing an outdoor setting, as a garden or a Spanish patio, the general illumination can be provided by coves throwing light on the arched ceiling. During the presentation of the picture, low intensity lighting may be provided by hidden effect machines which project moving clouds and blue sky on the ceiling dome. A large number of lighting units, with tiny openings, are sometimes recessed in the ceiling to simulate stars. The windows of houses may be lighted, lanterns hung in the doorways, lighted urns placed in wall niches, and statuary and other artistic objects accentuated by spotlights.

The use of spotlights and floodlights in lighting statuary and bas-reliefs must receive careful attention as harsh shadows or shadows in the wrong direction may distort the appearance of an object in a very disagreeable manner.

If a piece of sculpture receives light from one direction only, the shadows may appear too harsh. On the other hand, however, it will not appear to best advantage under highly diffused illumination, as from an indirect system. The statutary lighting should, therefore, be so balanced that a predominance of light is received from one direction, with a small quantity furnished from other angles to soften the shadows.

Very beautiful and interesting effects are often obtained by using gelatin or glass colored screens on these small spots and floodlights to procure delicate touches of color which tend to enliven the whole scheme of decoration. By focusing two or more spots of different colors from different directions, on a sculptured object or a draped curtain, most striking combinations of tinted high lights and vari-colored shadows may be obtained. Another idea often used with success is that of equipping the spotlight with color wheels, which are slowly rotated by an electric motor, causing the object illuminated to assume constantly changing hues.

It is very important that all of the special lighting equipment be carefully concealed and that the direct rays from it be screened from the view of the audience. This can usually be accomplished by hiding the units behind projecting ornamentation, recessing them in the ceiling, or building special boxes and concealing drapes for them. When the light source is visible to the audience, louvres or spill shields should be provided in front of the lens or mouth of the projector.

When general color lighting from the coves or main lighting units is employed throughout the auditorium, the suggestive effects which the various colors have on the mind should be taken into account and used to the best advantage. During the summer months, for instance, the cool colors—greens and blues—may be used to accentuate the coolness of the theatre, while in the winter months the ambers and reds will add a sense of warmth.

Aside from the general appearance of the auditorium, there are several other lighting applications of a more or less utilitarian nature which must be noted. The music stand lights must be such that they will not prove annoying to the audience. In extreme cases the use of a green lamp in these is effective. During the playing of the overture the orchestra may be illuminated by floodlights concealed high in the ceiling above the pit in addition to spotlights from the front of the balcony or the projection booth.

To aid in seating the patrons, small aisle lights, close to the floor, should be provided at all steps and on several of the aisle seats. Seating indicator light systems, which keep the ushers posted as to which seats are unoccupied, are in successful use in many of the large theatres.

The exit lights which, are of course, a necessary feature, may often be incorporated in the interior design to present a pleasing appearance.

The theatre manager and decorator will find it well worth his while to become thoroughly acquainted with the possibilities of light in the theatre auditorium, as this knowledge will surely aid him materially providing the novel and pleasing touches so much appreciated.



The Fox Theatre Washington, D.C. Uses 2 BRANDTS

How do you invite patronage ?

Theatre patrons everywhere have been educated to a higher standard of entertainment. Consequently they demand that the service be in keeping. Service starts at the box office—and the Brandt Automatic Cashier in theatres everywhere has come to be the visible indication of the **service par excellence.** Ticket seller **presses-one-key-only**—corresponding to the ticket price—**in less than a second** the Brandt makes the change **automatically** and delivers it direct to the patron. Mental calculations are eliminated—mistakes are mechanically impossible.

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Please place with us on Thirty Days' free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it as we accept the trial without obligation or expense.

Please state whether used on the ☐ right or ☐ left side of the Box Office.

Firm Name

Individual

City

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Mobile Stage Platforms Equipped With Lifts

(*Continued from Page* 1108)

device is manufactured by the Gallagher Orchestra Equipment Company of Chicago and are made up of individual units which can be bolted together to form a complete rigid platform or separated for stage sets. The units are mounted on wheels, rubber tired and motor driven, and comprise three sections. The two rear sections can be raised and lowered individually or in unison and the entire platform propelled forward and back. Electric motors of ample power are provided for the propulsion of the platforms forward and back and the lifting and lowering of the sections.

The control switchboard is so arranged that it can be placed anywhere on the Mobile stage or main stage as desired, furthermore, prearragned movements can be set and operated from any part of the house.

Each unit runs on four wheels directly on the stage floor (there are no rails necessary). Limit switches are provided to prevent over travel up or down on the lift platforms and to prevent over travel backward or forward, a solenoid brake is installed.

The lift platforms are suspended from four posts by means of four bands of spring steel, one at each corner. The steel bands are connected to a shaft operated by a specially built winch which raises and lowers the platform at the will of the operator. Power is obtained for this purpose from 1/3 horsepower motors whose speed is reduced in a very compact specially designed winch, through a train of spur gears running in cast-iron housings on Timken roller bearings and provided with a mechanical brake to hold the platform in any position desired.

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Our greatest showmen, operating our finest theatres, demand every modern facility for producing their presentations.

Particularly is this true of stages.

Stages must now be all but human to meet the requirements for elaborate effects and novelties.

These stages must move and change form before the very eyes of the audience.

No matter what the requirements may be—Peter Clark can build the stage.

For it is true that America's most famous stages have been built by Peter Clark.

Our quarter century of leadership in stage building—our installations in practically all the finest theatres in America—these are your assurance for the most efficient stages that can be built when you select Peter Clark.

Peter Clark, Inc.

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Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts, are installed in most of the leading theatres in the country.

Neighborhood Theatres and Refrigeration Systems

PROGRESS made in the field of theatre cooling systems, particularly in the application of this modern convenience to the smaller theatre and the neighborhood house, forms an interesting and important subject in connection with any consideration of the architectural and engineering developments contributed by art and science to the advancement of the theatre as an all-year amusement resort. Just how much has been accomplished in the field of ventilation and the cooling systems which have changed the entire complexion of the motion picture theatre business—equipping it with the means of attracting patronage during summer as well as winter months—is the subject of the latest issue of The Weather Vein, the house organ of the Carrier Engineering Company, published quarterly.

On the Uses of Electrics for Frontal Display

THE new developments in electric display equipment for theatre fronts are the subject of a booklet issued by the Flexlume Corporation, manufacturers of signs and theatre marquees. The booklet includes a quantity of illustrations showing the newer designs for large and small theatres. In addition to their interest as illustrations of new models, the reproductions afford the theatre man examples of the proper use of selling lines on current and coming attractions and the distribution of lettering to obtain the balance and spacing needed to produce the best display effects.

Orchestraphone Used With "Simba" Road Show

SOUND reproduction devices for use in connection with motion picture presentations have figured prominently in new methods employed in the so-called road show field. "Simba," the Africa wild life picture produced by the Martin Johnsons and currently playing in New York at the Earl Carroll theatre and in Chicago at the Woods, has a complete score recorded on discs made by the Brunswick company. The musical accompaniment is supplied the Orchestraphone, developed for theatre use.

When You Flash This on your screen It Makes a BIG HIT!



Your patrons can tell, the moment they enter your theatre, whether or not you have a modern ventilating system. If the atmosphere is stuffy and close, they will hesitate a long time before again giving you their patronage. But—provide for them, and tell them about, the efficient system of Lakeside ventilation that creates and maintains a cool, comfortable atmosphere through every minute of the performance, and you may be sure of a steady stream of business.

Aggressive Houses Are Changing to This Modern Method of Ventilation

Theatres throughout the country find that Lakeside Ventilators assure the best equipment available today. Their tremendous power, quiet operation, and easy installation mean the utmost in service with practically no up-keep. Then, too, a Lakeside costs much less than many of the complicated cooling and ventilating systems on the market. You take no chances with Lakeside Equipment, because it is backed by a reliable guarantee. It must "make good" in actual service.

Empty Seats Pay No Profits

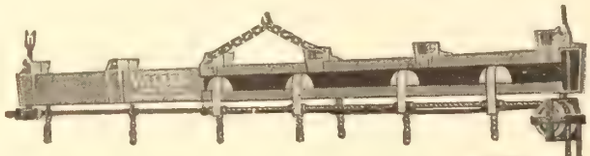
Competition is keen. Your theatre must be modernized in every way. You need an efficient ventilating system, and the Lakeside has been approved by ventilating engineers throughout the United States. Lakeside Ventilators are made in different sizes to meet every requirement and, if you will let us know the size, capacity, etc., of your theatre, we will be glad to submit suggestions and quotations without obligation to you. Write today for information.

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"I-X-L" *Electric* VENTILATOR

A Masterpiece! Easy of Operation and Installation: Fireproof, Noiseless



"A child can operate your curtains on Vallen Noiseless All-Steel Track."

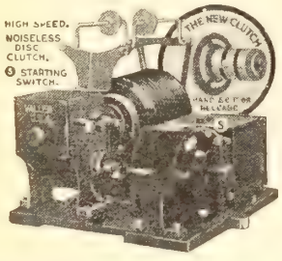


The Stage Equipment on which you unquestionably depend for safe and successful curtain performance is installed in a remote location, where it must function every day, year in and year out,—seldom seen, —should never be heard. The use of Vallen Equipment is your guarantee against hitch or annoyance of any sort.

Are you giving just consideration to the equipment which plays such a very important part in the success of your entire performance?

If so,—then you are standardizing on Vallen Noiseless Curtain Controls and Noiseless All-Steel Tracks.

Vallen High Speed Curtain Control



Operates curtains at 145 feet per minute. 220 Volt, 3 Phase, 60 Cycle Recommended.

Operating curtains by hand is the method of years gone by. Today the pressing of one button will start, stop, or reverse any curtain, — guaranteeing the operation of your curtains swiftly without a sound! That's the purpose of the Vallen High Speed Control, insuring the refined atmosphere to which any stage is entitled.



"Is it moving?" I can't hear it."

VALLEN ELECTRICAL COMPANY

Have you received your "Quiet Book?" It's Different.

VALLEN REMOTE ELECTRIC CURTAIN CONTROL EQUIPMENT

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RELIABILITY
HIGH EFFICIENCY
UNIFORM QUALITY

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Advertising in the Showman Pays

James R. Cameron Publishes New Book on Projection

JAMES R. CAMERON'S new fourth edition of Motion Picture Projection is the most complete that has come from this well known and widely read authority on the subject. In the past five years there have been many new developments in the technical field of industry, and many new projection devices introduced on the market. Many of the most important developments have been so recent, comparatively, that earlier books afford no reference whereby the projectionist can be guided to a thorough understanding of vital factors affecting the craft.

The Vitaphone and Movietone installations are of fairly recent development, and the complete manner in which these installations are treated in the new volume prepared by Mr. Cameron in itself constitutes an important feature in recommending the work for the reference library of the student and the active study of the projectionist.

The various projection terms, the fundamentals of electricity as applied to projection, the use of rheostats, transformers, and are controllers, light, lenses and screen charts, diagrams of projecting machine construction, types of projectors (both professional and amateur) fuses, carbons, high intensity arc lamps, the new high-low lamps, reflector arcs, spotlights and effect projectors, projection room equipment, heating and cooling of theatres, curtain controls, motor generators, motors and their troubles; these are only a few of the many subjects covered and written about in a way that is readily understandable by managers as well as projectionists.

One can gain an idea of the comprehensive scope of the book, from the fact that it contains 1280 pages of text matter and over 550 illustrations, the book weighs over 3½ lbs., making it the largest book published on this subject.

Loew's Indianapolis House Reopens With New Policy

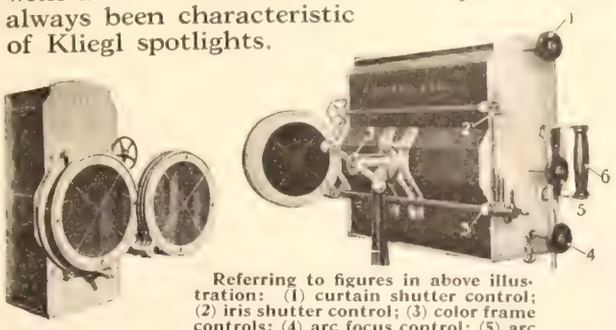
LOEW'S Palace theatre in Indianapolis opened on March 3rd with gala festivities. The theatre had been redecorated at a cost of $500,000 and inaugurated a policy of continuous shows of programs including pictures, stage presentation, band acts, and a pit orchestra for special overtures.

The house is located on Pennsylvania street and was given a big welcome by the Pennsylvania Street Business Association in page ads in all the daily newspapers and in the distribution of 25,000 mailed cards calling attention to the opening.

The Palace house manager is Howard W. Foreste, formerly of Reading, Pa. Teddy Joyce, formerly of the Capitol, New York, is master of ceremonies and in charge of the band during stage presentations. Emil Seidel directs the concert orchestra.

Instantaneous Control with the Utmost Ease

KLIEGL leads again with new ideas in spotlight design—centralizing all controls conveniently at the rear of the hood, providing for speedy and easy operation, with the fine balance and flexibility that has always been characteristic of Kliegl spotlights.



Referring to figures in above illustration: (1) curtain shutter control; (2) iris shutter control; (3) color frame controls; (4) arc focus control; (5) arc length control; (6) beam control; (7) wing lock nut.

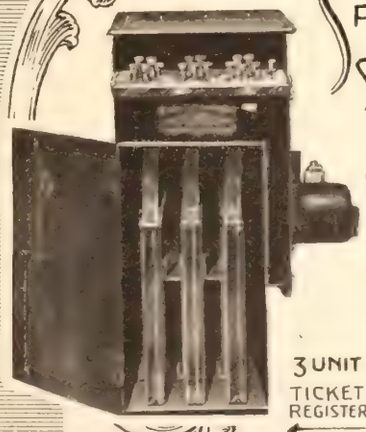
For a detailed description write for Bulletin No. 1

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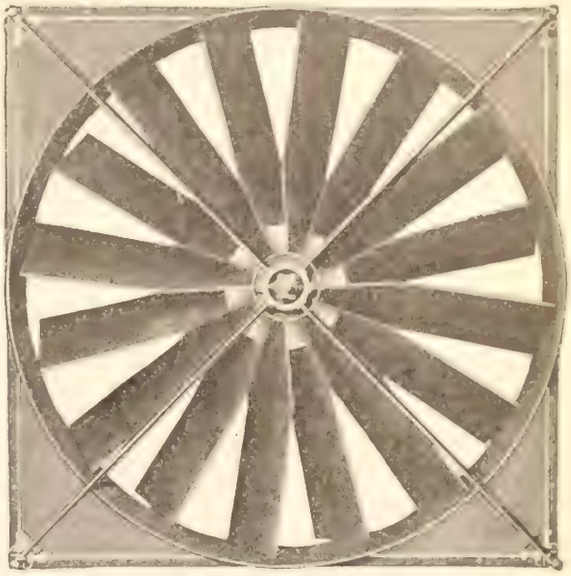


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TRADE MARK OF PERFECTION

Why Pay Drug Store Prices for Ventilating Equipment?



Solid Steel Disc Center, Hyatt Roller Bearings, Rigid Square Frames Light Weight and Light Running, Send for Bulletin No. 159 and Trade Discounts, Use Attached Coupon.

THIRTY-SIX YEARS' EXPERIENCE in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. SEND YOUR PLANS and I will send you Specifications for your requirements. I will sell you the BEST FANS Built in this Country at Commercial Prices. I will instruct you WHERE and HOW to BUY the necessary Motors at FIRST COST.

Your local sheet metal worker or carpenter can assemble and erect a cooling system from the Plans furnished as well as it can be done by men sent hundreds of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

Our equipment is installed in theatres throughout the country.

1886 1928

JAMES M. SEYMOUR

NEWARK NEW JERSEY U. S. A.

MAIL THIS COUPON NOW!

JAMES M. SEYMOUR,
Newark, New Jersey,
Please send me prices and details on your ventilating apparatus.

Name .....

Theatre .....

Address .....

Library Cooperation and How It Is Developed

(*Continued from Page* 1114)

A "King of Kings" bookmark was prepared listing books as follows:

Lives of Christ—"Jesus of Nazareth" (Barton); "Life and Teachings of Jesus" (Bosworth); "Life of Christ" (Farrar); "Christ the Son of God" (Fouard); "Jesus of History" (Glover); "Life of Jesus of Nazareth" (Rhees); "Life of Jesus" (Renan).

Characters in the Photoplay—"These Twelve" (Brown); "Training of the Twelve" (Bruce); "Greater Men and Women of the Bible" (ed. Hastings).

Christ in Poetry—"Poet's Life of Christ" (Ault); "Christ in the Poetry of Today"; "The Radiant Tree" (Wilkinson).

Christ in Drama—"The Upper Room" (Benson); "Saint Claudia" (Goold); "Jesus" (Ehrmann); "The Rock—Simon Peter" (Hamlin); "The Terrible Meek" (Kennedy); "The Dark Hour" (Marquis); "The Trial of Jesus" (Masefield).

The Holy Land and the Holy City—"Holy Land" (Hichens); "The Syrian Christ" (Rhibany); "The Spell of the Holy Land" (Bell); "Out of Doors in the Holy Land" (Van Dyke); "Archaeology in the Holy Land" (Handcock); "A Pilgrimage to Palestine" (Fosdick); "Hilltop in Galilee (Speakman); "Springtide in Palestine" (Harry).

The Grandeur That Was Rome—"History of Rome" (Book); "The Grandeur That Was Rome" (Stobart); "Life in the Roman World" (Tucker); "The Jews Under the Roman Rule" (Morrison).

At the foot of the bookmark in a "frame" is the acknowledgment "Printed by the courtesy of Pathe and The Ohio Theatre Presenting The King of Kings."

Ten thousand of these bookmarks were distributed in the various libraries of the Cleveland public library system and thousands more in the Ohio theatre. Exhibitors who show this article to their local libraries will have no difficulty in effecting a tieup. Be sure to call attention to the list of books, as these will save libraries a great deal of work. The lists used will not be the same in all libraries, since all do not have quite the same books but the lists here given are valuable as a working basis in compiling others.

"Quality Street" provides an abundance of stills excellent for library use. This is a film ideal for library cooperation. The book connections, limited for the most part to the works of J. M. Barrie, are not as numerous as one could wish but they are good—and most libraries are well supplied with Barrie material.

An exhibit on a bulletin board just inside to the Main Cleveland Public Library bore, under the "Quality Street" sign, the sentiment: "Bide a Wee and 'Barrie' Awhile." The literature andfiction divisions arranged displays, as did also many of the stations and county libraries. The film, in itself and because of the book connections and the beautiful stills, merited a show-case exhibit but none was arranged for the reason that no advance screening was obtained for librarians to approve the film. This advance view of the film is in many cases essential if the Cleveland Library is to cooperate with a film; only in this way can the picture's connecting books and appropriateness for cooperation be learned in due season.

It seemed a pity, in view of the film and the appropriateness of its subject to library cooperation that "West Point" does not have connecting books in greater numbers. A public library does not willingly create a demand for books which are too popular to be available or which are non-existent. However, the Cleveland public library arranged three displays during the first run of this film, in the sociology, literature and fiction divisions.

Sociology used stills 272, 100, 18, 291, 83, 80, and 128; literature used 107, 187, 40, 99 and 14, and the fiction division used 15, 124 and 77. Some of the books featured were "The Plattsburg Movement" (Perry); "Building of an Army" (Dickinson); "West Point" (Richardson); "History of the United States Army" (Ganoe); "The Profession of Arms" (Colby); "West Point Yearling"; "Winning His Way to West Point" and "A West Point Lieutenant" (Malone); "Cadet Days" (King). The press sheet of the films contains directions as to how to honor the flag; these were clipped and posted with one exhibit.

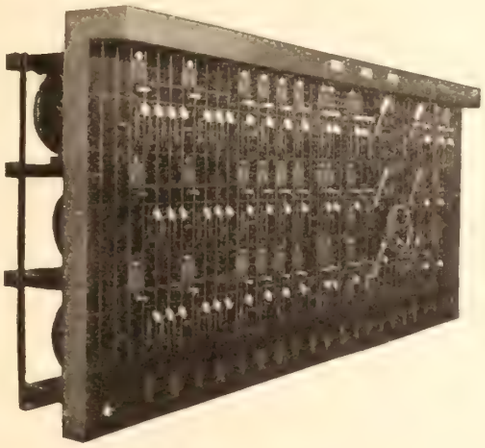


Simplicity Standardization Flexibility

Complete Control With One ALL MASTER SWITCH

Your lighting control is worth your study, for it means, if the (FA) Major System is selected, a bigger, better show with more box office value.

MAJOR FA SYSTEM



Send for the new book on Theater Lighting Control. Free — simply send your name.

There is an engineer in each district office to answer all questions. Call him in.

Frank Adam
ELECTRIC COMPANY
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Beautifying The American Theatre

Stage Settings—Draperies
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EXCELLENT WORKMANSHIP

NOVELTY SCENIC STUDIOS
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LOW COST

340 West 41st St. — New York City

FOR SOUTHERN THEATRE ORGANS
Architects Specify Evenheeters

Architects all through the South realize the necessity of protecting the theatre organ not so much against cold alone but against dampness as well. Proximity to the ocean, sieges of damp, cold weather and seasons of rain makes Evenheeters a necessity.

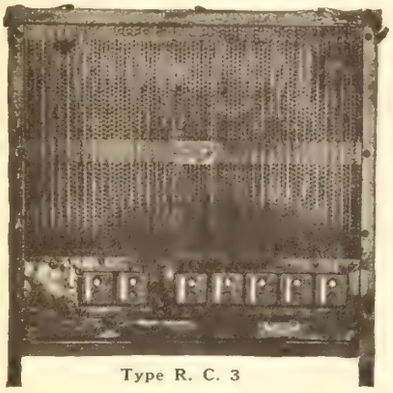
Not only do Evenheeters warm your theatre organ to any desired temperature but they maintain that temperature throughout the whole organ chamber.



To all architects we ask an opportunity of explaining why Evenheeters are the only type organ heater that can heat the organ chamber correctly and why nationally known architects as Walter Ahlschlager, Rapp & Rapp and Eberson & Eberson endorse and specify Evenheeters for all the organ chambers they plan.

CRAMBLET ENG. CORP.
286-288 Milwaukee St. — Milwaukee, Wis.

THE PERFECTION
HAS SOLVED THE
RHEOSTAT PROBLEM
For Most Theatres
It Will Do the Same for You



Type R. C. 3

Sold by Your Supply Dealer

HOFFMANN & SOONS
387 FIRST AVE. NEW YORK CITY
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS AGENCY
Astor Theatre Building
N. W. Cor. 45th St. & Broadway
Lackawanna 7876

Merchandising Amusement at Community Theatres Through Local Contact and Education

By William H. McLaughlin

(*Continued from page* 1103)

displeased by the noise and disturbance of the younger element, they will go elsewhere and you can never get them back.

To sum it all up, this business is no different than any other retail business. You are selling amusement across the footlights, instead of merchandise across the counter, and what is the most important factor in the sales' end of any business. After all there is no asset of business better than the personal touch. The tendency of business today is too mechanical, too soulless. That man is on the surest road to success who injects his personality into his business. Get out of your office, get from behind your mahogany desk when your customers are in your place of business, the theatre. Friendliness is the great overlooked asset in business.

Business is a human thing, made up of human beings and the calibre and personality of the men and women in any business or profession will pretty much determine its success. There is a cash value of personality in business.

Instead of spending a great deal of time figuring ways and means with which to fight the producer and distributor, spend some time in developing the right attitude toward your merchandise. Your indifferent advertising and listless attitude toward your own merchandise will reduce the customer's estimate to the level of your own indifference.

With all the selection of stories and casts, with the experts in exploitation, the standardization and efficiency in other departments in this industry, the people who meet the public (the exhibitor) are responsible for the final reputation of this business.

Personality is the sum total of your daily conduct, which causes people to like or dislike you, which causes them to respect you or not to respect you, which causes people to place confidence in you, or not to place confidence in you.

What is the deciding factor? In the final analysis other things being *near equal,* people are going to spend their money where they like the men and women with whom they are doing business. One thing is certain—they will not spend their money in any place of business where they do not like the men or women.

Your best advertisement is a satisfied customer. Your patrons appreciate the same thing in the conduct of your business that they see unfolded in the story on the screen. They want the human touch and anything that can redeem business and make it more human is necessary.

Publishes Own Paper When Editors Bar Publicity

When Calgary, Alberta, newspapers shut down on news readers and illustrations for current attractions at the local theatres, John Hazza, manager of the Capitol Theatre, Calgary, for many years decided to compete with the dailies by entering the publishing business himself.

LOBBY FRAMES
TICKET BOOTHS
MIRRORS

WE MANUFACTURE
AND
SELL DIRECT
TO YOU

ASK ANY PROMINENT
EXHIBITOR

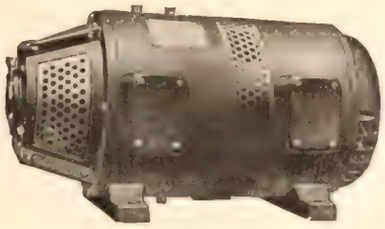


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CATALOGUE
OR
REPRESENTATIVE

LOBBY DISPLAY
FRAME CORP.
723-7th Ave.
N. Y. C.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

"SATISFIED USERS SPELL SUCCESS"



FOR BEST SCREEN RESULTS

STABILARC

MOTOR GENERATOR

STABILARC MOTOR GENERATOR has been subjected to every conceivable duty in service and test by the UNIVERSITY of BRITISH COLUMBIA in VANCOUVER with perfect satisfaction since 1925.

AUTOMATIC DEVICES CO.
739 HAMILTON ST. ALLENTOWN, PA.

ALSO MANUFACTURERS OF
A. D. C. AUTOMATIC CURTAIN CONTROL AND ROLL E-Z TRACK

Hot days are coming. Put cool, refreshing Typhoon Breezes on the job. They cost nothing because they pay for themselves.

Write for Booklet 3

Typhoon Fan Company
345 W. 39th Street New York, N. Y.
Offices in Principal Cities

Styles Change—The World Moves!

BLAZE THE TRAIL FOR MORE BUSINESS
Ad-vance Trailers

Today the theatres are few that do not use AD-VANCE SERVICE

THE SERVICE COMPANY WHICH SUPPLIES YOU A TRAILER ON EVERY FEATURE PICTURE—

EACH TRAILER BUILT LIKE A PRESENTATION

NOVEL—
NEW—ORIGINAL—
ENTERTAINING—DIFFERENT

LOEW'S, Inc. AND OTHER EXHIBITORS STATE OUR SERVICE IS EXCEPTIONAL—OUR TRAILERS BUSINESS-GETTERS.

AD-VANCE TRAILERS
represent an institution—
"THE PRESS SHEET OF THE SCREEN"
729 Seventh Ave. NEW YORK CITY | 845 S. Wabash Ave. CHICAGO

COMPLETE SERVICE SUPPLIED YOU AT A SAVING OF OVER $150.00 A YEAR COMPARED TO OTHERS

From the standpoint of Showmanship—of Patronage—of Price—Ad-vance Trailers fit logically into the order of things for your theatre.

CAN YOU AFFORD TO DELAY LONGER?

AD-VANCE TRAILER CORP.,
729 Seventh Avenue, N. Y. C.
Gentlemen:
Without obligation on my part please send me further details regarding ADVANCE SERVICE.
Name ..... (Theatre)
Address..... City..... State.....

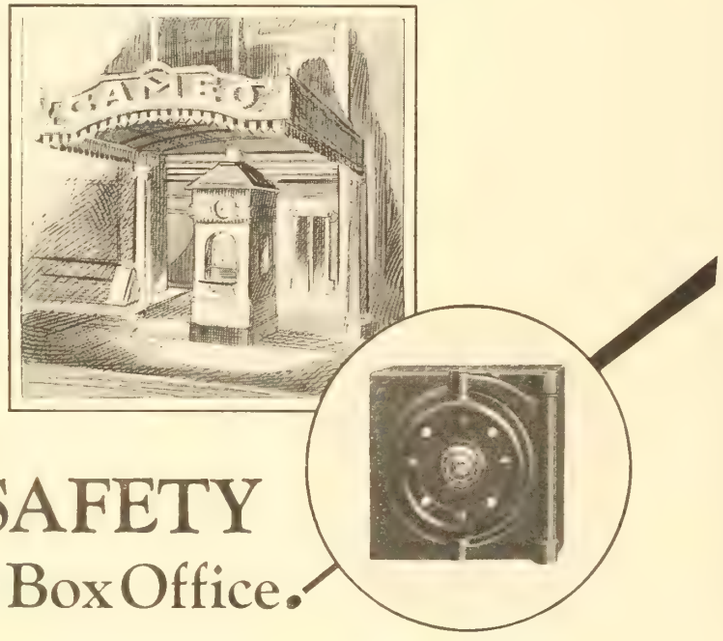
Drive Stimulates Patronage of Home Town Theatre

A "get the habit" campaign designed to promote patrongage of the local theatre and counteract a growing tendency of people in a small town to do their picturegoing at a nearby large city, is the method which has attained success for Richard L. Moss, manager of Block's Hawthorne theatre, Hawthorne, N. J.

Hawthorne is located two miles from Paterson, where there are four large picture houses. The Hawthorne is a new theatre, and he people were accustomed to go to Paterson and there attend the shows at the larger houses.

"To offset this," says Moss, "I started a 'Get the Habit' drive. I had posters and streamers reading 'Get the Habit—Go to Block's Hawthorne Theatre.' These were posted prominently in store windows and on front of the theatre. I also featured the catchline in the programs and in the newspaper advertisements, and induced a majority of the local merchants to insert my catchline in their ads. The campaign showed quick results and business started to improve almost immediately.

"I followed this up and with the introduction of special nights—hooking up with a college fraternity for 'The College Hero' engagement, for example. For the College Night I decorated the front with pennants and members of the fraternity cooperating with the house assembled outside and sang some college airs to the accompaniment of a uke. This stunt was followed by the use of a laughing record on a phonograph installed in the lobby for a display on 'The Gay Retreat,' and a mystery prologue for 'The Cat and the Canary.'"



Put SAFETY in your Box Office.

SAFETY in your Box Office as well as in your bank is essential in these days of daring holdups and safe-cracking activities.

The unprotected receipts of your evening's performance is a lure for outlaws. Protect yourself and your business by means of similar security to that used by your bank—the York Safe.

There's a York Burglary Chest made especially for theatres—scientifically designed to meet theatre requirements.

Write today for complete information

York Safe and Lock Company

Factory and Principal Office: York, Pa.

New York	Chicago	Tampa	San Francisco
Baltimore	Philadelphia	St. Louis	New Haven
Boston	Seattle	Cleveland	Detroit
Houston	Washington	Los Angeles	

Rialto Reaches Peak for Opening Day Receipts

While almost every new attraction that has played the Rialto theatre in New York since its conversion to a long-run policy has delivered a gross return greater than the previous record, the figure attained by "The Legion of the Condemned," current feature, on its first two days is believed by Publix officials to represent the maximum capacity of the house irrespective of the demand for seats.

"The Legion of the Condemned" drew more than 22,000 people to the Rialto over its first Saturday and Sunday and thereby bettered by $2,000 all previous records.

While there is great enthusiasm on the part of the Publix officials over the attraction value of this picture, which is expected to set a long run mark for itself at the Times Square house, the theatre's policy is credited with having developed a following and prestige which importantly affects new openings. The Rialto consistently has operated on a long-run basis with a succession of outstanding pictures and has presented them at popular prices. No elaborate supporting bills are offered with the features, the program usually consisting of the feature, a news reel and an overture by the orchestra.

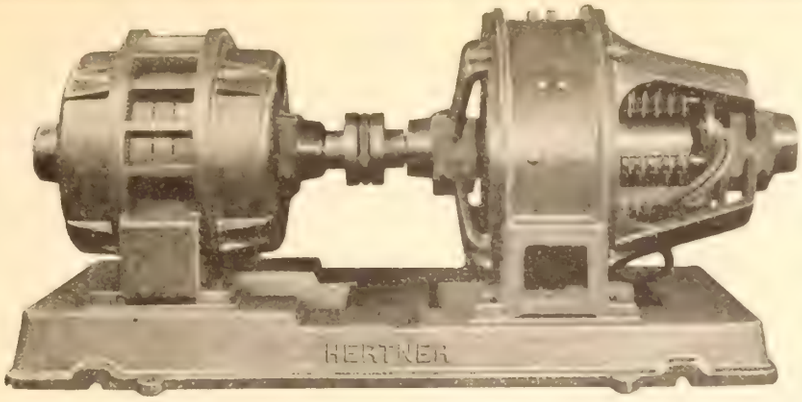
"Moving Stills" Displayed in Window Attractor

Manager J. P. Harrison made excellent use of a vacant store in the heart of the business district for a window stunt on Harold Lloyd in "Grandma's Boy," playing at the Publix Victory theatre, Waco, Texas.

A cut-out head of Lloyd with the eyes carved out was the only object apparently visible from the outside as the window was air brushed with the exception of that portion showing the Lloyd cut-out.

Signs on the outside of the window on either side of the cut-out inside read, "Take a Real Look—It's Free" and "Free! Moving Pictures of Harold Lloyd in GRANDMA'S BOY."

By peering into Lloyd's eyes you could see moving stills of Grandma's Boy. Here's how it was done: Taking a large circular piece of beaverboard on which were pivoted four stills from the picture, this disc was made to revolve—producing the moving pictures. By pivoting the stills on disc, they swung straight up and down at any position.



Of Course You Are Interested---

In lower current costs. In easier operation. In a more constant control.

In the better projection of your pictures.

The TRANSVERTER

gives you these results regardless of the type of equipment you are using?

There is a Transverter to meet every projection need—one that will operate quietly and efficiently for years with a minimum of attention.

"If you show pictures you need the Transverter"

Send for our literature. Tell us the type of your equipment and we will prescribe for you the size and kind of Transverter that will give you ideal results.

Distributed in U. S. A. by The National Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY

1900 W. 112th St. TransVerteR **CLEVELAND, OHIO, U. S. A.**

AND NOW!

The Gallagher Mobile Stage Orchestra Lift

Write for Particulars

GALLAGHER ORCHESTRA EQUIPMENT COMPANY

616 W. Elm St., Chicago, Ill.

West Coast Office: 1487 W. Washington Boulevard, Los Angeles

A BUSINESS BOOSTER

for your theatre

A Beautiful, 2-color Program, all Features written up for you, Printed and Delivered to your theatre at a small cost.

Write for Samples and Prices to

THE DERBY PRESS

2015 So. Vermont Ave. Los Angeles, Calif.

STOCK PROGRAMS
PROGRAM COVERS
For
Moving Picture Houses
Joseph Hoover & Sons Company
Market and 49th Sts., Philadelphia, Pa.



Wonderful NEW Feature

motor built in. Operates from any electric light socket. Creates a foggy water-mist, amazing and positive in cooling-power, which gives you—

Washed Air

For YOUR Theatre

Put a "Washed Air" sign on your theatre—a permanent feature attraction. Get the crowds. Make your theatre the coolest place in town. No other system comes near the Supreme in effectiveness and operating efficiency.

Remember, it actually washes the air—by means of a foggy water-mist. Gives the same results as the big expensive cooling systems used in big city theatres. Yet the cost is very moderate. It will more than pay for itself the first summer.



Absolutely Noiseless

Phantom view showing our 6-ft. all-steel cooling blower and multiblade wheel.

This blower is an engineering triumph—the multiblade wheel is precisely balanced, and the shaft and bearings are so true that there is absolutely no noise or vibration.

Send the coupon for complete information and prices

SUPREME

HEATER & VENTILATING CORP.
St. Louis, U. S. A.

Supreme Heater & Ventilating Corp.,
1915 Pine St., St Louis, Mo. N

Send me complete information regarding the New Supreme Cooling and Air-Washing System.

Name .....

Address .....

Most Effective and Economical Methods of Getting Color in Signs

by hoods of natural colored glass. They show brilliant color in a beautiful array of colors, are easily cleaned, and cost far less than artificially colored lamps.



Reco Color Hoods

FULL AND HALF TYPES
for S14-A17-A19-A21 Bulbs
(Full Hoods)

cover the entire lamp. Snap over the lamp and are securely held by a strong, non-corrosive, phosphor bronze spring, yet are easily put on or taken off with one hand, as picture shows. Standard colors are: Ruby, Green, Amber, Blue, Daylo Blue, Canary.



Reco Half Hoods

supply a demand for hoods that reflect part of the light back on the sign surface. They fit snugly on the lamp. Made in seven colors and four sizes.



Reco Flashers

for on and off, traveling borders, spelling and various effects, standard equipment for sign manufacturers, engineers, contractors and lighting companies for over 20 years.

Insist on RECO the "tried and true"

If it's "Motion and Color" you want, get in touch with us.

REYNOLDS ELECTRIC COMPANY

2628 W. Congress St. Chicago

Sold by all Branches of the
E. E. FULTON CO.

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and Information Request Blank

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Adam Electric Co., Frank..... 1129
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Brooks Costume Co..... 1130

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Fulton Co., E. E. 1107

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Clinton Carpet Co..... 1137
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Gallagher Orchestra Equipment Co. 1133

Hart Mfg. Co., The..... 1106
Hertner Electric Co., The..... 1133
Heywood-Wakefield Co..... 1117
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Hoover & Sons Co., Joseph.... 1133

International Projector Corp.... 1118

Kliegl Bro. Universal Electric Stage Lighting Co..... 1127

Lakeside Co..... 1125
Lidseen, Inc., Gustave..... 1135
Lobby Display Frame Co..... 1130

Markus Agency, The Fally.... 1130

National Screen Service..... 1135
National Theatre Supply Co.... 1110
Netschert, Inc., Frank..... 1135
Novelty Scenic Studios..... 1129

Reisinger, Hugo..... 1126
Reynolds Electric Co..... 1134
Rockbestos Product Corp..... 1090

Seymour, James M..... 1127
Supreme Heater & Ventilating Corp. 1133

Theatre Ad Mat Service, Inc.... 1128
Typhoon Fan Co. 1131

Vallen Electrical Co..... 1126

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Showman Service Bureau
Motion Picture News
729 Seventh Ave.
New York City

Please obtain for me without obligation additional information in connection with the advertisements or articles appearing in the April issue of The Showman.

.....

.....

(insert above name of advertiser or title of article)

Name.....

Theatre .....

Street.....

City & State.....

LIST PRICES

Lidseen POSITIVE FORCE FEED Oilers

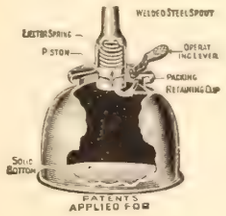
GUN METAL FINISH

Engineers' Machinists' and Millwrights' Oilers

No.	Size can	Dia. can	Height can	Length Spout	Dozen Price
6	⅛ Pint	3¼″	2 ″	4 ″	$ 8.50
7	⅛ Pint	3¼″	2 ″	5½″	8.50
10	½ Pint	3½″	2¼″	5½″	9.00

HEAVY COPPER PLATED

26	⅛ Pint	3¼″	2 ″	4 ″	$10.00
27	⅛ Pint	3¼″	2 ″	5½″	10.00
30	½ Pint	3½″	2¼″	5½″	10.50



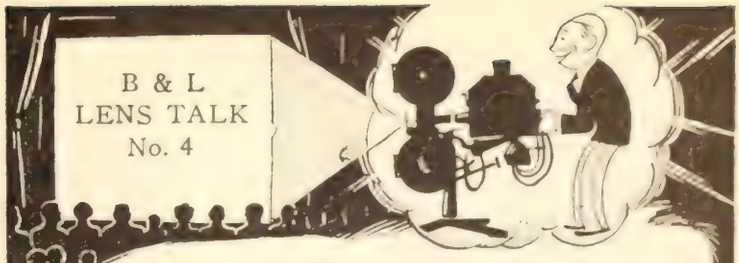


Used exclusively for

MOTION PICTURE PROJECTORS OR EQUIPMENT

SOLD AT ALL BRANCHES OF

E. E. FULTON CO.



B & L LENS TALK No. 4

Testing the Lens

All but one of the aberrations described in the last issue may afflict the photographic lens with which the picture was made. In projecting film it is often difficult to determine whether the fault lies in the projection lens or in the photographic lens. Chromatic aberration is the exception; color fringes on the screen are due only to the projection lens.

In no moving picture does the film run through the film gate absolutely flat but always buckles and flutters more or less due to heat and other conditions, so that the quality of the screen image is constantly changing.

For these reasons it is much better to test the lens with a stationary target which, because of the heat in the film gate, best takes the form of a thin sheet of metal, perforated with small holes. This should be absolutely flat and if it has buckled, in time, due to heat, it must be flattened again. The metal being perfectly opaque and the holes being perfectly transparent yield a maximum degree of contrast which is constant for any test. It is only by means of a target, such as the one described, that a fair comparison can be made between several different lenses.

BAUSCH & LOMB OPTICAL COMPANY

653 St. Paul St. ROCHESTER, N. Y.

NATIONAL SCREEN SERVICE

TRAILERS

RECOGNIZED BY THEATRES EVERYWHERE AS ABSOLUTELY INDISPENSABLE TO THEIR SUCCESS

BECAUSE

IT IS THE ONLY TRAILER SERVICE WITH ACTUAL SCENES FROM THE NEGATIVE

A Trailer on Every Picture You Play—

A complete service—with Animated opening—containing name of theatre—day sets and Animated closing to match—

SPECIAL SERVICE DEPARTMENTS

in charge of experts ready to supply Special Announcements of any kind in film form at reasonable prices

ARTISTIC ANIMATED LEADERS

for your Feature, Comedy, News, Ends, Trademarks

NATIONAL SCREEN SERVICE

CHICAGO 845 S. WABASH AVE. NEW YORK 126-130 W. 46TH ST. LOS ANGELES 1913 S. VERMONT AVE.



POST BASKET

This Post Basket is furnished in two parts; will be made to fit either round or square post. Simply give us the circumference or diameter of post.

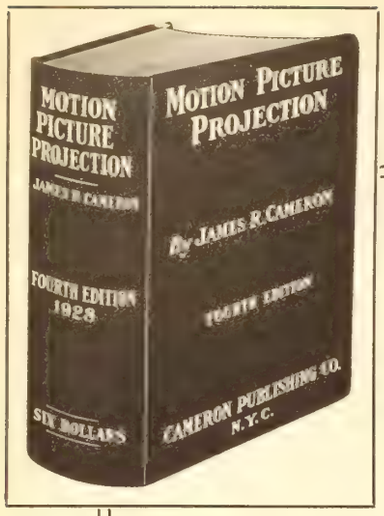
Illustrated Catalogue

No. 7 of Artificial Flowers, Plants, Vines, Trees, etc.

Mailed Free on Request

FRANK NETSCHERT, Inc.

61 Barclay Street New York, N. Y.



FOURTH EDITION NOW READY

"The Standard Authority"

MOTION PICTURE PROJECTION

By JAMES R. CAMERON

1280 PAGES **INTRODUCTION BY S. L. ROTHAFEL (ROXY)** 550 **Illustrations**

Contains Complete Instructions and Diagrams for the Installation, Operation and Care of

VITAPHONE MOVIETONE ETC.

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French Suspend Drastic Decree

Negotiations Conducted by Will Hays with Government Bring Hope That Situation Will Work Out Satisfactorily

AN important development in the Franco-American film situation occurred this week when the French Cinema Commission announced that operation of the drastic decree had been temporarily suspended. This follows the negotiations conducted by Will H. Hays in Paris with French government officials and leaders of the industry there, and is taken as a hopeful sign that the serious situation will be worked out satisfactorily.

The suspension will last from three to four months, and the purpose is stated as being to give the French producers a chance to increase their production to 150 pictures a year. Now, they are making about 50.

While the decree still stands, the suspension is regarded, in some quarters as a move toward harmony. In other quarters, however, this optimistic view is not taken.

Under the law a commission of 32 men is set up, all of the members of which hold offices irrevocably for three years. Sixteen of these men are from the various government ministries and the other sixteen include producers, distributors, exhibitors, authors, actors, directors and the like, from the French industry. Here is the law which they were to have administered:

Article I.—The year will run from October 1st to September 30th, except that this year a short period is set aside of from March 1st to September 30th.

Article II.—All French films, unless they contain matter harmful to public morals or peace, will be given a visa for their exhibition.

Article III.—A film which is entirely French in all its elements, except for 25 per cent of the leading players, shall be considered of the First Category. Others, with foreign companies, stories, directors, or such elements, is of the Second Category, but must be at least 50 per cent French.

Article IV.—A French company may make one film of the Second Category for each two of the First.

Article V.—Every French film must be of sufficient importance to do credit to the French industry (thereby eliminating the shoddy, low-price picture made solely to obtain import visas).

Article VI.—Five hundred foreign films may be brought into France during the 18 months from March 1, 1928, to September 30, 1929. This may be modified if exhibitors find this inadequate.

Article VII.—For each French film sold to America, a distributor may bring in four American films; for each film sold to Germany, two German films; for each film sold to England, one British film.

Article VIII.—These import regulations do not apply to films not longer than 600 metres (about 1,900 feet).

Article IX.—When shown to the commission for approval, each foreign film must be shown in exactly the form in which it was shown in the country of origin, with a guaranteed literal translation of the original titles, which must be left in the picture. (This to stop practice of re-editing films objectionable to France for showing here.)

Article X.—The commission reserves the right to entirely bar from France the films of any company which shall show in its own country a picture tending to taint the name of France.

Opinion Differs on Broadcast

Consensus Is That It Does Not Stimulate Admissions and That Similar Programs Will Not Be Repeated

THE Dodge hour in which the stars of United Artists broadcast a program over fifty-five radio stations last Thursday night has brought varying reports from exhibitors and motion picture officials in cities throughout the United States. As a result it is considered not likely that a similar program will be repeated by motion picture stars in the future.

From some quarters comes the word that theatre audiences were considerably disillusioned over the stars, while others contend that many stay-at-homes would be converted to the movie houses as a result of the program. Mostly, however, the opinion seems to prevail that the stars hardly did themselves justice and that their efforts in the future would be more appreciated if confined to the screen. It was also contended that the radio hour did not serve to stimulate business while the program was being rendered.

Rainy weather in the east last Thursday night might have been responsible for a slight falling off of business. Publix reported that business was not quite up to par between 9 and 10 o'clock when Douglas Fairbanks, Charlie Chaplin, D. W. Griffith, Norma Talmadge, John Barrymore and Dolores Del Rio. From different parts of New York it was reported that audiences expressed their disapproval in no uncertain terms, even to the extent of catcalls and urging that it be "taken off."

There were many conflicting opinions in Albany, N. Y., as well as among exhibitors in the surrounding territory. Exhibitors, however, were a unit when it came to agreeing that the reception over the air could not possibly have been worse, due to the huge amount of static that put in its appearance about thirty minutes before the program went on. Two of Albany's theatres installed radios for the occasion, advertising the fact in the newspapers and as a result these two houses played to almost double ordinary business. There is no question but that the program given by the motion picture stars cut into attendance figures, particularly among the neighborhood houses.

Exhibitors of Cleveland do not like the idea of having the movie stars participate in radio programs. But, inasmuch as a movie star radio program was arranged before they had a chance to register their objections, they made the best of it, and incorporated the radio program in their regular programs whenever it was possible. Loew's Stillman, State and Circle, all provided with Vitaphone equipment, stopped the show from 9 P. M. to 10 P. M. and ran short subjects while the broadcasting was amplified by the Vitaphone to all parts of the house. Neighborhood houses installed regular radio sets and got as much out of the program as they could.

The broadcasting of the United Artists Stars over radio Thursday night gave business at the Dallas theatres a hard jolt as did the former program. The managers of the first run houses complained of this practice and the complaint was justified.

It would be undignified to call the experiment a "flop," but the word just about expresses the right meaning, according to reports from Atlanta. Three down-town theatres elected to tie in—Loew's Grand, the Metropolitan and the Rialto. Their decision to hook-up with the broadcast amounted to making the best of a bad situation—they could give their patrons the radio program or they could ignore it and lose the patronage of those fans who wanted to hear it. So they hooked up—and with these results:

At Loew's Grand the audience grew impatient and began stamping the floor in protest. A new demonstration broke out as each new number was announced. That crowd wanted entertainment and the radio program failed to supply it.

Manager W. T. Murray at the Rialto Theatre anticipated that the radio program alone would never hold his audience, so he kept the picture program on the screen continuously. He is confident that his audience would have walked out on him otherwise. It is his belief that the radio program did not sell one extra ticket.

An average-sized audience at the Metropolitan sat through the greater part of the program. But interest was sustained by a rather clever bit of showmanship contrived by Manager Carter Barron, who supplemented the radio program with a trailer composed of excerpts from pictures in

(Continued on following page)

Block Booking Distributors Appear Before Trade Commission

DISTRIBUTORS of motion pictures engaged in block booking are appearing before the board of review of the Federal Trade Commission, in order that the fact of their engaging in this practice may be made a matter of record. It is planned by the commission to bring a general suit against all companies engaged in the practice, if the response to be filed by Paramount this month fails to indicate full compliance with the cease and desist order of last July.

A number of distributors recently signed a petition requesting that the commission temporarily accept the trade practice resolutions to see how they work out, but the fact that the Government is going ahead with its plans for prosecution indicates that the petition was adversely acted upon, although no announcement has been made.

Hit Standard Contract

Pittsburgh Delegates to Trade Practice Conference Say Chicago Meeting Ignored Recommendations

THE Western Pennsylvania exhibitor unit is reported as decidedly opposed to the new contract adopted recently at Chicago, as it is declared the document does not carry out instructions recommended at the Trade Practice Conference. This is the statement made by Anthony Jim and Nathan Friedberg, who represented the Pittsburgh territory at the conference.

In addition to declaring themselves far from satisfied with the contract because it does not carry out the recommended instructions, the delegates point out a number of deficiencies in the action of the Chicago meeting.

They declare the contract committee was to be composed of six members, three producers and distributor members and three non-affiliated exhibitors, with H. M. Richey of Detroit as secretary. In the event of a tie vote the judge of the United States Supreme Court was to appoint the seventh man, whose decision was to be final. They contend there was no need for a seventh man as Gabriel Hess, attorney for the Hays organization, also was admitted to all conferences to act as secretary, without any consideration or recommendation from the Trade Practice Conference.

Jim and Friedberg say the contract was to have been forwarded to the exhibitor delegates who attended the Trade Practice Conference for their approval, recommendations or rejection but that they were completely ignored. They contend further that at a meeting held in Chicago on January 30th a motion was made by Nathan Yamins that the exhibitor delegates were to vote the unit rule on the contract, that this was not carried out and the independent theatre owners were betrayed.

Jointly, Friedberg and Jim say:

"The sentiment as expressed by the members of our organization is that the only hope for an equitable contract and fair trade practice is through some action by the Government. In our judgment the new contract is worse than the contract we are now working under."

Publix-F & R Close Deal

11 Houses Taken Over by Northwest Paramount, New Operating Corporation

ELEVEN big theatres operated by Finkelstein & Ruben in Minneapolis and St. Paul were taken over last week by a new operating corporation, Northwest Paramount, headed by Sam Katz of New York, President of Publix circuit.

The theatres taken over included the State, Strand, Garrick in Minneapolis and the Capitol, Tower, Astor, Strand, Garrick and Princess in St. Paul. The eleventh theatre was the new Minnesota, which was already partly controlled by Publix. The Garrick and the Princess in St. Paul are not open at the present time.

The incorporators of the new company are Sam Katz and F. L. Metzler of New York, also a Publix official; William Hamm of St. Paul and Moses Finkelstein of Minneapolis.

I. H. Ruben, Harold D. Finkelstein and Edmund Ruben, members of the firm of Finkelstein & Ruben, are not included in the articles of incorporation filed with Mike Holm, secretary of state.

Mr. Hamm announced that Northwest Paramount will be merely an operating company and will have a capitalization of $100,000. Actual ownership of the theatres involved is still in the hands of the Twin City Amusement Trust Estate (F. & R.)

One report had it that the deal was made on a 50-50 basis, with Publix officials holding a half interest. It was said that the same arrangement was made for the operation of the new Minnesota theatre, with Publix furnishing the films on a percentage basis, however.

Although Finkelstein & Ruben controls about 140 theatres in the northwest, the deal with Publix affects only the 11 theatres named. Under a contract said to have been signed by F. & R. and Publix, the latter circuit, as a distributing organization for Paramount films, will provide the bulk of the motion picture films shown in the F. & R. theatres.

Shortly after the Publix-F. & R. deal was put through, it was reported that Fox would continue its negotiation for outright purchase of all the Finkelstein & Ruben theatres. The reported consideration was $9,500,000. Completion of this sale would make Fox a partner of Publix in the operation of the new Minnesota theatre, but under the terms of the proposed purchase, Fox would control all the other F. & R. theatres which were included in the Publix deal of last week. The deal would also include the other 140 odd theatres in the northwest.

Opinions Differ on U. A.-Dodge Broadcast

(*Continued from preceding page*)

which the contributing stars appeared.

"An awful flop."

Those three words tersely tell the universal opinion of St. Louis on the Dodge Brothers hour.

The reaction locally was anything but favorable for the screen stars and starettes that participated in the big radio affair.

Bolstering up the big screen tie-up the three leading first run houses of St. Louis arranged to Broadcast Dodge Brothers hour, but it is doubtful whether Loew's State or Skouras Brothers Ambassador and Missouri theatres took in a dollar's worth of extra business as a result of the added radio attraction.

The "National Hookup" was received in Salt Lake City with close to perfect reception. Through arrangements with radio station KSL the American Theatre gave the patrons the one hour National Broadcast, it is announced.

May Designated Morris Month for Sales Drive

The month of May will be known to the Warner organization as Sam E. Morris month, it having been named after the Warner general manager of distribution. During this 31-day period the sales force of the organization will demonstrate their zeal for playdates. This will be the third annual Morris month and the organization confidently predicts that it will be the most successful yet.

Universal Scenario Editor Addresses Stage Actresses

Leonard Fields, eastern scenario editor for Universal, spoke to the members of the Twelfth Night Club in their clubhouse in New York last Sunday. His subject was writing for the motion pictures. He outlined the present methods of story research and choice and explained why only one half of one per cent material submitted is useable.

"Uncle Tom" Opened at Criterion in L. A.

"Uncle Tom's Cabin," the Universal special, was presented for the first time on the West Coast when the Criterion Theatre in Los Angeles premiered it last Thursday night. The special opened for an unlimited engagement at $1.50 top. The picture is now in its fifth month at the Central Theatre in New York City. A large crowd of celebrities attended.

Theatre Firm Expands in New England

THE Interstate Theatres Corporation, a new company, has acquired the holdings formerly operated by the Regional Chain Theatres of New England, Inc. These include the Putnam Theatres Corporation, the Milford Realty Corporation, the Stoughton Theatre Corporation, the Washington Operating Company and the Canton Theatre Company. Edward Ansin is president of Interstate and E. Harold Stonemam is treasurer. Maurice Pouzner, formerly head of the old company, has withdrawn from the companies taken over, it is reported.

Putnam Corporation operates the Bradley and Victory at Putnam; the Orpheum in Danielson, Palace and Princess in Rockville, all in Conn. Milford Corp. operates the State in Milford, Mass.; Stoughton Corp. operates the State in Stoughton, Mass.; Washington Co. operates the Colonial in Brockton, Mass.; Canton Co. operates the Orpheum in Canton, Mass.

Publix-Saenger Increases Holdings in Raleigh

Stevenson Theatres, Inc., of Henderson, N. C., have deposed of their interest in the Capitol Theatre in Raleigh to the Publix-Saenger group, thus crystalizing rumors that have been going the rounds in connection with the deal. The negotiations were started some weeks ago when Publix-Saenger acquired the Palace from Aronson and Browne. Control of the town of Raleigh is now in the hands of Publix-Saenger.

W. C. Enloe is in charge of the Capitol, which, with the Superba, will be used for second runs.

Fire Destroys 2 Theatres in Crisfield, Maryland

Flames, sweeping the business district of Crisfield, Md., the night of March 29, destroyed property to the amount of $1,000,000 including two theatres, the Arcadia and another small house. The owner of the Arcadia, George W. Lawson, was responsible for averting a panic when the blaze, in some unexplained way, started in the furnace room under the Arcadia. He seized a fire extinguisher and attempted to subdue the fire while his partner, G. S. Madrix, asked the audience to calmly make their exit.

Independents Have Pledge of Exhibitors—Rogers

Budd Rogers, vice-president of Gotham, who has just returned from a tour of the country lasting two months, is jubilant over the opinions of theatre men on the quality of productions the independents are supplying them with.

Declaring he had sounded out definite sentiment while on his mission on the road, Mr. Rogers is decided that the selection of the type of stories his company will screen is a simple matter. Referring to the exhibitor as a dealer who is acquainted with the type of product he can sell, he states the new stories are the result of an earnest endeavor to supply the needs of exhibitors.

New Stanley Committee

Powerful Finance Body Selected As Further Step Toward Stabilizing Affairs of Company

AT a meeting held in New York, Wednesday, March 28th, a finance committee made up of members of the board of directors was appointed by the Stanley Company of America as a further step toward stabilizing the affairs of the company, which is now under the direction of Irving D. Rossheim, recently named president.

This newly named committee is composed of John A. McCarthy of Philadelphia as chairman, Colonel Louis J. Kolb and Albert L. Smith, all three powers in finance. Mr. McCarthy is executor of the George Earle estate which is heavily interested in the Stanley Company. Colonel Kolb is a prominent Philadelphian of immense wealth, and Albert Smith is of the firm of E. B. Smith and Company, for years bankers and financial sponsors of the Stanley Company.

At the New York meeting President Rossheim reported that the economies put into effect following the reorganization of the board of directors and the executive staff of the company, had had most beneficial effects on the various circuits in the Stanley chain. His enforcement of these economies without effecting the efficiency of the organization were approved and warmly commended by the board of directors.

Various other reports made by heads of departments and theatre groups were also read and approved. In every instance they showed flourishing patronage and excellent receipts.

"These reports were most gratifying," said Mr. Rossheim. "We have been able to institute a number of economies and to stimulate business. Business is good and there is every prospect of an increased prosperity within the year."

The Stanley Company moved its executive offices this week to the Earle Building, 11th and Market Streets, Philadelphia, and now occupies the third and fourth floors, which are divided into thirty-six offices.

Chicago Houses Change

Ambassador Goes Over to Stock and Other Picture Theatres Turn to Burlesque

POOR business in a number of Chicago's motion picture houses is bringabout some radical changes in the motion picture exhibition field, with several theatres switching to stock or burlesque.

On Easter Monday, the Ambassador Theatre will cease to operate as a motion picture house, and will open with a stock company, headed by Harry Minturn, advertising loop shows at one-fourth loop prices. This house was owned by the H. & H. Theatres Corporation, W. P. McCarthy, president, and opened in 1925 as a deluxe moving picture theatre. It has a seating capacity of twenty-five hundred. The H. & H. Theatres Corporation also owns and operates the Drake Theatre, which will continue with a picture policy.

The Pantheon Theatre, not long ago regarded as one of the leading de luxe houses on Chicago's north side, operated by Lubliner & Trinz, is another theatre to feel the pinch caused by the building of big, modern theatres in its vicinity. This house has been leased by a company headed by Louis K. Ansell, operator of the Star & Garter Theatre, a burlesque house on West Madison Street, who will put a similar policy in effect at the Pantheon, including popular midnight shambles every Saturday night at midnight. This is the second motion picture theatre to go into a burlesque policy recently, the new Lawndale Theatre having turned from pictures to burlesque a few weeks ago, since which time it is reported doing a flourishing business.

Balaban and Katz are closing the Convent Garden and the Orpheum Circuit's Tower is switching to picture and musical tabloid. The Diversey is being changed to a four-a-week change house.

Pittsburgh Independent Exhibitors Plan Cooperative Body

A NEW cooperative independent exhibitors organization is in the process of formation in Pittsburgh, with many prominent theatre owners expressing their approval of it and their intention to join. It is likely that it will be properly functioning within the next few days.

By the organization of this co-operative association exhibitors believe they have the most businesslike proposition ever offered them for their own protection. They feel that it will place them in a much stronger position to combat theatre chains.

Just now the plan is in a formulative stage and its details have not yet been revealed. Negotiations have been entered into with one of Pittsburgh's most prominent film men to have him assume complete charge of the new organization. The temporary committee in charge of the organization is composed of M. A. Rosenberg, John Alderdice, Nathan Friedberg, William Wheat, Morris Finkel, Alex Morre and Morris Roth.

European Industry Busy

Commerce Department Reports Speeding Up of Theatre Building and Picture Production

THE popularity of the motion picture film is increasing steadily in Europe, according to Trade Commissioner George R. Canty, in a trade bulletin just issued by the Commerce Department's Motion Picture Section. New theatres of the American type are being built with the most improved equipment and increased seating capacity.

Last year, according to Canty, there were 733 theatres either newly built or reconstructed in Great Britain and Continental countries, having an aggregate seating capacity of nearly 400,000. In the matter of new construction, Germany had a long lead with 280 theatres built, having a seating capacity of 130,000. Great Britain followed with 100 theatres, with seating capacity of 95,000, while France built 68 theatres, with a total seating capacity of 50,000.

These three countries, Trade Commissioner Canty points out, are all producing more and better feature films than ever before. At the same time many of the smaller countries are exerting every effort to establish native motion picture industries. Canty estimates that in 1927 the feature pictures produced in Europe numbered 460, involving an expenditure of approximately $16,000,000. Most of these pictures came from German, British or French studios. Germany produced 241; France followed with 74; while Great Britain turned out 44 feature films during the year. Of the smaller countries, Poland produced 17 features; Austria, 16; Czechoslovakia, 11; Sweden, 10; Denmark, 6; and Italy 5.

The European market, the bulletin reveals, acounts for considerably more than half of the total revenue obtained by American exporters of motion picture films. Last year we sent to this area about 70 million feet of film which was an increase of 7 million over 1926. American features distributed in Great Britain numbered 723, an increase of about 100 over the previous year.

At the same time, however, our relative share of the British market declined slightly. Germany took 192 American films in 1927, a drop of 37 from the 1927 total, while France took 368 as compared with 444 for the previous year. In both Germany and France the ratio of American films to the total number of films exhibited declined in 1927 as compared with 1926.

While the increased production of motion pictures in our chief European markets will unquestionably have a tendency to lower the proportion of American films shown, this decline will be more than offset by the steadily growing number of new theatres being built and the resultant increase in film rentals. In the long run it is probable that the next few years will witness an increase in revenue from our exports of feature films to the European markets.

Big Campaign on Shorts

West Coast Theatres to Use Billboards and Exploitation Contest on Lupino Lane Comedies

WEST COAST THEATRES is planning an extensive advertising and exploitation campaign on short comedies for the first time. It is to be used in connection with Educational's Lupino Lane comedies and will get under way early in April with the first showings of "Fandango," Lane's most recent comedy, in the key cities of the West Coast Circuit. The campaign will be applied to all of the Lane comedies.

This West Coast activity will last sixteen weeks and will have several distinct features. One of these will be a full showing billboard campaign on Lane and his comedy "Fandango." Billboards will be used from Seattle to Los Angeles. They will be posted at least one week before the opening playdates of the comedy and will remain in place for two weeks or longer.

Another feature will be a theatre manager's contest for all West Coast house managers during the sixteen week period. West coast managers have been offered three cash prizes for the best publicity and exploitation campaigns conducted on Lane comedies played during the campaign.

In keeping with the idea of placing Lane and his comedies constantly before the public during the contest, managers of the houses of the circuit have been advised to devote a large part of their advertising space to the short comedy star and his vehicles.

At least two Lupino Lane Comedies will be used in first run situations in Los Angeles, San Francisco, Seattle and Portland and four comedies in this series will be used during the contest in the other houses of the West Coast Circuit.

Harold Lloyd in N. Y. for "Speedy" Show

HAROLD LLOYD arrived in New York on the Twentieth Century last Tuesday morning from the coast to be present at the premiere of his latest production for Paramount, "Speedy." While in the city he will reside at the Ritz Carlton. He expects to return to the Coast about April 21st.

Burbank Plant Shooting 10, Preparing Several More

Ten feature productions are now in various shooting stages at the First National studios, located at Burbank, where several more features are being placed in shape for the cameras.

George Fitzmaurice will begin filming "The Barker" during the first part of April. Scenarist Adelaide Heilbron is putting the finishes touches on the script of "Once There Was a Princess." Preparations are also progressing on Richard Barthelmess' next film to follow "Roulette," now in work for three weeks.

Productions which are under way are: "Heart to Heart," "The Hawk's Nest," in work for four weeks; "The Butter and Egg Man," "The Divine Lady," "The Whip," "The Code of Scarlet," "The Boss of Little Arcady" and an untitled Harry Langdon comedy, which has been in production for nearly four weeks.

Tiffany-Stahl Studios Now Extremely Active

Five productions are actually in work at the studios of Tiffany-Stahl, where a similar number are now in preparation and three are in the cutting room.

The productions in work are: "Ladies of the Night Club," which George Archainbaud is making; "Stormy Waters," adapted from a story by Jack London, which has been started under the direction of John G. Adolphi. Work has also been started on "Marriage of Tomorrow" and "Green Grass Widows," the directors and casts of which will be announced shortly.

In the final preparatory stages are: "Lingerie," to be directed by George Melford; "Beautiful But Dumb," "The Albany Night Boat" and "The Grain of Dust," the last to be directed by Archainbaud. In the cutting room, being titled and assembled, are: "Power," "Clothes Make the Woman" and "The Scarlet Dove."

Eleven Paramount Films in Production

Twenty-four-hour shifts are now working in the laboratories of Paramount to keep in pace with film developing and printing, Paramount reports concerning its present production drive at the Hollywood plant, where eleven features are in work.

The pictures occupying the ten stages on the Paramount lots are: "High Treason," "The Fifty-Fifty Girl," "The Drag Net," "Warming Up," "The Magnificent Flirt," "Three Sinners," an Adolphe Menjou film (last titled "A Date with a Duchess"), an untitled Esther Ralston vehicle, a titleless Beery-Hatton feature, and "Fools for Luck."

Pinanski Building Theatre in East Boston

A 2,000-seat house, the first in an expansion plan, will be constructed in East Boston, Central Square and Meridian Street, by the New England Theatres Operating Corporation of which Samuel Pinanski is president. The house, it is expected, will be completed and opened by early next fall. The interior will be of the atmospheric type and will represent the courtyard of a Spanish village. Both the interior and the exterior have been designed, to some extent, by Mr. Pinanski, who is supervising the work. The architects are, Krekyn, Brown and Rosenstein.

Jack Lustberg Now With Excellent Pictures

Jack Lustberg, long identified with the distribution in the independent field, has joined Excellent Pictures Corporation in an executive capacity beginning April 1.

Sapiro Will Form Unit for Buffalo Exhibitors

AN exhibitors' cooperative association will be formed in Buffalo or in the Buffalo zone by Aaron Sapiro, who is heading a similar association in New York City.

Sapiro will address the Buffalo exhibitors on April 18 and the Buffalo organization may be affiliated with the one in New York but that has not yet been decided.

Southern Exhibitors Will Discusss Percentage Pacts

At the convention of Oklahoma, Arkansas and Texas exhibitors to be held in Oklahoma City on April 9th, the chief topic of discussion will be guarantee and percentage contracts, says W. Z. Spearman, president of the Oklahoma unit, who issued the call on orders from the board of directors. Plenty of opposition to the overage system has been given vent to throughout the state, it is said.

General Manager "U" City Leaves for the Coast

Henry Henigson, general manager of Universal City, left the Universal home office in New York for the west coast where he will inaugurate preparations for the opening of production activities at the Universal producing center. He spent the last three weeks conferring with home office officials.

Lasky Arrives East with Production Plans

After having been in Hollywood at the Paramount studio since the first of February, Jesse L. Lasky, Paramount vice-president in charge of productions, arrived in New York last Saturday morning. He brought with him production plans for the new season of 1928-29, at least in outline; and they will be the subject of further conferences with home office executives.

Pathe Issuing Palestine Films for Eastertide

As a timely offering for the occasion of Easter, Pathe is releasing two short subjects about the Holy Land, which were made several years ago as part of "Pilgrimage to Palestine" series. The first is "Village Life in the Holy Land" and the second "Mount Carmel."

Fred Thomson Will Star in "Kit Carson"

One of Paramount's specials for the season will be "Kit Carson," in which Fred Thomson will enact the role of the scout in frontier history. Thomson has already played the part of another American figure, Jesse James.

Columbia Buys Stories by Hamilton and Rinehart

The motion picture rights to "Restless Souls," by Cosmo Hamilton, and "Acquitted," by Mary Roberts Rinehart, have been purchased by Columbia.

Child Law Snags Loom

Banning of All Children Under 16 in Quebec Picture Houses Involves Intricate Questions

THE new law in the Providence of Quebec, prohibiting the admission of all children to moving picture theatres at all times, the age limit being 16, has already gone into effect but it is intimated that it will be some few days before the legislative machinery can be put in motion to carry out the change.

Intricate questions have bobbed up in connection with the enforcement of the law. Although children are allowed to see moving pictures in schools and convents, where they are regular pupils, it has been found that children attending church or Sunday Schools where moving pictures have been presented in the past, are not now privileged to see such pictures at religious or other services under the new law. It has been pointed out that this point is not covered in the new statute because no representations were made by churches or Sunday School authorities for such an exception from the legislation when it was being discussed in the Quebec House. Therefore, the churches are in the same boat with theatres in Quebec.

It has also been pointed out that a boy 14 years of age and a girl 12 years of age may be married in Quebec, while children may leave school to go to work when they become 14 years of age. They cannot see a moving picture show, however, until they are 16 years old.

The bill in the Ontario Legislature at Toronto, providing for special censorship of moving pictures for juvenile audiences and the raising of the age limit from 15 to 16 years for children attending moving picture shows unaccompanied, together with a provision for more official matrons in theatres at the expense of the exhibitors, did not meet with the approval of the Ontario Government.

The Attorney General's Department of the Providence of Quebec will launch action against exhibitors of Montreal and Quebec to make test cases on Sunday shows, thus placing the Sunday show issue before the judicial authorities. For many years, the moving picture theatres of cities and towns have operated on Sundays practically without hindrance.

It is to be determined, according to the announcement, whether the provisions of the federal Lord's Day Act are applicable to the theatres in the Province of Quebec or not.

Louisville Firm Acquires Control of New Theatre

The Apollo Indianapolis, Indiana, is the latest addition to the string of 17 theatres controlled by the Fourth Avenue Amusement Company of Louisville. The operating lease is said to be for a long period. Until the latter part of April, the theatre will continue to operate under its present policy. At the expiration of the month it will be redecorated and converted into a Vitaphone unit.

First National Paying $61,886 to Stockholders

First National Pictures, Inc., is paying out $47,000 on April 2nd, covering dividends on First Preferred 8 per cent stock of $2.00 per share. This sum is paid through the Equitable Trust Company of New York.

First National also sent checks to the holders of the Second Preferred "A" 7 per cent stock amounting to $14,861.90 to cover the quarterly dividend due at the rate of $1.75 per share and payable April 1st.

Paramount Determines on Two Definite Titles

"The Patriot" instead of "High Treason" and "Half a Bride" instead of "White Hands" are two titles definitely settled upon by Paramount. The first is a vehicle for Emil Jannings and the latter an Esther Ralston picture.

Cleveland Exhibitors Ask 21 Days Instead of 57 Protection

CLEVELAND motion picture exhibitors are asking for 21 days' protection for first runs instead of 57 days, as they claim is now in force at many of the local theatres. A committee of exhibitors from the Cleveland Motion Picture Exhibitors Association will present this protection policy to every local distributor as an equitable policy for the coming season.

Exhibitors are asking 21 days' protection from the last play date for the first runs. But they are willing to grant a seven day second run with another seven days' protection, making a picture available to the subsequent run houses on the 36th day after the last play date of the first run. Several exchange managers have stated, it is said, that they believe this is an equitable demand from the point of view of the exhibitors and that they favor it as a releasing policy inasmuch as they can play up their product in a shorter period of time.

Each exchange has been dealt with separately in this protection matter. It cannot be handled by the Film Board of Trade because some of the companies belonging to the Film Board of Trade are not granting 57 days first run protection.

Schine Offering Stock at $37.50 per Share

AN application will be made soon to list the preferred stock of the Schine Chain Theatres, Inc., on the New York Curb market by Bonner and Brooks. The latter company will offer a block of preference stock of this company to the public at $37.50 per share.

The new stock is convertible into the company's Class "A" stock and pays $3.00 annual dividends. The company has outstanding 35,000 shares of preference stock, 40,000 shares of Class A common and 10,000 shares of Class B common. As of December 31, 1927, net tangible assets were $2,217,989. Goodwill and leaseholds are carried at $1. Gross income increased from $1,290,283 in 1925 to $2,173,665 in 1927 and net available for dividends from $90,853 to $301,896.

Seven Films on Pathe's Program for April 15

An issue of the Grantland Rice Sportlight series, "Clothes and the Game," is the chief subject on Pathe's collection of short features scheduled for release on April 15th. The weekly Aesop cartoon is "The Battling Duet." The serial, "The Mark of the Frog," reaches its fourth chapter in "Triple Vengeance." In Pathe Review No. 16 are: "The Wonderland of Rocks," "Rubber Doughnuts," and "The Land of the Sun-God."

Joe Weil and Paul Gulick Collaborating on Farce

Joe Weil and Paul Gulick, Universal executives at the home office in New York, are working together on a motion picture farce comedy about the frenzied activities of speculators. They have titled it "Wall Street."

Hollywood Bids Tom Mix Farewell With Fete

Tom Mix, F B O's new western star, was tendered a farewell parade and a luncheon at the Montmarte Cafe on the eve of his departure for a tour of the Keith-Albee-Orpheum theatres which will be his last appearances in America as he goes in June to the Argentine to make a series of western productions for the Hollywood Argentine Cinema Company for F B O release. Mix is working east from Los Angeles on his vaudeville tour and will play at the Palace theatre in New York the first week of June.

Fred Kley, president of the company making the Mix films, has postponed the date of his departure for the Argentine until April 14.

Atlanta Union Denied Claims for Damages

THE decision of the arbitrators went against the Atlanta Federation of Musicians when the union brought claims for damages in amount of $7,200 against the Metropolitan Theatre in Atlanta, Ga., and decided to let the matter rest with a specially chosen board of arbitration. The decision as handed down by the arbitrators is final and binding, both sides having agreed to abide by the verdict.

The case was heard in the offices of Hooper Alexander, Atlanta attorney, who with Stiles Hopkins, another attorney, and Sidney Hayles, public accountant, served as arbitrators. Paul Donahue was counsel for the musicians' union and Sam Hewlett represented the Metropolitan.

3 Pathe Films Finished; 2 Nearing Completion

The Pathe picture plant recently completed shooting on "Tenth Avenue," directed by William De Mille; "Man-Made Woman," directed by Paul Stein, and "Walking Back," directed by Rupert Julian. The first two are now being cut and the other has already been previewed in Hollywood.

The present studio schedule indicates that "The Cop" will be finished by the 29th. "The Godless Girl" will probably be completed within another two weeks.

News Reel Resume

M-G-M Vol. 1, No. 67: Prince of Wales riding; spring festival in Valencia; new plane which Lindbergh will fly; circus animals; overflow of river in North Sacramento, California; a novel boat; Egyptian statues built for Shriners; French cavalry unit in tricky drills; daredevil navigating cataract in a canoe.

Fox News Vol. 9, No. 53: Thoroughbreds in training gallops; thousands of wild swan about to fly north from Maryland banks; flappers in a muscle contest on railroad handcars; President Calles of Mexico and Ambassador Morrow; hand-organs on the sidewalks of New York; Norwegian king witnessing ski jumps; the Confederate memorial on Stone Mountain; new style of parachutes; Norwich cavalry cadets drilling in the snow.

Paramount News No. 71: American airmen who broke endurance record; a coiffure fashion parade featuring long hair; peace delegates at meeting in Geneva; Los Angeles traffic cop on stilts; plane tests on the Saratoga at sea; final game in national soccer championship in Germany; Byrd's plane which will fly over the antarctic wastes; English honoring Afghan royalty.

International News Vol. 10, No. 26: Rough-riding bike race in France; girls exhibit their lengthy tresses; Afghan king goes diving in British sub; establishers of the new endurance record for an airplane; a circus midget trying her hand at horsemanship; new twin arrivals at Brooklyn hospital; Hans Steinke and Wladek Zybszko, wrestlers; kindly Floridans feeding swarms of wild duck; first test of plane flying off and on the Saratoga.

No. 27: Outdoor bike racing in New Jersey; scouring giant sub of weeds and barnacles; bizarre statues which will greet the shriners at their convention; Tacoma ship caught on a Jap reef; Bermuda's Easter lilies; new plan for Lindbergh; a dancing procession at an Italian wedding; flooded river in California valley; the circus in town again; plunges over falls in a canoe.

Pathe News No. 29: American fliers who set new endurance record; girls in long hair contest; Afghan ruler watching British tanks in action; 'Frisco girls racing to enter Olympics; new destroyers launched by Germany; Byrd's antarctic plane undergoing test; inauguration of H. L. Stimson as American governor of the Phillipines; scenes from England's "grand national."

No. 30: World's largest sub enters U. S. service; Lake Erie fisherman rescued by ice breaker; French couple celebrate wedding on a gas bike; building the hall which will house the Houston convention; Mr. Elephant leading the circus parade; Italy's polar dirigible leaving for the arctic; Hindus in a sacred procession.

Kinograms No. 5383: The Emden, German cruiser, ending her world journey; views of the Long Island train wreck; Princeton crews with dumbbells; Annapolis crews in training spurts; a tall son of Iowa—8 feet, 4 inches in height; Hamburg architect's model of Manhattan and its towering structures; 50 girls competing in long-hair contest; a trained bull; a baby camel and its mother; a bike-riding contest in France.

No. 5384: The Amir of Afghanistan sees England's West Point; English officers from different branches of service race for the grand military gold cup; California towns swept by the floods; Czech autoists in thrilling tumbles; American airmen setting new endurance mark; Valencia holding a fete; the circus and its animal attractions; an elephant of the sea, weighing four tons; Georgetti winning recent bike race.

ColumbiaConcentrating on 3 New Productions

THREE picture units are at work and several productions are in preparation at the Columbia studio on the Coast where the remainder of this season's program is reaching completion. Margaret Livingston, who acted in "A Woman's Way," has been signed by the studio to appear in several features on next year's program.

George B. Seitz and his company "After the Storm" returned to the studio this week after several days at sea where storm sequences were taken. Erle C. Kenton has started the second week of "Golf Weeks," while the cast of "Modern Mothers," to star Helene Chadwick, has been enlarged with the signing of Douglas Fairbanks, Jr., and Barbara Kent for the juvenile romantic roles. Thomas Buckingham is now choosing his cast for "Beware of Blondes." Cutting and editing on "Broadway Daddies" was completed last week.

Brockliss Tiffany-Stahl Agent in Europe

J. FRANK BROCKLISS is the new sales representative for Tiffany-Stahl Productions, having been just appointed by M. H. Hoffman, vice-president. He makes his headquarters in Paris.

Mr. Brockliss was managing director of M-G-M on the continent from 1922 to 1926. He later was managing director of the First National company in England.

Studio Briefs

Clarence Badger, at present directing "The Fifty-Fifty Girl," will continue as director for Bebe Daniels in her next Paramount picture.

Julia Faye, who has appeared in all of De Mille personally directed productions, has been added to the cast of "The Godless Girl."

"The Loves of Sappho" will be a vehicle some time in the near future for Eve Southern, Tiffany-Stahl player.

Arnold Kent and William Orlamond have joined the cast of "The Woman Disputed," Norma Talmadge's second for United Artists.

Because it was decided that a few additional scenes would clarify the story, Adolphe Menjou will work for a few days on his new Paramount film, before he sails for Europe for a vacation.

Ralph Ince's next picture for F B O is based on a story by Harold McGrath which appeared in the Red Book Magazine. Ince and Enid Hibbard, scenarist, are now working on the continuity while the cast is being chosen.

Lucien Prival will appear in "the Racket," to be produced by Caddo and distributed by Paramount.

Anthony Coldeway, for two and a half years, scenarist for Warner Bros., has been raised to the chair of editor-in-chief of the story department.

Guy Oliver has been assigned a part in Esther Ralston's next for Paramount. Gary Cooper is the leading man and Mary Doran a newcomer, who is making her debut in the picture.

One unusual feature of the Cosmopolitan production, "Diamond Handcuffs," is that there are three separate episodes and in each of them is an entirely new cast.

Mort Blumenstock, title writer, will do the captions for several forthcoming Columbia pictures. His first work for the company was "The Matinee Idol."

Carol Holloway, one of the old Vitagraph players, has returned to screen work after seven years of absence to play a part in Fox Films' "Mr. Romeo."

Paramount's team of lovers, Fay Wray and Gary Cooper, will be seen together in "The First Kiss."

Leo Pierson is the new business manager of the Florence Vidor production, "The Magnificent Flirt."

Richard Barthelmess has commenced work on "Roulette," his next stellar effort for First National. The star plays a dual role and has the support of Warner Oland, Bodil Rosing, Margaret Livingston, Jacob Abrams, Ann Schaeffer and the child twins, Ray and Roy Berendzen. No leading lady assigned so far. Alfred Santell directing.

Drew Demarest, stage actor, is the latest player added to the cast of M-G-M's "The Dead Line."

Five productions for First Division Distributors, Inc., will be directed by Fred Windemere. His pictures will be principally for next season's program but he will handle one of the present year's vehicles.

In "The Hawk's Nest," new First National vehicle, Montague Love will play an important supporting part. The story, dealing with the underworld, is an original by Wid Gunning.

Bryant Washburn and Lila Lee are costarring in "A Bit of Heaven," an Excellent picture. In the support are Martha Maddox, Lucy Beaumont, Jacqueline Gadsdon, Otto Lederer and Richard Tucker.

Edythe Chapman will do another of her mother roles in "Heart to Heart," a forthcoming film from First National. William A. Seiter will direct.

Charley Chase is to spend the five weeks' annual vacation of the Roach studios in a short vaudeville tour on the West Coast Theatre Circuit. "Red" Daniels and Charles Hall, two other Roach players, are to work with him in the skit.

Mae Busch will make a series of features to be distributed by First Division Distributors. She will start work on the first of them in Hollywood in May.

"Warming Up" instead of "Knocking 'Em Over" will be the title of Richard Dix's next starring picture. Mike Ready, the oldest living baseball player in the United States, will support the star.

Cameramen for the Warner Bros. program of films for 1928-29 have been selected. Photographers on "Noah's Ark" will be under the supervision of Hal Mohr. Barney McGill will photograph "State Street Sadie," while Norbert Brodin will turn the Cranks on "No Questions Asked."

Donald Keith will be Pauline Garon's leading man in "The Devil's Cage," which will be released by First Division. In the cast of the picture will be Armand Kaliz, Lincoln Stedman and Ruth Stonehouse.

Erle C. Kenton has been chosen by Columbia to direct "Golf Widows."

Lee Moran, comedian, has been assigned a role in "Ladies of the Night Club," the Tiffany-Stahl production.

New players given parts in the Warner Bros. special, "Noah's Ark," are George O'Brien, Noah Beery, Louise Fazenda, Myrna Loy, Helene Costello, Anders Randolph, John Miljan, Guinn Williams, Leila Hyams, Audrey Ferris and David Mir.

Jack Holt and his company engaged in filming "The Vanishing Pioneer" for Paramount left Saturday for a location trip to the Zion National Park.

"Grease Paint," the original by Svend Gade, the director, which Universal will make into a feature picture starring Conrad Veidt, will be released under the title of "The Play Goes On."

"Fools for Luck" is the definite title for the newest Fields-Conklin comedy which Paramount is making.

Cutters are expected to have finished with "The Yellow Lily," the First National production, before long.

"Cream of the Earth," Universal film, has undergone a change of title and will be called "Red Lips."

Anna Q. Nilsson will play one of the leading roles in the First National production, "The Whip."

Jesse J. Goldburg has purchased four stories for the program of First Division. They are: "The Comeback," a tale of the north; "The Bum," from the Munsey Magazine story by Charles K. Harris; "The Mocking Chevalier" and "The Pink Pearl."

New writers on the Fox Films studio staff are Wilson Mizner, playwright, and Velva Darling, feminine humorist.

Arthur Lake, star in Universal comedies, will be starred next season in a series of 13 one-reelers entitled "Horace of Hollywood."

"Handle With Care," a story by Anthony Coldeway, will be the first starring vehicle for Irene Rich on the Warner schedule for the new season. Robert Lord did the script and Lloyd Bacon will do the direction.

Edward Cline is soon to start the cameras on "The Boss of Little Arcady," in which Donald Reed and Doris Dawson will enact the junior love affair. Gerald Duffy has just finished the continuity for this First National film.

Sally O'Neil has been signed by D. W. Griffith to play the part of Ruth in the United Artists film, "The Battle of the Sexes."

In Gotham's "Hellship Bronson" will be Noah Beery, Reed Howes and Helen Foster supporting Mrs. Wallace Reid.

The novel "Sutter's Gold" will serve as a starring vehicle for Jean Hersholt. Work on the scenario is progressing. No director has been selected as yet.

Tom Terriss is preparing to launch his second Tiffany-Stahl production which will be "The Naughty Duchess," adapted from an Anthony Hope novel.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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Newspaper Opinions

"American Beauty"—First National, Walnut Theatre, Cincinnati

Commercial Tribune: "Story is a whimsicality, adequately dressed up. Camera must occasionally lie! No woman could be so persistently, immaculately and unreasonably beautiful, all the time, as Billie Dove. Film is photographic opportunity for most perfect photographic subject in Hollywood. It can't go wrong."

Enquirer: "Film certainly lives up to its title, for Billie Dove undoubtedly is one of most beautiful women on screen. Even cameraman with a grudge against her would have hard time getting poor shot of her pulchritudinous physiognomy."

Post: "As long as Billie Dove retains that exact beauty which photographs gorgeously from any angle, we personally shall admire her, no matter what may be the picture content. Her 'American Beauy' is thoroughly normal, decent affair, nicely adjusted with unexpected . . . surprising and beguiling."

Times - Star: "Appropriately named 'American Beauty,' since leading role is played by Billie Dove. Miss Dove so pretty that you don't expect much else of her, but she happens to be better actress than most professional beauties."

"The Private Life of Helen of Troy"—First National, Mainstreet Theatre, Kansas City

Star: "Handed me hearty laugh and it is safe to advise you to see 'Helen of Troy' this week and assure you that you will get your money's worth. Picture brings out satire of Erskine's novel. Has been produced on lavish scale which makes it attractive photographically as well as narratively . . . One of finer pictures."

Times: "One can't understand how Greeks ever lost control of world if they really had girls who look like ones in this picture. Subtitles are as modern as tonight's dinner and probably more appetizing. Entire company gives excellent performance."

"The Private Life of Helen of Troy"—First National, Pantheon Theatre, Toledo, O.

News-Bee: "They say slapstick and art can never mix, but producers have here blasted this theory into proverbial cocked hat. Truly artistic massive sets and beautiful costumes topped off by present-day satire and wit, form basis for picture as original as it is comically human."

Times: "Broad burlesque and boasting some elaborately built sets. good fun. Gorgeously staged film, Ancient kings, queens, princes broadly burlesqued and satirized in light of present-day slang phrases and epigrams."

"The Circus"—United Artists, Shea's Buffalo Theatre, Buffalo

Courier-Express: "Charlie Chaplin!—two magical words that spell pure enjoyment, a name that conjures the best in real comedy entertainment, the Prince of Clowns in the funniest thing he has ever done. Charlie Chaplin is a circus in 'The Circus'—a genius in whom the art of pantomime is reborn, a lovable little man, who catched at the heart of each child and adult with his whimsical funmaking, packing the great Shea's Buffalo Theatre to the rooftop, sending thousands away happy and bringing them back to laugh again and again.

"The Private Life of Helen of Troy"—First National, Fifth Avenue Theatre, Seattle

Post-Intelligencer: "Finds instant favor with all audiences. Erskine brand of polite naughtiness is popular—on screen as well as on printed page. Incomparable Maria Corda moves through it in voluptuous perfection. It's better than book. Brisk and naughty satire . . . with humorous appeal."

Times: "Wins salvos of laughter. One of most beautiful pictures that has ever been shown in Seattle. Has comedy in generous quantities and is sly, satirical, subtle, broad, whimsical and daring by turns. Richly costumed and displays sets breath-taking in their magnitude and striking in their pictorial effect. Hilarious kidding."

"The Shepherd of the Hills"—First National, Mainstreet Theatre, Kansas City

Post: "All rustic beauty and picturesque characters of Ozarks have been brought to screen. Picture stresses beauty of locale and outdoes itself in photographic splendor. Has been given finished production. It is interest-holding from start to finish and was seemingly enjoyed by everybody about me."

"The Valley of Giants" — First National, Indiana Theatre, Indianapolis

News: "Overwhelming beauty. Greatly superior to Sills' other recent pictures. Well done and worth seeing for its scenic beauty if for nothing else."

Star: "Epic of lumber camps. Shows result of careful direction and is splendid example of films of its type. Several thrilling scenes."

Times: "Type of screen play in which Sills gets along easily. Has one of those strong men roles that fit him. Good photography . . . well directed . . . melodramatic in tone."

"Sadie Thompson" — United Artists, Denver Theatre, Denver

Evening News: "Gloria as 'Sadie Thompson' thrills. Tensely dramatic film. Outstanding in the screen world. It takes an actress of emotional depth and understanding to run this gamut of psychic upheavals, but Miss Swanson more than meets the eests. It's her best performance to date. Tremendous crowds flocked to the Denver over the week-end."

Key City Reports

New York City

WE mentioned in this column last week that if current picture offerings in Broadway theatres were strong enough attendance would be good even though the Lenten season was in full blast and enough Manhattanites and others tumbled out of their burrows the past seven days to justify this statement and bring joy to the majority of theatre managers. Particularly impressive among the popular priced houses were the records hung up at the Capitol, Paramount and Roxy, a number of the higher priced films also holding nicely for this season of the year.

Lon Chaney came through with his reputation for having an army of loyal fans by giving the Capitol one its best weeks in some time, enough cash being taken in to entirely justify a hold over of "The Big City" for another week. **The Paramount challenged Chaney's pulling strength with Clara Bow in "Red Hair,"** a picture rated as not up to the "It Girl's" previous pictures, **but plenty strong enough to pack the big Publix house for the whole week.** On points the bout between Chaney and Bow went to the latter by a shade.

After a long run at Warners' "The Jazz Singer" came into the Roxy for a two weeks' stay and rolled up a corking good week, proving that a lot of folks were waiting for pop prices on the Al Jolson film. **The Strand, with "The Noose" for a second week, failed to hold up to the first week's attendance but all in all made a very good showing.** The Barthelmess picture came in for a good share of favorable comment.

Last Wednesday the Colony started its new two-a-day policy with the premiere of "We Americans." Comment from local papers and the trade press is good and even with a free night and the usual amount of paper for all first week's in evidence, the film is getting away to a pleasing business in a house which has for a long time failed to show signs of real life. A better than average picture of its type.

Harold Lloyd's new picture "Speedy" will replace "The Gaucho" at the Rivoli after the latter's run of four weeks. Considering the nine weeks run of the Douglas Fairbanks film at the Liberty its showing at the Rivoli must be termed good.

The Rialto is clicking along to pleasing business with **"The Legion of the Condemned,"** not only cashing in on the present interest in aviation films but **getting a steady, good trade for the reason that it is an excellent attraction.**

Among the two-a-day specials **"The Trail of '98" is going along at a smart pace** and predictions are that this picture will continue to pile up gratifying gates for some time to come. At the Criterion, old daddy **"Wings" still has them waiting in line** at the b. o., while Fox's **"Four Sons" is also doing consistently good business** at the Gaiety. Other Fox films, **"Sunrise" and "Mother Machree" are not doing anything to write home about.** Warners' theatre, with its new talkie **"Tenderloin" (W. B.) turned in another good week.** Publicity attending the amputation of several feet of talkie part panned by critics during first showings reacted favorably with the public.

The Cameo has held "Czar Ivan the Terrible" over for a fourth week. .This film apparently has a far wider appeal than believed by several of the boys in this trade and chalked up nice business at this small theatre. The Embassy with **"Two Lovers" had a very fair week.** The Hippodrome with **"Skinners' Big Idea" and K-A vaudeville did a usual profitable week's business.** The Central still has **"Uncle Tom's Cabin"** after a run of over five months but it has started to show signs of buckling. Martin and Osa Johnson's animal picture **"Simba" has left the Earl Carroll after a very satisfactory run.**

Los Angeles

TWO openings last Wednesday—"Uncle Tom's Cabin" followed "The Patent Leather Kid" at the Criterion and "Ramona" moved in United Artists after "Sadie Thompson" sailed away. Both pictures promise to duplicate the successful records of their predecessors.

"Love and Learn" at the Metropolitan was subsidiary in point of interest to the "Merry Widow," Publix Stage Revue direct from N. Y. **The bill went only moderately well.**

"Wings" continues in its record-breaking course at the Biltmore beginning its twelfth week. **"The Crowd" concluded a very profitable run** at the Million Dollar.

"The Noose" held up its end of the entertainment at Loew's State with Fanchon & Marco's "Japa-Knees Idea," the most elaborate and costly of all former presentations, being well received. **Box office receipts for the week were satisfactory.**

Announcement of the closing within two weeks of "Four Sons" at Carthay Circle has stirred many theatregoers to action. Carli Elinor's Concert Orchestra and Jack Laughlin's 50-artists stage spectacle add to the entertainment. **"Street Angel"** has been booked to follow "Four Sons" on April 10th.

"The Circus" played to excellent houses during the past week at Grauman's Chinese.

Boston

AGAIN "The Jazz Singer" has been extended in its record-breaking run at the Modern and Beacon Theatres. First it was for a two-weeks' run, then extended to four, then six. Now it will run a full eight weeks at both houses, simultaneously. It is announced that it will positively close at the conclusion of the eighth week. The former record of the two houses was two weeks.

"Feel My Pulse" was the Metropolitan offering, with heavy business for the Lenten season. "11 Guaranty" was the presentation.

Charlie Chaplin's first film in many months, **"The Circus," was one of the outstanding successes of the year** at its showing at the Loew's State Theatre, with crowds in line every night during the week. It is expected that box office records will be equalled by the film.

"The Gateway of the Moon" proved a big attraction for the Keith-Albee Boston Theatre, and comes near the top of box-office receipt films of the year.

"Mad Hour" was another attraction grossing heavily during the week, shown at the Washington Street Olympia.

Good receipts are reported by the Scollay Square Olympia with "Chicago After Midnight," "Count of Monte Cristo" at the Lancaster, **"Sorrell and Son"** at the University, **"Sporting Goods"** at the Fenway, **"The Gaucho"** at the Exeter, **"The Divine Woman"** at the Bowdoin, and **"The Gaucho"** at the Capitol.

St. Louis

DOUGLAS FAIRBANKS in "The Gaucho" did excellent business at Loew's State theatre during the week, when one takes into consideration general conditions. Local critics were unanimous in praising this picture.

At the Ambassador Clara Bow in "Red Hair" was regarded as the best advertising picture that has come to St. Louis in a long time. Elinor sure knows how to work the screen both ways—collect for the showing of the picturization of her books and then force the pictures to advertise such books, and also to work in several shots about Elinor herself. **"Red Hair" is the sort to please a certain portion of the population of any metropolitan centre** and Clara Bow generally gets her share of such patronage.

Admittedly even with Elinor's special forms of publicity **"Red Hair" is one of Clara Bow's best.**

"The Crystal Cup" was on the screen at the Missouri theatre and won fresh prestige for Mackaill and Mulhall. It didn't bust any box office records either. Nie in the P. D. elected the attraction to fill a niche in his special field of The Worst Films of the Year. Naturally everyone does not agree with Nie on everything.

"The Desired Woman," the Vitaphone feature at the Grand Central did not hold up to the marks set by "The Jazz Singer" and "In Old San Francisco." The short features held up the bill during the week.

The St. Louis, the Orpheum Circuit house at Grand and Delmar boulevards, **enjoyed an average week for the season. The motion picture was "Dressed to Kill"** with Edmund Lowe and Mary Astor featured.

Pittsburgh

PRACTICALLY all the theatres felt the lean hand of Lent last week, the only exception being the Penn Theatre which had an unusually strong show. The feature picture was Dolores Del Rio in "Ramona" and it was well exploited with a complete coverage of the town obtained. The stage show was "Hula Blues" and considered by most of the patrons as one of the best units that played the house.

The Cameo Theatre is playing its last week as a first run theatre, the picture being "Love Me and The World Is Mine." This house has been used as an exploitation house by Universal, but with the inroads made by the new de luxe houses in town, is formed into the grind policy with a fifteen cents top, daily change.

The Stanley Theatre, booked George Bancroft in the "Showdown" with the Florentine Singers and "In The Army" as the two presentations **but the house did the poorest week since its opening.** Charlie Chaplin in **"The Circus" was set into the Grand,** this being a second run, incidentaly the first second run that played the House **but so many people had seen it at the Penn, the gross was disappointing.** Loew's Aldine had Jack Holt in **"The Warning,"** Charlie Chaplin in **"The Rink" and five vaudeville acts,** while the Davis had **"Come to My House"** with Trixie Friganza heading a six act vaudeville bill but **both houses slumped badly.** The Olympic played the **"Leopard Lady"** and the State, Irene Rich in **"Powder My Back"** and **both houses did average business.**

Chicago

UNSATISFACTORY business continues to depress Chicago theatre men generally, with only a few of the large de luxe houses doing anything noteworthy. Bad weather conditions, including a blizzard, added to the lenten slump during the past week.

"The Big City," with a local favorite, Lon Chaney, in the stellar role, was featured at the Chicago Theatre, with "The Fast Mail" as the stage attraction, **attendance being about normal.** The Oriental Theatre had a **strong business getter in "Burning Daylight,"** Paul Ash and his Gang in "Blue Revue" rounding out a bill which, all other things considered, did well. **Fair business was the report from United Artists Theatre, where "My Best Girl" is running.**

"The Patent Leather Kid" continued its successful run at McVickers, **and "Simba," roadshowing at the Woods, also held over** to fair business. **The other loop hold-over was "Chicago"** at the Roosevelt, which also had as the extra attraction, **"Forty Thousand Miles with Lindbergh."**

"Dressed to Kill" was the screen attraction at both the Marbro and Granada Theatres, Benny Meroff in "Silver Skies" furnishing the stage entertainment at the former, and Charles Kaley in "Wibbly Wobbly" at the latter, Vitaphone also being included on both bills, as well as the extra attraction, "Forty Thousand Miles with Lindbergh." **Fair attendance was enjoyed by both** of these houses.

"Gentlemen Prefer Blondes" was the feature at the Uptown, where the personal appearance of George Jessel in "Dancing Feet," with Frankie Masters and his band, stimulated business. **The Tivoli offered a program including "West Point" and Benny Kreuger and his band, attendance being reported excellent.** The Capitol, which had on its program both Movietone and Vitaphone, the Capitol Merrymakers, in addition to **"The Mad Hour"** as its screen feature, **had fair business, and the same was true of the Avalon, which offered "That Certain Thing"** on the screen, and Roy Detrich and his band in "Russian Capers," and community singing on the Vitaphone.

Atlanta

ATLANTA theatres broke about even last week, all, with the exception of the Howard, playing **"The Patent Leather Kid,"** having mediocre bills.

Although the Howard did not enjoy an overwhelmingly good business, its box-office ran high and increased during the week, a good sign for the picture's drawing power. A poor vaudeville bill hurt this picture.

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CINCINNATI, OHIO

Next door Loew's Grand **drew fair business with "Bringing Up Father,"** which was helped out considerably by a good vaudeville bill.

The Capitol suffered a bit showing Madge Bellamy and Johnny Mack Brown in "Soft Living," not the actors fault, however, case of no story.

A similar catastrophe existed at Keith's Georgia, **where Billie Dove fell from her peak pushed up by "The Love Mart," in "The Heart of a Follies Girl,"** which lacked action and plot.

Douglas Fairbanks and Lupe Velez in **"The Gaucho" at the Rialto, second run, drew well.**

Three action numbers, **"Cyclone Cowboy," "Three Miles Up" and "Trick of Hearts," brought the Tudor an average fair week.**

Cleveland

THIS last was a big show week in town. Big attractions at most of the downtown houses brought large attendance. **Keith's Palace was jammed both afternoons and evenings for every performance with "Shepherd of the Hills"** presented with a novel epilogue which attracted wide attention. **"The Gaucho" continued to fill the Stillman during its third week,** and will play still another week. **"The Circus" did a whale of a business during its first-run neighborhood engagement** at the Park. It was school vacation week, too, which undoubtedly helped fill the coffers. **Clara Bow in "Red Hair" was a big hit with tremendous audiences at the Allen.** The picture proved to have big box office value and a steady line was maintained in front of the box office for practically all performances. **"Bringing Up Father," broad comedy picture, attracted those who follow the fortunes of Jiggs in the comic strips, but didn't make a hit with the majority** of movie goers. Marie Dressler and J. Farrell MacDonald injected enough life into the picture to hold the interest. Business was fair.

Reade's Hippodrome had a gala box-office week with "That Certain Thing," good audience picture of the Cinderella type, as the feature attraction. **"Nameless Men,"** an underworld tale full of intrigue and suspense, **had an average total for the week** at the Cameo. **Keith's East 105th St. did splendidly with "Let 'Er Go, Gallegher,"** starring Junior Coughlan, as the big show for Easter vacation.

Neighborhood houses didn't do so well. Legitimate theatres offered keen competition with "The Captive," doing its third week at the Little Theatre, "Broadway" filling the Hanna; "The Silver Chord," with Laura Hope Crews, attracting favorable criticism and big attendance at the Ohio; Will Rogers doing a solo at Masonic Hall; and the stock companies all getting their share of the business.

Kansas City

ATTENDANCE at practically all first run houses in Kansas City this week was a duplication of last week—fair and slightly on the upgrade.

At Loew's Midland Gloria Swanson in **"Sadie Thompson" drew well all week, which also can be said of the second week's run of "The Patent Leather Kid,"** despite the fact that it was a return engagement. At the Mainstreet, Milton Sills in **"Burning Daylight" drew slightly under the previous week, as did "Nobody's Widow"** at the Globe.

"The Patsy" at the Newman just about equaled the previous week's attendance, which was merely fair.

"Square Crooks" at the Pantages drew good all week.

Nothing extraordinary in the way of exploitation or newspaper advertising was ventured by any of the theatres.

Buffalo

COMPETITION was particularly keen during the week of March 26, with Clara Kimball Young and Eugene O'Brien in personal appearances at the Great Lakes and Hippodrome respectively, and both legitimate houses going full blast, the Erlanger playing a return engagement of "King of Kings," and the Shubert-Teck housing "Gay Paree" with "Chic" Sale, and the result was that no house did any record-breaking business.

"Old Ironsides" at Shea's Buffalo, with the Publix stage revue, "Pagoda Land," drew consistently well all week. This was due in no small part to the success of Charlie Taylor, Shea's efficient publicity director, in arranging a three-way tieup, with the Buffalo Evening News, the navy recruiting stations, and the school principals, to whom he sent booklets on the famous frigate, accompanied by a letter from Mayor Schwab endorsing the picture for its educational value and suggesting that all school children see it. **Shea's Hippodrome, in addition to Eugene O'Brien in person, had "College," with Buster Keaton, on the screen, and the theatregoers responded satisfactorily** to this double-barreled feature.. **"King of Kings" at the Erlanger drew large crowds at the evening performances, and the matinee performances also attracted** good audiences. **"Alias the Deacon"** was the Great Lakes screen feature, with Clara Kimball Young in person headlining the vaudevile, and **attendance was heavy during the fore part of the week and again toward the end.** The Lafayette put on eight acts of vaudeville and **"Silk Stockings,"** with Laura LaPlante on the cinema, **but the response by the public could hardly be termed terrific.**

Loew's box office force was kept fairly busy by the customers who were lured by an excellent vaudeville bill, headlined by the Bronson-Renee revue, and William Haines on the screen in **"The Smart Set."**

Dallas

BUSINESS at the Dallas theatres and the weather have both been fair the past week, with no unusually good weekly grosses in evidences.

"Sorrell and Son," with H. B. Warner and Anna Q. Nilsson, did a good business for the week at the Palace. The opening business was under par, but soon built up, and, with the aid of good matinee crowds, turned in a creditable gross for the week.

At the Majestic, **"Sharp Shooters," with George O'Brien and Lois Moran, did a fair business for the seven-day run, but was under the Majestic weekly average,** which has been very good.

The Melba, showing **"Old Ironsides,"** with Esther Ralston, Wallace Beery, George Bancroft and Charles Farrell, **failed to get the big crowds, and the receipts for the week were only fair.** "Old Ironsides" was easily the outstanding picture of the week, and had good publicity behind it, but for some reason failed to get the deserved business.

At the Capitol, **"Midnight Rose,"** with Lya De Putti and Kenneth Harlan, **checked off an average week.** Ford and Glenn, radio entertainers from station WLS, Chicago, and station WFAA, Dallas, appeared in person as an additional feature to the program.

"Motherhood," a maternity problem picture, **played to fair business** for the week, at The Old Mill. A tie-up with the Dodge Bros.' star radio hour failed to boost business Thursday night. Loudspeakers were installed, and the regular program continued during the broadcasting, with the exception of the music.

At the Arcadia, **"The Wizard,"** with Edmund Lowe, **and "The Last Command,"** with Emil Jannings, **brought above average business,** although the usual Vitaphone features were absent.

Minneapolis

WITH the exception of the new Minnesota Theatre, which did a grand and glorious business during its opening week, there wasn't much to brag about from a box-office standpoint in Minneapolis last week. Everybody went to the Minnesota, and that meant that the other houses suffered accordingly. This new house, which is jointly controlled by Publix and F. & R., seats 4,050, and is the fifth largest in the United States, and it was filled to capacity most of the week, and all the theatres, including movie, stock and vaudeville, felt the effects of the new competition. The Minnesota had a good program, headed by Richard Dix in "Sporting Goods," and the Publix Stage unit, "Treasure Ships," but the program didn't matter much, as the people came chiefly to see the theatre.

Reporting on the other theatres is merely a matter of saying that they did as well as could be expected in the face of the first-week competition of the Minnesota. The State inaugurated its new policy of showing the bigger pictures with Joan Crawford in "Rose-Marie," while "Chicago" was staying over at the Garrick for a second week.

Corinne Griffith was at the Strand in "The Garden of Eden," and "The Patent Leather Kid" came into the Grand, a second run loop house, for a week. Pantages showed "A Girl in Every Port" and the Hennepin-Orpheum featured May McAvoy and Conrad Nagel in "Slightly Used."

The Lyndale, Loring, Rialto, American and Lagoon — neighborhood houses — were offering such films as "A Man's Past," "The Last Command," "Beau Sabreur" and "The Patent Leather Kid."

Seattle

THE Seattle Theatre, new Publix playhouse, was away again far in the lead during the last week, marking the third week of capacity and near capacity business for the 3,500 seat house. "West Point" was the screen attraction and Publix' "Russian Revels" was the stage show; both met with decided success and pleased big audiences. Jules Buffano's work with the stage band is very well liked here, and a local dance interpolation for the grand concert also pleased. Gross around $20,000 again.

The second of the big houses, the Fifth Avenue Theatre, dropped out of the week's running, having been rented to the Seattle opera patrons for three days in the middle of the week for the appearance of the Chicago Civic Opera Company. The four-day attraction at the Fifth Avenue was "Becky," a fair screen show. The stage show featured Moss and Frye, colored entertainers, who were accorded a fine reception here. Wallace at the Wurlitzer is a decided attraction at this house each week.

Other than the Seattle program, and the third week of the "Gaucho" at the United Artists Theatre, show business was noticeably off. "The Gaucho" continued to play to pleasing houses for the final few days of the run, after a successful opening two weeks. The gross for the entire engagement was considered quite satisfactory.

"That's My Daddy" at the Columbia Theatre was a mediocre film that did not attract very much business. Denny's pictures have been below par lately. A fairly good supporting film program and a good musical offering were partial redeeming factors. Gross just about average.

At the Blue Mouse Theatre, "The Silver Slave" played to average houses. Business here has slackened up a bit, due to increased competition and a slight drop in the tempo of the films and supporting Vitaphone attractions. Matinees are strong, but evening business is lighter. Business for the last week was just average.

"Sinews of Steel" at Joe Danz's Embassy Theatre, with a local stage revue, played to the average pleasing gross, and drew some added business from the Liberty Theatre, the other Danz house closed again for repairs, after a few unsuccessful weeks of operation.

The vaudeville houses both showed a shorter gross than the previous week. The Orpheum, with its new continuous policy, failed to show any appreciable gain in box office results. "Not for Publication" was the film attraction. At Pantages, "Wolf Fangs" on the screen and Francis X. Bushman, Jr., on the stage combined to produce the average box office gross.

The Egyptian Theatre, first suburban house to feature Vitaphone and Movietone, broke all house records with a 10-day run of "Seventh Heaven" second run, and two second-run Vitaphone acts. Other suburban houses are showing a decline in business, due to more houses downtown and lowered downtown prices.

Salt Lake City

THE downtown first-run theatre reports average very good this past week, with some special and exceptionally interesting programs being presented.

The Capitol Theatre, under the management of George E. Carpenter, held up its usually high standard of attendance offering "The Mad Hour," in addition to the Fanchon and Marco stage presentation.

The Paramount Empress Theatre is still doing a big business on the extended run production ,"The Patent Leather Kid." A stage production is also being included in this bill.

"The Divine Woman," featuring Greta Garbo, proved to be a drawing card of exceptional merit at the Pantages, where Pantage's vaudeville is also shown, and where capacity houses were the rule during this week.

Madge Bellamy, in "Soft Living," did an average good business all week at the Victory Theatre, as did "The Leopard Lady" with Jacqueline Logan at the Gem Theatre.

"The Little Snob," at the American Theatre, has done a fair amount of business, it is reported, with May McAvoy featured.

The second run of "The Garden of Allah," with Alice Terry and Ivan Petrovich, packed the house at the Rialto all week, and the third showing of "What Price Glory" played to large audiences at the Mission, neighborhood house, here.

"The King of Kings" played to overflowing houses at the Salt Lake Theatre, here, last week, and is now crowding the Orpheum Theatre, of Ogden, Utah, to capacity, also the Paramount Theatre, of Provo.

Marie Prevost, in "The Girl in the Pullman," and Mary Astor and Gilbert Roland, in "Rose of the Golden West," were shown at the Towers, a suburban house, here, the fore part of last week, with good results.

Harrisburg

BIG crowds attracted to two downtown theatres that advertised in advance special radio facilities for receiving the Dodge Brothers' Hour of Movie Stars on Thursday night, helped to swell the week's total receipts to very generous proportions in those houses. The theatres that featured the stars on the radio were the Victoria and Loew's Regent. Clara Bow in "Red Hair" was the feature of the week's program at the Victoria, and it went big even without the stimulus of the one-night radio added attraction. At the Regent, the feature was Lon Chaney in "The Big City," and this attraction also drew well on its own merits.

The Colonial offered "The Shepherd of the Hills," the film version of Harold Bell Wright's famous story, and the boxoffice results were quite gratifying.

In the last half of the week the film feature of the State's program was "The Gateway to the Moon," starring Dolores Del Rio, and, although the picture was cleverly done in the opinion of the newspaper critics, there were a good many empty seats in the big theatre at some of the performances.

The Broad Street offered a repeat performance of "The Divine Woman," with Greta Garbo, and, like many other pictures that meet with big success on their first-run showing in the central business district houses, this play did fine business in the neighborhood house. The same film was shown also in the Russell for part of the week, and the boxoffice results there were also gratifying.

Tampa

THE Tampa had two sure-fire cards last week, and both pulled very good business. "The Big City" was featured the first half. Lon Chaney is a favorite with Tampa fans, and his pictures always draw well. This one did not do as well as some of his others, however. For the last half "Gentlemen Prefer Blondes" was the feature, and it went over fine and was well liked.

The Victory continues to pull 'em with the Vitaphone productions, and enjoyed a very satisfactory week. "Ham and Eggs at the Front" was the feature, with four Vitaphone presentations as added attractions.

The Strand started the week to very good returns with "Love and Learn" as the feature. Buster Keaton followed in his latest, "College," which failed to develop much of a draw, in fact, business was hardly up to the average of the house. "The Whip Woman" was used the last two days, and it drew about average.

The Franklin used "Adventure Mad" and "The Trick of Hearts" for their first runs, and brought back "The Patent Leather Kid" for a second showing. This latter picture went over big on it's first run here at the Tampa, and it brought in better than average returns on its second showing. The other pictures did about average.

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—*Richards Watts, Jr.*

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Milwaukee

JUST when last week got well started, a blizzard swept over the city and blocked traffic, and, when things cleared up a bit, a second snow storm descended, so all the downtown theatres were hard hit. Business started off fairly well with the introduction of new pictures on Saturday, but the inclement weather soon put a stop to that. The week's receipts at practically all downtown houses were extremely low.

The Wisconsin celebrated its fourth Anniversary with "The Smart Set" and a special stage presentation. Business was fairly good here.

"The Joy Girl," at the Merrill, failed to connect with anything like good business. **"Bringing Up Father" had fair attendance** at the Strand. **"Love Me and the World Is Mine"** was the Alhambra's offering. **Houses were slim.** The Garden made use of the radio on Thursday night and offered the Dodge Hour, which presented the cinema stars via radio. **This innovation was enthusiastically received by the audience.** The stunt was well advertised and the theatre was filled as a result. **The picture offered was "College,"** which met with fair success throughout the week. **"On to Reno" was greatly appreciated** by patrons of the Orpheum.

Neighborhood houses, likewise, were accorded poor patronage throughout the week. **"The Love Mart"** was featured at the Oriental, Garfield, Tower and Uptown **with fair success.**

"The Girl from Chicago" played to good houses at the Venetian. **"South Sea Love" drew fairly well** at the Downer.

Des Moines

"THE LEGION OF THE CONDEMNED" is a good picture, and the audiences here liked it very, very much. Business at what might be a slack time was way above average. It played the Des Moines At the Capitol Theatre, **"The Shepherd of the Hills"** was the feature, and it did not do as well as it was thought formerly that Harold Bell Wright's pictures would do. It **did, however, a good average business,** although the stage show was not up to the shows given in preceding weeks. At the Strand, **"The Girl from Chicago," with Conrad Nagel, did very nicely,** while for the last half Esther Ralston, in **"Something Always Happens," made a good run.**

Albany

THE pep and personality of Clara Bow in "Red Hair" proved sufficient to overcome any Lenten depression at the Mark Strand in Albany, during the past week. Opening to bigger business than did "The Last Command," on Monday of the previous week, "Red Hair" continued to pack the theatre each night throughout the week, although there was a noticeable falling off at the second show on Thursday night, due to the radio hour with several of the motion picture stars on the air. Coupled with "Red Hair" were the usual Vitaphone numbers and the newsreel. **At the Mark Ritz, "The Garden of Eden" drew capacity houses throughout the entire week,** although, in the opinion of many, the picture was inclined to drag. There were crowds standing, however, each night, and the picture ran second to Gilda Gray in "The Devil Dancer," which was one of the biggest drawing cards, if not the biggest, since the theatre opened two years ago. The bill was well rounded out with an excellent comedy and a newsreel that had not been cut. **The Leland, in Albany, found "Sharpshooters" a good bet from the standpoint of the box office.** The Clinton Square Theatre, in Albany, used **"The Girl from Gay Paree" and "Wolf Fangs" to consistently good business** throughout the week. In connection with its vaudeville bill, **Proctor's Grand, in Albany, used "The Wreck of the Hesperus" with rather indifferent results.** The neighborhood houses in Albany report business as having shown some little pick up during the last week or so.

In the neighboring city of Troy, **the Troy Theatre was packed to its doors one night, in connection with a beauty contest staged with "Gentlemen Prefer Blondes." Aside from that one night, however, the picture did not do any business to brag about,** and, judging from the comment, the picture did not create much of an impression. Along with it was one Vitaphone presentation entitled "The Lemon." **The latter part of the week was given over to "Baby Mine," and this picture did not score.** At the American Theatre, "The **Tragedy of Youth" ran the first half of the week, and "The Stronger Will," the last half, each did only ordinary business.** The same situation prevailed at the Lincoln, in Troy, insofar as business was concerned, with **"Two Flaming Youths"** the first half of the week **and "Across the Atlantic"** the last half.

San Francisco

AT the close of the fifth week at the Embassy Theatre of Al Jolson in "The Jazz Singer," an ambitious soul figured out some rather interesting statistics. More than 152,000 persons had paid their way to see and hear the entertainment during that time.

With the addition of Movietone with Benito Mussolini to the program, interest renewed, and hundreds of Italians and Catholics flocked to the theatre to see their favorites. The sixth week this picture also did exceptionally well, and, because of the crowds, was held over for a seventh week.

Weather conditions good the first part of the week, although poor the later part, greatly helped business the first four days at all theatres but one. **"Ramona" played to crowds at the St. Francis** Theatre its final **week, and "The Showdown," together with the Publix Stage Revue, also crowded** the Granada Theatre.

"The Noose," together with presentation acts, did well at Loew's Warfield Theatre, but **"The Crowd," shown a second week at the California, continued to register disappointment.**

The **Golden Gate Theatre did very well with "The Leopard Lady"** and vaudeville. The same can be said of the Union Square, which featured "Morganson's Finish" and vaudeville acts. **"Wild Geese," shown here at higher prices, was praised by all,** and the California Federation of Women's Clubs praised it in a letter and boosted it to its members.

Neighborhood theatres, generally, did an unexpectedly good business the latter part of the week. Due, it is thought, to weather conditions. **"Home Made,"** together with four acts, drew many to the Coliseum Theatre, and **"London After Midnight," well filled the Alexandria Theatre.**

Ottawa

FINAL professional and amateur hockey games competed with the theatres for popular favor in Ottawa, Ontario, during the week of March 26, and the exhibitors apparently did not suffer much because theatre crowds were fair to good.

"Rose-Marie," at the Regent Theatre, was well liked as a picture, but it was quickly seen that the film production was not like the stage show of the same name. As a North country story it was highly acceptable. **Good crowds?. Yes.**

Rod LaRocque had not been seen locally for a long time and the fans flocked to B. F. Keith's to see him in "Stand and Deliver." It was a film feature well worth remembering.

Picture fans went to the Centre Theatre in the expectation that **"Ladies' Night in a Turkish Bath"** would be a ridiculous farce—or nearly so. They did see a feature with real comedy and came away satisfied. **The Centre had a big week** at the box office.

Attendance at the Imperial Theatre slumped with "The Tigress," after a jammed week with "The Latest from Paris." Regular Jack Holt fans and many juveniles patronized the Imperial, but the general public did not seem to care.

The Fern Theatre could not accommodate the crowds for "Money to Burn," particularly because the show included the last episode of "On Guard" and the first chapter of "Melting Millions." Fern followers are almost serial-mad. **The Columbia Theatre also drew high patronage with the last chapter of "Melting Millions,"** which was presented with Tim McCoy's **"The Law of the Range." The Rex was the scene of excitement and crowds for "The Sunset Derby"** and this neighborhood house held about all it could stand.

Indianapolis

INDIANAPOLIS houses experienced a drop in box-office receipts last week because of the rainy spell and drop in temperature.

Dodge Brothers' victory radio hour made a noticeable cut in attendance March 29. Managers estimated the radio hour and a heavy downpour of rain caused about twenty-five per cent cut in business.

Neighborhood houses appeared more affected than downtown theatres.

"King of Kings" did a good business on return engagement last week at English's.

Double Feature Bills Not Successful in Detroit

Double feature programs are not successful in Detroit, according to Walter Shafer, general manager of the Henry S. Koppin circuit of theatres. Shafer declares that seven of the Koppin houses which have been playing double features will hereafter bill one straight picture and shorter subjects.

"Cohens and Kellys in Atlantic City" Coming

Simultaneous with the bathing beauty contest at Atlantic City, Universal plans to make at the pleasure resort a Cohen and Kelly picture which will be titled "The Cohens and the Kellys in Atlantic City." It is said that Harry Pollard, who made the original Cohen and Kelly picture, will direct.

Peabody Is Succeeding Johns at Missouri

THE Missouri Theatre, the Skouras Brothers' house in St. Louis, which has had Brooke Johns as personality man for some time will shortly have Eddie Peabody as master of ceremonies at its presentations. Next week will be Johns' last at the Missouri; he intends to retire to his farm in Maryland. Peabody is being imported to St. Louis to take over Johns' place.

The Skouras Brothers have now installed personally conducted stage shows in all their important neighborhood houses.

Opinions on Pictures

Doomsday

Sluggish, Hackneyed Drama

(Reviewed by E. G. Johnston)

IT will never be said that Warwick Deeping, author of "Sorrell and Son," repeated that success when he wrote the story for this picture. At its best, "Doomsday" is a lethargic drama with but an occasional flash of what it takes to make a real motion picture. It drones heavily along with the principals doing the best they can with a sluggish vehicle and a mediocre brand of direction. There will never be any laurels pinned on the brow of Rowland Lee for his work on this production, both Florence Vidor and Gary Cooper noticeably doing their parts in a half hearted sort of way. Lawrence Grant's role, an unsympathetic one, probably rings the truest of any. A certain amount of picture hokum, heavy though it may be, may get this film by with those who can sit through a story, the outcome of which is only too obvious from the very beginning.

The hackneyed plot is the one in which a poor girl chooses between a life of luxury with a broken down old roue and one of drudgery on a farm with the man she loves. She takes the former for her mate and the story shapes itself exactly as everyone knows it will. She obtains a Paris divorce and then attempts to regain the affection of the farmer, who lets her live in his home under the most exacting conditions for six months before admitting that he still loves her. Curtain.

Drawing Power: The author's and star's names will draw them in but this reviewer questions the strength of this as an all around, strong attraction. **Exploitation Angles:** Tie-up with Warwick Deeping's book, "Doomsday"; also as author of "Sorrell and Son." Names of featured players.

THEME: Girl chooses between two admirers, one wealthy and other poor. Takes the former with whom she lives a loveless life until a divorce is secured. Lives on other man's farm for six months probation and he finally marries her. Happy ending.

Produced and distributed by Paramount. **Length**, 5,665 feet. **Released** February, 1928. **The Cast:** Florence Vidor, Gary Cooper, Lawrence Grant. **Directed** by Rowland Lee. **Story** by Warwick Deeping.

Stand and Deliver

Romantic and Thrilling Drama

(Reviewed by Chester J. Smith)

ROD La ROCQUE is an Englishman who finds life too tame in a fashionable London Club in this romantic and thrilling drama, and, having been a leading Ace among the flyers during war times, he looks for new worlds to conquer. There are sequences in the picture that are marvelously done, and the photography is splendid, but the star would be much more convincing if he did not display quite so much egotism.

In the heat of battle it is not difficult to understand indifference in the face of extreme danger, but La Rocque's portrayal of this role makes it quite evident that it is all being done for the camera, and that really the thrilling experiences he goes through are of little consequence. It is too apparently acting, as might also be said of the playing of Lupe Velez, whose chief expression of emotion is a violent heaving of the chest.

As a picture, however, this one appears to be almost sure fire. It has romance, suspense and thrills a-plenty, and it is bound to hold the attention of any audience. Those scenes in which the bandit gangs are hoisted to the high peak of a mountain in a basket with cable attachment are really thrilling, as is the action throughout the story in which the hero, tiring of his club life, joins up with the Grecian cavalry service just for the purpose of running down a notorious bandit. Donald Crisp, who directed, has done a fair job, but did not add any to the effectiveness of the picture by the continuous use of closeups. The work of Warner Oland, as the bandit chief, is a decided feature of the picture.

Drawing Power: Should prove a good draw in houses of all classes. **Exploitation Angles:** The daring exploits of the hero, and the star's name will offer many exploitation angles. You can promise plenty of thrills and of a novel character.

THEME: Noted war ace, tiring of club life in London, joins the army of Greece solely for the thrill of capturing a notorious bandit. He first thwarts the bandit chief and saves the beautiful Greek girl and later effects the bandit's capture and falls in love with the girl.

Produced by Cecil B. De Mille Studios. **Distributed** by Pathe. **Released**, Feb. 19, 1928. **Length**, 5,423 feet. **The Cast:** Rod La Rocque, Lupe Velez, Warner Oland, Louis Natheaux, James Dime, A. Palesthy, Frank Lanning, Bernard Siegel, Clarence Burton, Charles Stevens. **Director**, Donald Crisp

We Americans

A Sure-Fire Americanization Drama

(Reviewed by Chester J. Smith)

A COMBINATION of an Americanization and a war picture is this sure-fire Universal production, with just enough of the war stuff to carry off the full import of the story, adapted from the successful stage play by Herbert Gropper and Max Siegel. It is by no means a war story, as there is but one sequence showing action on the battlefield. It is described as a drama of American immigrants.

There is much about the screen play that is not entirely new and there is a bit of hokum here and there emphasized for tear drawing purposes, but all in all it looks like a picture that can hardly miss. It has a great abundance of natural pathos and it develops some situations that are markedly dramatic.

It is a somewhat spotty picture with a number of rapid transitions that sometimes leave one wondering just what is coming next, but withal, it holds the interest almost continually, despite the fact that Director Edward Sloman is a trifle slow here and there in laying his situations. This makes the action drag in places, but nevertheless when the various climaxes come they are most effective.

The characters, particularly those of the immigrants, are exceptionally well played and could hardly be improved upon. The portrayals of George Sidney and Beryl Mercer, as Mr. and Mrs. Levine, the old Jewish couple, are real masterpieces. Patsy Ruth Miller, as their daughter also carries off her share of the laurels, as does Albert Gran in the German role of Mr. Schmidt.

Drawing Power: Should prove an excellent attraction at houses of all descriptions. **Exploitation Angles:** The Americanization angles provide for various hookups that should stimulate business; the all-star cast.

THEME: Young American lieutenant of leading family falls in love with daughter of Jewish immigrants. His life is saved in action by the girl's brother, who sacrifices his own life to do so. The lieutenant returns to claim his bride only to meet objections from his parents, who are made to realize their folly upon meeting the girl's parents, and having explained to them their great sacrifice.

Produced and distributed by Universal. **Released**, May 6, 1928. **Length**, 9,151 feet. **The Cast:** George Sidney, Beryl Mercer, Patsy Ruth Miller, George Lewis, Albert Gran, Daisy Belmore, Michael Visaroff, Rosita Marstini, Eddie Phillips, Andy De Vine, John Boles, Flora Bramley, Jake Bleifer, Kathleen Williams, Edward Martindel, Josephine Dunn. **Director**, Edward Sloman. **Adaptor-Scenarist**, Al Cohn. **Production supervisor**, Carl Laemmle, Jr.

"Edison, Marconi & Co."

(Roach-M-G-M—Two Reels)

(Reviewed by Chester J. Smith)

AS the title of this picture indicates, the gang is revealed as a band of inventors, of which Jay is the leader. Young "Wheezer" is his assistant, and between them they contrive an automobile of unusual construction, built along the lines of a submarine. It is easy to imagine some of the trick devices that are applied in making the machine function.

There are eight port-holes in this car which has ample room for the "gang," and it is self-locking. When they are all within "Wheezer" takes the occasion to step on it, and there starts one of the wildest rides ever successfully negotiated. "Wheezer" proves himself a wizard at driving, and the car plunges through all sorts of traffic, while the "gang," with heads through port-holes wonder just when the crash is coming.

On plunges the car through hair-raising episodes until a motor-cop jumps on the running board and brings it to a temporary halt. As he is writing out a ticket "Wheezer" steps on it again, and makes his getaway. There are some extremely funny incidents and situations which should keep almost any audience in an uproar throughout. It is among the best of the "Our Gang" comedies.

"Code of the Mounted"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

ONCE in a while there is a story a little out of the ordinary in this series of western featurettes This is one of the type and it makes an interesting two-reeler, with Jack Perrin featured. Jack, of course, is of the mounted police, and is in love with the daughter of the Post Commander.

It so happens that Helen, the daughter, is enamoured of one Silk Smith, who pretends to be in love with her, but in reality is a border fur robber. Jack runs down Pierre, one of Smith's men, and gets from him evidence incriminating Smith. Knowing of Helen's love for Smith, Jack decides to give him a chance, and tells him if he will go straight he will free him. Smith agrees to show the mountie the hiding place of the furs, but on the way there knocks Jack out and makes his getaway.

Recovering consciousness, Jack rides to Helen's house and arrives there just in time to rescue her from being kidnapped. A fierce fight ensues in which Smith is subdued, and then Helen realizes it is Jack she loves.

"One Every Minute"

(Universal—One Reel)

THESE so-called Snappy Comedies, in which Arthur Lake is starred, are really becoming what the name implies. The stories of the past few have shown a marked improvement over those previously released, and this one is particularly good. Arthur's girl, Mary Marsh, is to have a birthday, so he draws all his money out of the bank to give her a real present.

Arthur's young sister, in telling this news to a friend, is overhear by a crook who works a ruse on him and gets all of his money. The crook pretends to have lost a valuable bracelet and offers Arthur $100 reward if he returns it. A fellow crook drops a Woolworth bracelet at Arthur's feet and Arthur offers to buy it for $20. He then tried to find the man who offered the $100 reward, but fails. He takes the bracelet to the girl, who with Arthur's rival had previously seen it displayed in a Woolworth window for fifteen cents. The rival laughs, and Arthur is humiliated. He decides to remain behind at the girl's house while the others go to a roadhouse. The crook enters to steal the presents and Arthur completely subdues him as the party returns and he is proclaimed a real hero.—CHESTER J. SMITH.

"Rival Romeos"

(Universal-Cartoon—One Reel)

OSWALD and his rival have some lively skirmishes to reach the abode of the fair damsel. Oswald is in his flivver and the rival in a high powered limousine, but the former gets the better of the argument when they reach a wide mud puddle, for Oswald's flivver is equipped with stilts.

Arrived at his loved one's house, Oswald serenades her and she descends just as the rival drives up. As the two are engaged in lovely combat a third suitor drives up in a motorcycle with bathtub attachment and flees with the fair maiden. The various characters are put through a series of evolutions that should provoke considerable mirth.—CHESTER J. SMITH.

"Bright Lights"

(Universal-Cartoon—One Reel)

OSWALD proves himself a flivver as a gate crasher in this Walt Disney cartoon, which is fashioned about the Cat Town Follies under the big tent. He gets a peep through the tent at the follies girls doing their stuff and, being financially embarrassed, decides to crash the gate.

The gate keeper is a pretty foxy boy himself and repeatedly kicks Oswald out. The latter, however, persists and manages to get in under the Raccoon coat of a cash customer. He is again observed and forcibly ejected, but not until the entire tent show is demolished. There are a few humorous situations, but too much repetition to make this as funny as some of the others of the series.—CHESTER J. SMITH.

"A Big Bluff"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THE McGinis family, as usual, manage to get mixed up in a series of complications and brawls in this rather humorous picture of the Keeping Up With the Joneses series. It is of the usual catch-as-catch-can variety of comedy, with situations and slapstick piling up with great rapidity throughout.

Ma McGinis, determined to break into society, invited the Joneses to meet the Count De Bate, whom the detective at the last moment reveals as a crook. In the absence of a Count, Pa McGinis persuades the detective to assume the role, which he does reluctantly. A series of mishaps result with the house in a turmoil. The girl friend of the detective spies him through a window, and joining the melee shows the detective up in his true character as a general free-for-all is precipitated.

This two-reeler is an improvement upon the general run of the series. It has more of a story than usual, and is better constructed with the situations better developed than in most of them. It should be good for many laughs in the neighborhood houses.

"The Battling Duet"

(Fables-Pathe—One Reel)

OLD ALFALFA finds himself overmatched in this cartoon of the prizering, though he only agreed to serve in the capacity of referee. The battle is a championship affair between Kid Rufus and Battling Tiny Oswald. After the scene is all set the gong sends the principals off and they settle in the center of the ring to a game of checkers. Old Al attempts to break them and one of the fighters turns on him for a real lively encounter in which Al is bettered.

There are a number of humorous incidents in the training camps of the fighters, as well as while the big bout is on, but it is somewhat lacking in the comedy which sometimes characterizes these cartoons.—CHESTER J. SMITH.

"Clothes and the Game"

(Sportlight-Pathe—One Reel)

GRANTLAND RICE has another interesting Sportlight in which he compares the sport apparel of the smartly-dressed of today with those of twenty years ago. There is quite some difference in the free and easy action permitted by the modern garments when shown alongside of the ankle length skirts that were worn on the golf links and tennis courts of two decades ago, and the cumbersome bathing suits of the old days as compared with the new. All in all the contrasts are entertaining and at the same time the modish young girl of today presents a series of very pretty pictures on the screen. It is a picture that should go well in the better class houses.—CHESTER J. SMITH.

"Africa Before Dark"

(Universal-Cartoon—One Reel)

OSWALD has some real thrilling adventures in this African jungle cartoon vehicle, out of which Cartoonist Walt Disney got a lot of humor. Oswald fares forth on his trained elephant and extracts laughs even from the birds and beasts. A baby tiger even humiliates him by shooting him with his own gun.

But Oswald is not to be scared out by a baby tiger, so he chases him into a hollow log, when, to his horror, three ferocious lions come bounding out. A terrific chase ensues, but Oswald makes his escape on his faithful elephant—CHESTER J. SMITH.

"The Finishing Touch"

(Roach-M-G-M—Two Reels)

(Reviewed by Chester J. Smith)

STAN LAUREL and Oliver Hardy are a couple of dumb contractors in this very funny Roach two-reeler, which also has in its cast Dorothy Coburn and Ed Kennedy. It is chock full of funny situations and gags, and is good for a laugh a minute. Some of it, of course, is very silly, but so much of it is good that an audience will laugh at even the silliest incidents.

The builder of a residence in a fashionable suburb is halted through labor difficulties, so he hires Stan and Babe to finish the job at a specified time, and thus win a large bonus. They proceed diligently with their work until a protest comes from Dorothy, who conducts a sanitorium across the way and whose patients are leaving her because of the noise.

At last the house is completed at the time specified, but a bird lighting on the chimney crumbles it just as the owner arrives for inspection, and the boys are prepared to collect their bonus. Piece by piece the house starts to fall apart as the constructors start a battle with the owner.

"Blazing Away"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

LLOYD HAMILTON has not had so good a laugh-maker as this one in many a moon. But when he comes across with something funny he does so with a vengeance. Well patterned with an eye for eliciting guffaws, this vehicle for Hamilton is excellent for your programs. It will make them laugh real hard, not once, but many times. They did not stint on the gags when they produced this one.

Ham is a taxi driver who is captaining a football team against rival taxicab drivers led by Kewpie Morgan. They stage a football game, a game that's filled with effective laugh material. There is no letdown in the comedy which keeps hurtling over continuously. What happens to Ham's taxi will also produce some laughs. A very good short subject, and one which will be a bright spot on any program.

Pretty Lucille Hutton is the girl for whose favor Ham does his humorous best to win the game. Others in the support are Al Thompson and Jack Miller. Norman Taurog directed very well.

"Barnyard Lodge No. 1"

(Fables-Pathe—One Reel)

THIS is perhaps the best that has been seen in this series for a long time. It is so full of laughs that it is almost a continuous laugh, with the big climax coming when Al Falfa, in the course of his initiation, is attached to the home plate with a stout rubber cord and used as a baseball.

Al is put through a number of unusual stunts during the initiation and all of them are funny. Finally knocked goofy, he is seen riding the sky astride Pegasus with a beauteous maiden beside him. When he recovers his senses his disappointment is so keen he knocks himself out with a hammer and resumes his pleasant ride—CHESTER J. SMITH.

"Oozie of the Mounted

(Universal-Cartoon—One Reel)

OSWALD, with a mechanical horse, is the mountie in this good cartoon, and he is on the trail of Foxy Wolf, the villain, equipped with a sled and a fast team of huskies. There are some very humorous drawings as the chase continues until Oswald overtakes his man and is knocked cold with his own gun by the bandit.

The mountie is not to be denied, however, and regaining consciousness again takes up the trail. Once more he overtakes Foxy Wolf when a huge grizzly bear comes upon the scene. The bear pursues them both, but Oswald outsmarts them by leading the chase right into the hoosegow and making his own escape through the window.—CHESTER J. SMITH.

Regional News from Correspondents

Buffalo

THE truth of the ancient wheeze about in the spring a young man's fancy, etc., can readily be verified at the Paramount-Famous-Lasky exchange in Buffalo. On top of the announcement last week of the forthcoming marriages of five persons connected with the exchange, comes the bland acknowledgment from Gerald Yogerst, one of the exchange's few remaining bachelors, of his engagement to become a benedict in the near future. "That's half a dozen in two weeks and spring's only beginning," mused Bill Bork, booker.

V. G. Sanborn, salesman extraordinary for the Buffalo branch of the National Theatre Supply Company, reported quite a few sales on his return this week from a trip through the Rochester and Syracuse territory. He reported, among other things, that:

The new Loew's theatre in Syracuse has purchased new projection equipment;

The Plaza theatre at Corning, N. Y., has ordered two Motiograph reflector arc lamps and two superlight lenses. Gaby & Cohen operate this house;

The Jefferson theatre in Rochesetr, operated by Mr. Kaplan, has bought a Hertner generator;

Chief Projection Engineer L. M. Townsend of the Eastman theatre, Rochester, gave Sanborn an order for four new Simplex projectors, specially constructed, with automatically controlled Brenkert super-spotlight;

The Rochester theatre in Rochester is installing three Superlite projection lenses; the Princess theatre in Rochester is putting in two new Powers 6-B projectors with the American Silver Sheet screen.

The Cameo theatre in Binghamton bought two Simplex projectors with complete booth equipment from F. W. Spreter, another of the National Theatre Supply Companys "go-getter" salesmen.

The Maxine theatre in Buffalo is revamping the interior of the house in an elaborate Spanish motif.

"Billy" West has taken over the management of the Elk theatre in Buffalo. "Billy" has been in the theatrical business here for many years.

The Palace theatre here, operated by Michaels Enterprises, is putting in two Motiograph reflecting arc lamps.

Joe Miller, manager of the Tiffany-Stahl exchange in Buffalo, has just returned from a trip to New York, during which he conferred with E. J. Smith, general sales manager, and other officials in the home office. Joe was highly enthusiastic on his return.

William Lavery is opening up a 900-seat house, called the Cameo, in Binghamton. The seats now are being put in, along with other equipment, and it is expected the theatre will open its doors April 15th.

The Gem theatre at Oswego, N. Y., formerly operated by M. Osborn of Fredonia, N. Y., is going to be reopened, about the middle of April, by Charles P. Gilmore, who runs two theatres there now, the Orpheum and the Hippodrome.

Tom D. Sorriero, of the Rochester theatre, Rochester, was in New York last week, booking vaudeville and pictures.

William Raynor, manager of the Lafayette theatre, Buffalo, commuted between Buffalo and New York several times in the past week, arranging for future films and stage attractions.

Jim Wallingford, an old trouper, who has been operating the Star theatre, is taking over the Hippodrome in Niagara Falls. He also is taking over the Orpheum in Buffalo, and will reopen the Allendale here.

Miss Edith Hunt is the new owner of the Cozy Corner theatre in Buffalo. She bought it from Mrs. Frances Hill.

L. E. Chamberlain, of Batavia, has taken over the New Ariel theatre in this city. It formerly was operated by Dewey Michaels of Michaels Enterprises.

W. E. Currie has taken over the Linden theatre here from Samuel Kramer.

The Park theatre in Lackawanna has changed hands, passing from Vincent Dziernowski to Mr. and Mrs. Bernard Zabrowski.

John Nolan, manager of the Fox Film Corporation exchange here, who has been on the sick list for some time, is back on the job again.

James H. Crystal of the New York office of the Motion Picture Producers and Distributors of America, was in Buffalo during the week, making the rounds and exchanging greetings with the film men hereabouts.

Miss Emma Abplanalp, secretary of the Film Board of Trade here, is looking forward expectantly to a trip to California in May to attend the convention in Los Angeles of secretaries of Film Boards of Trade from all over the country. Miss Abplanalp's popularity with the film men in this territory is matched only by the hard work she is constantly doing in cooperating with them.

Bookers and exchange men here are welcoming Jack Berkowitz, manager of First Graphic Pictures exchange, back to the ranks. He was absent for a time owing to a siege of illness that confined him to his bed.

Robert L. Macnabb, new manager of the Erlanger theatre, Buffalo, played host Friday, March 30, to 200 students of St. Mary's Institution.

H. M. Addison, manager of the Great Lakes theatre here, will be chairman of the carnival committee for the carnival and dance to be given by the Motion Picture Owners of Buffalo at the Broadway auditorium on April 12. Vaudeville and motion picture actors will participate in the program. The proceedings will be filmed and shown in the local theatres.

J. K. Burger of the accessory department in the New York home office of United Artists, came to Buffalo last week to rearrange the poster room of the Buffalo exchange, and put in a new system.

James Savage, manager of the Buffalo exchange of Chase Pictures Corporation, is planning on taking a trip to Albany during the week of April 16.

The Educational exchange here was visited during the week by J. F. Burke, auditor.

Bill Tishkoff of Rochester was in Buffalo last week and announced he is closing the Pullman theatre in Rochester permanently. He will confine his attention henceforth, he said, to the Murray theatre in Rochester.

Frank Allen of Solvay, N. Y., an exhibitor, spent quite a bit of time last week with "Genial Elmer" Lux, F. B. O. booker here.

Messrs. Dilger and Tishkoff, two of Rochester's veteran exhibitors, will close the Palace theatre there, on Joseph avenue, which has been in operation for 15 years, immediately after Easter. The building will be torn down and replaced with a new and thoroughly modern neighborhood house with a seating capacity of 700.

Edwin Walsh has resigned from the sales force of the First National exchange here. He was connected with the Buffalo branch for the last five years.

George Roberts of the New York office of the Fox Film Corporation is visiting the Buffalo exchange for several days.

Morris West of the firm of Burpe & West of Montreal, who own the Thurston theatre in Rochester, visited nearly all of the Buffalo exchanges last week.

Milwaukee

JACK YEO, of the Davison and Odeon theatres at Beaver Dam, came to the city late last Wednesday night on business.

George E. McKean, a Fox home office representative, spent the past week in the Milwaukee office. His next stop will be Minneapolis.

Warren M. Rutter has been added to the sales force of Pathe. Mr. Rutter is from the Chicago office of Pathe.

D. J. Leveque, manager of the Grand at Lake Linden, Mich., and the Majestic at Hubbell, Mich., was a recent caller at the exchanges. Mr. Leveque plans to close the theatre at Hubbell very soon because business does not warrant continuing the house.

Ferd Felzman is no longer representing First National in this territory.

Harvey Hanson of the Palace at Antigo was in the city recently.

Leslie Jacques, booker at M-G-M., heeded the call of spring and bought a new "Chevvy" roadster.

Vitaphones will be installed in five Milwaukee pre-release houses and six of the larger theatres in the state within the next few months. By the 15th of April, machines will be in operation at the Retlaw, Fond du Lac, the Oshkosh at Oshkosh, State at Racine, the Strand at Green Bay, the Wausau at Wausau, the Majestic at Beloit. The theatres in the city, the Oriental, Garfield, Uptown, Modjeska and Tower, will be equipped by the first of June.

Ray Kerridge of Hancock, Mich., spent a few hours in the exchanges recently. This has been Mr. Kerridge's first visit in a long time.

Bob Winnig has been added to the M-G-M sales staff and is taking the place of Dick Werner, who has returned to his home in Indiana. Mr. Winnig was formerly associated with Universal and Tiffany out of Milwaukee.

About 200 Milwaukee exhibitors, exchange managers and employees of exchanges gathered at a luncheon meeting at the Colonial room of the Wisconsin Hotel on Wednesday noon to hear the two candidates for mayor.

Eddie Casanave, sales representative for Pathe, recently announced the arrival of a daughter, Dolores

Three salesmen from other branches are traveling this territory for M-G-M in an intensive sales campaign for the next few weeks, D. L. Hammer from Indianapolis, Eddie Lipson from New York, and R. D. McRaden from Indianapolis.

Atlanta

MEMBERS of the fishing party sponsored by E. J. Sparks, of Jacksonville., Fla., prominent theatre man, returned to their homes last week with accounts of a fine outing.

Mr. Sparks' guests met in Miami, where they were met by Juan Carbonell, prominent exhibitor of Key West.

Those in the party were E. J. Sparks, of the E. J. Sparks Enterprises; E. T. Brown, of Atlanta, booker for the E. J. Sparks Enterprises; R. B. Wilby, of the Wilby Circuit of Theatres; W. H. Gueringer, of New Orleans, of the Saenger Amusement Company; S. Baum, of the Publix-Saenger and Wilby Circuit of Theatres of North Carolina; R. A. Benjamin, of the E. J. Sparks Enterprises; Harry Marx, of the Publix Theatres Corporation, New York; H. C. Talley, of the E. J. Sparks Enterprises; William G. Minder, of Atlanta, Southern division manager of Tiffany-Stahl Productions; James Strouck, of the Brooks Costume Company, New York, and Lon Sparks, Shell Sparks, H. Stubberfield and Ike Mayfield, of Waco, Texas.

After seven months in Atlanta as director of publicity and advertising of the Howard Theatre, J. C. Furman has been transferred to the Metropolitan Theatre in Houston, Tex.

Although no successor has been named, it is understood that Jack Chalman, who is now on a tour in the West for Publix, will handle publicity for the Howard on his return to Atlanta the first of next week.

Mr. and Mrs. Lewis H. Andrews are receiving the congratulations of their friends upon the birth of a son. Mr. Andrews is well known on Atlanta's Film Row.

An approaching wedding of interest on Film Row is that of Miss Dorothy Buckley, of United Artists, to C. A. Harrell, assistant city manager at Cincinnati, Ohio, which will be quietly solemnized April 7.

W. D. Patrick, who for many years operated the Strand Theatres at Dothan and Florela, Ala., and left Alabama to take over the Kelsie City Theatre, Kelsie, Fla., has bought the Trojan Theatre, Troy, Ala., and will return to his home State.

Fred L. Freeman, veteran operator of the Alimar Theatre, Live Oak, Fla., has sold his theatre and bought the Fay Theatre in Jasper, Fla. Mr. Freeman has already taken over his new house.

A. C. Bromberg, president of Arthur C. Bromberg Attraction, accompanied by Mrs. Bromberg and his brother, F. W. Bromberg, and wife, left last week for a tour through Florida.

W. E. Callaway, Southern district manager for First National, spent the week-end in the Atlanta office.

With thirty cases on the calendar for consideration, the Atlanta Joint Board of Arbitration met Tuesday, April 3, in the board's offices at 101 Marietta Street.

John Gentile, of the New York office of Motion Picture Producers and Distributors of America, was in Atlanta last Monday while on his way from New Orleans to New York. He was accompanied by his wife.

Recent Atlanta visitors were: A. W. Maxey, of the Royal Theatre, Summerville, Ga.; R. E. Long, of the Grand Theatre, Cedartown, Ga.; Carl Cape, of the Colonial Theatre, Buford, Ga.; W. H. Odom, of the Pastime Theatre, Sandersville, Ga.; P. J. Henn, of the Bonita Theatre, Canton, Ga.; L. H. Stein, of the Douglas Theatre, Macon, Ga.; Fred H. Weis, of the Savannah Theatre, Savannah, Ga.; H. V. Manning and J. C. H. Wink, of the Manning and Wink chain of theatres; F. E. Williamson, of the Grand Theatre, Winter Haven, Fla., and H. D. Harris, of the Globe Theatre, Cordele, Ga.

Florida

G. F. BLETHEN, representing "Liberty," visited the Tampa exhibitors last week. Fred Barnes, who formerly represented the company in this territory, is now working for the United Artists.

The Cuban Club in Ybor City have a beautiful theatre in connection with the club house. The theatre has been used for theatrical performances but never operated as a picture house. It is now reported that F. A. Nobles has leased the theatre and will install the projection equipment and present motion picture programs, starting early in April.

Fred A. Gleason has purchased the Reliance Theatre, Clermont, from Mr. and Mrs. D. L. Morrison. Mr. Gleason came to Florida recently from Greenville, Mich., and intends to make Florida his future home. In his home city he operated a drug store and an insurance and real estate business, besides holding the office of police judge for 14 years and other municipal offices. He is a Mason, and has been Master and High Priest of the Greenville bodies.

Seen along Tampa's rialto this week, Mr. and Mrs. G. F. Blethen. Mrs. Blethen is accompanying her husband on his initial Florida trip in the interest of Liberty, and says she is enjoying the vacation. O. S. Hammer, manager of the Princess, Lakeland; Paul Lavereants, manager of the Jungle at Homosassa, and his son; G. F. Christopher, a former exhibitor, who has deserted the game and is now manufacturing a preparation for constipation, which he says "looks like a fortune"; A. C. Thornton, former manager of the Seminole and Rialto in Tampa, who promises a story soon on a new show shop he is interested in.

Work is progressing nicely on the new theatre in the Hyde Park district of Tampa. This will be the first "house" on the west side of the river. The former attempt was an "airdome," which operated a few months several years ago.

Jack Hodges, who has been advertising manager at the Florida Theatre, Jacksonville, was transferred on Friday of last week to Winter Park as manager. Mr. Hodges is very popular in Jacksonville and the good wishes of many friends will follow him to his new position. Lee Newsome succeeds Mr. Hodges at the Florida as advertising manager.

Manager C. P. Lester, of the Universal exchange, was in Miami last week.

Manager C. B. Ellis, of FBO exchange, was in Jacksonville last week.

Frank Dowler, southeastern district supervisor for Publix, was a recent visitor to the Jacksonville offices of Publix.

M. S. Hill, district supervisor for Publix in Atlanta, was another visitor to Jacksonville early last week.

Walter League, who made a great showing at the Florida Theatre, St. Petersburg, has been transferred to the Olympia, New Bedford, Mass., taking his orchestra leader, Don Charno.

Jess Clark, district manager from Publix, left Jacksonville last Tuesday for Miami. Mr. Clark has been very busy in his territory of late.

Chicago

C. H. POWELL has been appointed representative of National Screen Service and will cover northern Illinois. Mr. Powell is well known in Chicago territory, having been connected with various exchanges in this city for many years.

L. J. Bennett, manager of the Rialto Theatre, Pekin, Illinois, was visiting on film row this week. Another out of town visitor who was seen on the row was Otto G. Hyman of the Arlington Theatre at Arlington Heights, Illinois.

Harry Salkin has been up in the air recently, having decided to study aviation, and progressed far enough to take his preliminary flights.

Harry Weiss, for many years one of Chicago's popular exchange managers and whose resignation as manager of First National's St. Louis exchange was reported two weeks ago, is now connected with FBO as manager of the latter company's St. Louis branch.

Charles House, who left Chicago a few weeks ago to take over the Midway Theatre at Rockford, was a visitor on film row last week and reported that business is good at the Midway.

Lubliner & Trinz, officially will take over the Varsity Theatre, Evanston, on April 9th. This house has been operated by Clyde Elliott since its opening.

Work has been started on the reconstruction of the old Lyric Theatre at Mounds, Illinois, which was destroyed by fire in February. The house which is about ready to open, will seat eight hundred and will be operated by Wagner-Tobin Theatres Company.

It is reported that Sullivan, Illinois, is to have a new motion picture theatre, W. C. Anderson and H. S. Butler of Hillsboro, having made plans for the erection of the house.

Pittsburgh

IT is announced that the new theatre which the Harris Amusement Company is erecting in West Liberty avenue, Dormont, will be ready to open May 1st. It is to be called the Harris South Hills theatre.

The theatre will have the largest seating capacity of any of the neighborhood houses in the city.

William "Dad" Reukaff, formerly elevator operator at the film building, 1018 Forbes, is now at the M-G-M exchange in charge of the film renovating machine.

Jess Fishman, general sales manager for Standard Film exchanges, was a recent visitor to the local branch.

A large delegation from film row was present at the Hippodrome theatre, northside, Friday evening, when Phil Stewart put on his usual Friday amateur night. The film rowites turned out to see and hear Jake's Lunch Room Film Row Quartette, which took part in the show; others being Jim Nash, Ray O'Toole, Stewart Wineberg and Commander Bird.

"Bill" Ownie, well known to local film men, having been division manager for Standard, has resigned to open an independent exchange of his own in Cleveland. For a start Bill is distributing Rayart and Gotham productions.

The engagement of Miss Ethel Soltz to Irving Sommerman has just been announced. Miss Soltz is the daughter of Reuben Soltz, former local exhibitor.

Carol S. Trowbridge, personal representative for Douglas Fairbanks, paid a short visit to the United Artists Exchange last week.

David Silverman, Fox booker, and Miss Fanny Mann have announced their engagement.

Ike Browarsky of the Hippodrome and Variety Theatres Northside as well as the Rex in East Liberty, have returned from a two weeks trip in New York. Ike mixed business with pleasure.

Film salesmen who have recently visited California, Pa., report that the Brown Bros., who have taken over the Grand theatre there, are making good with a bang and as they are newcomers in the game this is good news to all.

Al Glazer, owner of the Lorenz theatre, Elliot, is spending a week's vacation at his old home in Scranton.

Edward McGurty, for several years a Pathe salesman and who has been working in California for the past few months for the benefit of his health, has returned to Pittsburgh, feeling and looking much younger and better. Ed expects to work this territory again.

Miss Marcella Boden, formerly with the A. & S. exchange, is now associated with the Superior Motion Picture Supply Co.

J. R. Kaufman, recently a member of the Pathe sales force, is now with United Artists in the same capacity.

Joseph Skirboll, at one time First National exchange manager and now general manager for Principal Theatres Corp., stopped off in Pittsburgh Monday on his way to the coast.

M. R. Baer has reopened the Lyric theatre, Altoona, after having the house redecorated.

Bud Silverman, general manager of Gould Amusements, was married in Scranton, March 11th, to Miss Margaret Ourslander.

Saul Fineberg, manager of the Rialto theatre, 1600 Fifth avenue, announced his engagement to Miss Fan Farber. It seems that everybody's doing it.

Harry Barnhardt, owner of the Palace theatre, Charleroi, one of the oldest picture houses in country, has acquired the Rialto theatre, Wilson. Harry Reader will manage the house, formerly of the Majestic, Charleroi.

E. C. Clawson has bought the Coudersport theatre in the town of the same name from H. E. Clane.

Nat Barach, once manager of the Goldwyn exchange in this city, has recovered from a recent sick spell and is now representing Vitaphone locally. Nat is eastern division [illegible]

Recent exhibitor visitors to film row include the following: "Jimmy" Retter, California; Joseph Mercer, Warwood; Don Fitzgerald, Hillcoke and Jerome C. B. Pascoe, Somerset; Walter Silverberg, Greenville; Carl Becker, Butler; Paul Dattola, Springdale; William Gray, Monongahela City; Bart Dattola, New Kensington; J. M. Booth, Elsworth and Bentleyville; Jack Marks, Clarksburg; Morris Schaffel, New Brighton; John Zwick, Finleyville; B. E. Cupler, Washington; Samuel Haimovitz, New Kensington, and Vernon Scott, Johnstown.

A. Harry Passharell, chief accountant at the Paramount exchange, is a proud daddy for the first time, Mrs. Passarell having presented him with a baby girl weighing seven and a half pounds. Mother and daughter are doing fine and congratulations are in order.

W. R. Evans, having reopened his Evans theatre at Osage, West Va., which he has entirely rebuilt, the house having been badly damaged by fire a few months ago. The Evans seats 308 persons.

H. B. Kester, owner of the East Liberty Camerophone theatre, doesn't visit film row very often, but he came out last week to renew acquaintances.

South West

J. E. Busch has recently closed his theatre, the Majestic, at Dewar, Oklahoma.

Glen Thompson, owner of the Cozy Theatre, Healdton, Oklahoma, advises effective immediately, he is closing this theatre with the exception of Saturday-Sunday nights until Fall.

Frank Smith, Jr., who has been operating the Cozy Theatres at Fairland and Afton, Oklahoma, has disposed of his interest in these theatres and gone to Kansas where he will join his father in the lumber business. Mr. A. Walker, for some time connected with Dudley Tucker in the Wonderland Theatre at Tulsa is negotiating for the Afton and Fairland theatres.

T. A. Megert has closed the Universal Theatre at Bessie permanently.

Wayne E. Pettenger, Booker for Pathe, has been off duty several days this week suffering from a light attack of "flu."

The School Theatre at Supply, Oklahoma, has been closed permanently.

H. G. Williams, who was connected with his father, W. T. Williams in the operating of the Quannah Theatre, Commanche, Oklahoma, until that theatre was sold, has now taken over the Rialto Theatre at Fletcher, Okla., from Mr. M. C. Upchurch. The elder Mr. Williams has been forced to retire from active business on account of ill health.

W. D. Tarkington is reported to be taking over the Miller Theatre at Keota, Oklahoma, and the Empress Theatre at McCurtain, Oklahoma, from Lester Miller.

Kemp and Hughes, of Poteau, Oklahoma, added another theatre to their chain of theatres in Oklahoma and Arkansas when they recently purchased the New Theatre at Horatio, Arkansas.

Dr. R. L. Wright, owner of the Princess Theatre at Talihina, Oklahoma, has resumed active operation of his house. Dr. Wright decided several months ago to give up active participation in the operation of this theatre and devote his personal attention to his profession, but after a few months' absence from the theatre decided to get back in the game.

R. P. Waid advises he is giving up the Liberty Theatre at Bixby and the Majestic Theatre at Jenks and leaving the exhibition game temporarily. Mrs. M. L. Moody, the owner of the Bixby house is taking the house over and H. C. Sheram is assuming management of the Jenks house.

L. C. Griffith, of the Griffith Amusement Company, recently made a hurried trip to Midland, Texas. Missing his train in Oklahoma City, Mr. Griffith summoned an airplane and arrived in Midland on scheduled time.

Harry Scott, Assistant General Manager for Pathe, spent several days in Oklahoma City last week visiting at the local office and with C. W. Allen, local manager.

J. N. Byrd, salesman for Metro out of Oklahoma City, had the misfortune to have an automobile accident while on the road recently. Aside from a few minor injuries, from which he is rapidly recovering, the accident did not prove to be very serious. The car was slightly damaged.

The local Metro office has just been visited by C. E. Kessnich, Southern Division Salesmanager, with offices in Atlanta and J. H. Zimmerman, Southern District Salesmanager out of the Home Office.

P. H. Isley, manager for Midwest Film Corp., has just returned from a brief visit in Kansas City.

C. D. Jackson, who for a number of years operated the Camera Theatre at Stillwater, Oklahoma, has recently become affiliated with the Advance Trailer Service Company out of Amarillo, Texas.

C. J. Musselman has sold his interests in Grand, Plaza and Cozy Theatres at Patris, Texas to Dent Theatres, Inc.

Gus A. Doering of Southern Pipe Organ Co., has purchased controlling interest in Palace Theatre at Terrell, Texas, from Hunt & Garland.

The newly remodeled and enlarged Palace Theatre at Mount Pleasant, Texas, has reopened.

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New England

THE new Embassy theatre at Waltham, Mass., will open within the next month. It will be one of the largest theatres in suburban Boston. Its seating capacity is 2250. W. H. Murphy, who has had wide experience in managing theatres in New Bedford, Boston, Haverhill and Roxbury, is to manage the new theatre. The structure is of Spanish style architecture.

The Elite theatre at Walpole, Mass., will open in about three three weeks. The theatre has been closed for extensive remodelling, following a recent fire there.

The Bellevue theatre at St. Albans, Vt., of which Carlisle & Bedard are owners, is installing new equipment and will soon reopen. Mr. Bedard was in Boston last week purchasing equipment and preparing for bookings. The theatre was damaged by fire about a month ago.

George Hackett of the Medford theatre, Medford, Mass., has returned from a vacation at Palm Beach and Miami.

Laurence DeCain, manager of the Riverside theatre since its opening, has resigned.

Phil Smith of the Strand theatre at South Boston is recuperating after his recent serious illness. He leaves within a few days for a rest at Atlantic City before returning to duty.

Charles Wilson has joined the sales staff of Tiffany and will cover Western Massachusetts and Rhode Island.

The bowling team of the Independent exchange met defeat at the hands of Allen's film row lunch by 68 pins Saturday night.

The Pastime theatre at Franklin, N. H., has been purchased by the Graphic Circuit of Bangor. Kurson and Epstein are the proprietors.

Charles Bean, former owner of the Pastime at Franklin, N. H., has entered the billboard business and will cover the entire state of New Hampshire.

The new Palace theatre at Haverhill, Mass., opened on Monday with a special program, including addresses by state and city officials. Samuel Jansky is owner and Al Brodie is the manager. The theatre seats 1900 and is one of the largest in that section of the state. It will show one feature and a stage presentation.

The Academy theatre at Haverhill, Mass., which has been operating four days stock and three days pictures weekly, will, with the opening of next season, operate seven days stock and discontinue pictures. It is probable that pictures will run during the summer season. Edmund Foley is manager of the theatre.

Community theatre at Liberty, Me., has been acquired by C. H. Wellington.

It has been rumored that the Chatham theatre at Chatham, Mass., was to change hands. This rumor is denied by T. H. Bearse, owner, who declares that he will continue to operate the theatre as in the past.

The Strand theatre at Rockland, Me., owned by the Dondis Amusement Co., has been taken over by the Rockland Amusement Co.

The Bijou theatre at Taunton is closed temporarily.

Harry Smith, booker at Pathe, has purchased one of the new sport model Buicks.

Messrs. McAloon, Knipsell and Adams, traveling auditors from the Pathe home office, have been in Boston for the week at the Boston exchange.

Miss Elizabeth Donnelly, billing clerk at the Pathe exchange, Boston, is back at her desk after an absence of three weeks, following a throat operation.

Gerald Swaebe has taken the Kolograph agency for New England and opened offices and salesrooms at 44 Church street, Boston. Swaebe was formerly in charge of educational subjects at Pathe.

Charles Mooney of the Plymouth theatre at Plymouth was a recent visitor to the film district.

Fred and Arthur Sharby of Keene, N. H., and Brattleboro, Vt., were in film row during the week, making bookings for the new season.

A change of policy is announced for the Carleton theatre at Providence, starting this week. A full week's showing of feature films will be made instead of the former two changes weekly.

The Plaza theatre at Worcester started this week showing pictures in place of burlesque.

Central Penn

THE twenty-fifth anniversary of the organization of Harrisburg Local, No. 98, International Association of Theatre Employes and Motion Picture Machine Operators of the United States and Canada, was celebrated with a banquet and picture show on Sunday evening, April 1, in the ball room of the Penn-Harris Hotel, Harrisburg. The managers of all the Harrisburg theatres were present, and the list of invited guests included also William F. Canavan, international president; R. J. Green, secretary and treasurer; Harry Digman, assistant president, and W. D. Lang, head of the organizing and claims department, all of New York. William J. Harrer, international vice-president, and Louis Krouse, business representative, both of Philadelphia, and Mayor George A. Hoverter, of Harrisburg. The State Theatre orchestra provided music. The committee in charge of the banquet consisted of A. L. Cobb, stage manager at the State, chairman; L. J. Katz, H. B. Wilson, Chares Kohr and William S. McCay, Jr.

Mrs. Catherine Pfenninger has been engaged as organist at the National Theatre, Sixth and Division streets, Harrisburg.

Manager Wilson, of the Rialto Theatre, Williamsport, has returned to that city after a trip to the Vine street exchange district in Philadelphia, where he is understood to have arranged future bookings for his theatre.

The Imperial Chain Theatres, Inc., capitalized at $100,000 and organized in Pittsburgh, obtained a Pennsylvania charter of incorporation in the capitol at Harrisburg on March 27. The treasurer of the corporation is H. J. Braun, 3842 Douglas street, Pittsburgh, who also is one of the incorporators, holding 100 shares of stock. The other incorporators are Myer Harrison, 1823 Wightman street, Pittsburgh, 100 shares, and D. J. Selznick, Terrace Court Apartments, Pittsburgh, 100 shares.

M. Clyde Gibble, manager of the State Theatre, Harrisburg, has offered the use of the theatre to a group of prominent Harrisburg women for a reception on April 12, and the offer has been accepted.

O. Floyd Hopkins, district representative of the Wilmer & Vincent Theatres of Harrisburg and Reading, who has been chosen manager of the annual "Cruise" of the Harrisburg Chamber of Commerce, announced at a dinner of the Chamber on March 27 that the four-day tour this year will be to Toronto and return.

Mr. and Mrs. George M. Krupa, owners of the National Theatre, Harrisburg, have announced that a new ventilating system will be installed there in advance of the coming hot season.

Baltimore

A THEATRE is to be built in Bristol, Tenn., by the C. A. Goebel Theatre Interests with a seating capacity of about 1800.

The moving picture theatre at Easton, Md., of which Charles C. Cannon is the operator, was destroyed by fire recently which damaged other property also causing a loss of about $20,000.

Antonio Abato, clarionet player in the orchestra at the Rivoli, was operated on for appendicitis at Franklin Square hospital recently.

Benjamin Cluster, proprietor of the Cluster Theatre, here, a neighborhood house with about 900 seats, has just installed mechanism for showing Vitaphone productions.

An entertainment for the newsboys of the Baltimore Daily Post, was given at Loew's Parkway Saturday morning, March 31. The entertainment was arranged by Junior McGeehan, publicist for the Loew Theatres here.

Lillian L. Fox, who was the publicity representative of the Motion Picture Guild, Inc., in Baltimore for several weeks when the Little Theatre was opened here, has become connected with the Play-Arts Guild, Inc., operating the Guild Theatre here. She is arranging theatre benefit parties.

Bernard Schnapper, handling motion picture advertising for the Baltimore Daily Post, a tabloid newspaper here, has again become associated with Warners' Metropolitan here as publicity representative under the new management of Equity Theatres Corporation of Philadelphia, with Jack Levy acting as resident manager.

The Dixie Theatre, here, formerly operated by Nat Keene, a pioneer film man of this city, has been leased by Phillip J. Scheck, another pioneer in the business, and he plans to renovate and remodel the property to reopen as a moving picture theatre again. Mr. Scheck is interested in operating the Keith's Hippodrome, the Grand and Lord Baltimore Theatres, here.

Seattle

TED EMERSON, for the last several seasons associated with the dramatic department of one of the Portland, Ore., newspapers, arrived in this city last week to assume the office of director of advertising and publicity for Publix's new Seattle theatre. Complete advertising offices have been established in the theatre for Mr. Emerson, and the publicity and space for the Seattle has been entirely divorced from the advertising department of West Coast Theatres, which now handles only the Fifth Avenue and United Artists Theatres, from headquarters in the Skinner building.

A. F. Gangel, representative of Advance Trailer Service Corporation of New York and Chicago, spent a short time in this territory last week, following the establishment of a branch office in Portland.

Word was received in film circles last week to the effect that the interests of R. S. Bowen in the Meyers and Bowen Theatre Company of La Grande, Ore., were purchased recently by Francis Greulich. According to the report, Don Meyers will continue to operate the chain, including the Star, Liberty and Arcade theatres, with Mr. Gruelich as the new partner.

The Fifth Avenue theatre in this city was turned over last Monday, Tuesday and Wednesday to a list of Seattle music patrons, for the presentation of four performances by the Chicago Civic Opera Company. Reports from the opera engagement, just announced, indicate a gross of $41,000 to offset costs of $62,000.

Ben F. Shearer, head of the B. F. Shearer Company of Seattle, last week announced the acquisition of the biggest seating contract in the history of the Pacific Northwest—the seating of the new Seattle Civic Auditorium building. Mr. Shearer, Northwest representative of Heywood-Wakefield, will install more than 7,000 seats in the new structure when it nears completion next June.

Friends of Dick Fairless, formerly associated with Al Knox in the publicity and exploitation field in this city, will be glad to learn of his association with First National in Butte.

Jack Lannon, president and general manager of Greater Features, Inc., last week was host to Mr. Budd Rogers, vice-president of Gotham Productions, whose films are handled throughout several Northwest states in Mr. Lannon's branches.

After three or four weeks of struggling to put the house across with local residents, Joe Danz last week closed his Liberty theatre, acquired just a month ago from West Coast. Future disposition of the house is unknown.

Among the infrequent visitors on film row seen last week was E. A. Zabel, of Olympia, who spent a big portion of the time with Manager Les Davis and Exploitation Director A. J. Kennedy, of First National, planning a big campaign for the state capitol.

Word was received last week at the Columbia Film Exchange to the effect that Joe Goldburg, former West Coast booking manager, will arrive here soon on his first trip as western district manager for Columbia. His appointment was made last week, and he will supervise the Seattle, Portland, Butte, Salt Lake City, Denver, San Francisco and Los Angeles branches. He succeeds John C. Ragland, who spent a short time in this city just a few weeks ago on his final trip.

Fred Quimby, short subject sales manager of Metro-Goldwyn-Mayer, has been spending the last several days at the hospital in this city, recovering from an infection in his back. His condition was reported as not serious, but requiring medical treatment at the hospital.

Local friends of Tony Hartford, at one time shipper of the Universal exchange in Seattle, were pleased to learn last week of his appointment as manager of the "U" branch at Salt Lake City.

Joe Danz's three houses in Seattle, the Embassy, Rialto and Liberty, are now reported to be on the non-union list, following differences between Mr. Danz and the musicians organization. The walk-out of union musicians was followed at the Danz houses by a walk-out of operators and janitors. Cause of differences was not announced.

John McGill, veteran Northwest exhibitor, will move into his own theatre at Annapolis, Washington, early in April, according to reports received last week, when his lease on the Community theatre at Port Orchard expires. The new Annapolis house has been entirely remodeled for Mr. McGill's occupancy. He will also continue operation of the Liberty theatre in Port Orchard, and has also acquired a site for a new 450-seat house in that town. Beckman & Thompson, of Seattle, are taking over the operation of the Community theatre.

Jack Rosenberg, brother of Al Rosenberg of De Luxe Theatres, Inc., of this city, and formerly associated with his brothers Al, Louis and Mike in the film business, last week announced his engagement to Miss Thelma Ballen of Los Angeles. Jack is at present associated with Loew's State theatre in the Southern California city.

Albany

THERE continues to be considerable sickness among film exchange managers and salesmen, as well as exhibitors in this territory. Edward Hayes, salesman at the Pathe exchange, was sick in bed last week with an attack of the grip. Nate Robibns, of Utica, is back from a trip to Atlantic City, having recoverd from the grip. William Smalley, of Cooperstown, is still seriously ill at his home, while J. J. Whalen, owner of the Strong theatre in Burlington, Vt., is recovering from a slight operation. Louis Buettner, of Cohoes, who has been very sick for the past several weeks, has recovered to the extent that he was able to be out for a short time during the past week.

Sam Burns, one time local manager for Vitagraph, and who has been working for United Artists in the Syracuse territory, resigned last week, returned to Albany, and then went on for a few days in New York City. S. E. Feld, also well known locally as a film salesman, resigned from the same company during the week.

Miss Jane Holloran, former secretary of the Albany Film Board of Trade, and who is now employed by Universal in New York City, spent the last week end at her home in Albany.

Sam Slotnick, of Utica, was among the exhibitors on Albany's Film Row during the week, Mr. Slotnick arranging bookings for the new Lincoln in Utica. Amos Leonard, former sales manager for Pathe out of Albany, is in Syracuse, and will announce new connections soon.

Walter Emig, owner of the Central theatre in Albany, has decided to cut out all matiness except on Saturday, until next fall.

Julius Berinstein, owner of the Colonial in Albany, returned home last week following a trip of several days to New York City and other points. Lee Langdon, former booker at the Warner Bros. exchange in Albany, is now in New York City.

The Eagle theatre, in Albany, after having been closed for several days on account of a fire in the projection room, was reopened during the past week. A new projection machine and other apparatus was necessarily installed by Abe Stone.

Lew Garvey, who has been associated with the management of the Olympic in Watertown for the past several months, has resigned to become master of ceremonies at a cabaret in Springfield, Mass.

When Tony Veiller severed his connections with the Mark Ritz last week in Albany, the employees of the house presented him with a gold pen and pencil suitably inscribed.

Jimmy Rose, booker at the Warner Bros. exchange in Albany, is more firmly convinced than ever that he was born under an unlucky star. One day last week a large truck passing film row, got out of control and although there were a half dozen or more automobiles parked along the curb, the truck crashed into Mr. Rose's car and badly damaged it.

Mike Kallet's new theatre in Utica, will be known as the Liberty and will open soon. During the past week the Kallets have acquired quite a few new theatres in central New York, and it is said that further expansion is probable.

There was a newcomer along Albany's film row last week in the person of W. J. Finn, who operates theatres in Madison, Eaton, Munnsville and Vernon. He drove down with Len Garvey, of New Hartford.

Miss Margaret Wolf, secretary to Nat Levy, local manager for Universal, had a birthday last week and enjoyed every minute of it.

Exhibitors in northern New York complained of business last [illegible] people stayed away from the theatres.

Phil Hodes, of New York City, connected with F. B. O., was in town during the week. Incidentally, it came to light during the week that Al Guteck, local manager, was formerly a public speaker and traveled over a circuit in the Middle West.

M. R. Hamilton, who has been manager of the Strand in Schenectady for some little time, resigned during the past week in order to go with Publix in Boston. Lew Fischer, of Fort Edward, was in Albany during the week, booking for his theatres along the northeastern border. Jack Bulwinkel, who resigned as manager for First National a few days ago, spent a part of last week in New York City.

Jake Golden, manager of Proctor's theatre in Troy, spent a portion of the week in New York City. Jack Campbell, manager of the Griswold in Troy, is now putting on a dance contest over a period of several weeks.

Charles Marshall, of Ausable Forks, in town during the week, declared that the past winter was one of the best he had ever known, due to open roads.

Russ Wehrle, the new manager for First National in Albany, and Ed Hochstim, a salesman, spent nearly all last week in visiting the exhibitors in Hudson river towns.

New York & New Jersey

FRIENDS and business associates tendered Peter Adams, well known New Jersey exhibitor, a testimonial dinner at the Alexander Hamilton Hotel, Patterson, on Monday April 2nd.

William and Harry Brandt, heads of Brandt Theatrical Enterprises, further expanded their Brooklyn theatre holdings when they recently acquired the Empress theatre, Empire Boulevard and Kingston Avenue, Brooklyn, N. Y.

The Empress is practically a new theatre, having been opened only a short time ago by John Padula and who has operated the house up until it was taken over by the Brandts.

As near as records show, Brandt Bros. now control eleven theatres; the Carlton, Bunny, National, Parkside, Stratford, Biltmore, Duffield, Cumberland, New Atlantic, Terminal and Empress, all in Brooklyn.

Although the Hollywood theatre, 78th street and New Utrecht Avenue, Brooklyn, has changed hands three times in the past seven years, Leonard Victor, manager, has weathered all three changes for he is retained in his old position under the Hollywood's present ownership. This is a record which any theatre manager may be proud to hold. Al Friedlander is the new owner, it being announced last week in these columns that he had taken over the house from M. R. Schecter.

Al Moley and Eddie Seider are handling their own bookings on motion picture presentations since Eddie Smith handed in his resignation in order to become associated with Schmukler's State theatre, Ozone Park. Al Moley was recently mixed up in a taxi mishap but outside of a little shaking up came out of it o. k. Al was particularly concerned over his vocal chords which he has been carefully oiling up for the opening day of the baseball season.

After a particularly busy several months in matters of taking over and building theatres, Louis Schmukler is treating himself to a two weeks' vacation.

Rumor has it that Loew Theatres, Inc., has recently acquired the Eberson-built atmospheric theatre, the Universal, New Utrecht Avenue, Brooklyn. The Universal has been operated by Universal Theatres since its opening and it is claimed to be the first house of its kind to have been built in this territory. The house policy is vaudeville and pictures. Loew has a house, the Boro Park, only a few blocks away from the Universal also running pictures and vaudeville and it may be that this is but another one of the reports which somehow gain headway along the local curb.

The De Kalb theatre, De Kalb Avenue, Brooklyn, is again presenting a Sunday program of pictures and vaudeville.

Vincent Fizzerotti, owner of the Victory theatre, Thirteenth Avenue and 74th Street, Brooklyn, has recently remodeled this house into a strictly up-to-the-minute playhouse. Mr. Fizzerotti is the holder of considerable property in the neighborhood of his theatre.

Overseating conditions, a favorite topic of conversation among local exhibitors, has evidently been conversed of so much that a committee composed of T. O. C. C. men will start an investigation.

The Mecca theatre property, which includes a 2,000 seat house on the lower East Side operated by Steiner and Blinderman, was recently auctioned off, according to report. The theatre is said to have not been directly affected by the change.

Harry Crull and John A. Matthews are the managing executives of the newly opened Stanley State theatre, Jersey City. Mr. Crull is the chief and is also in charge of the Branford, Newark.

Minneapolis

A NUMBER of business men on La Salle avenue, Minneapolis, are in favor of changing the name of that avenue to Minnesota avenue in honor of the new Minnesota Theatre, according to a petition submitted to the council roads and bridges committee. One merchant said: "The name should be changed of only to pay respect to the men who have invested $2,000,000 in Minneapolis." The committee is to hold a hearing on the proposed change, which does not seem to meet with the approval of the newspapers.

More than 1,000 persons attended the ball and carnival of the Motion Picture Theatre Operators' Union last week in Minneapolis. It was the first ball held by the union in two years. David May was in charge of the arrangements.

George Sonstegard has been succeeded by Lawrence Reine as manager of the Brooten Opera House at Brooten, Minn.

A theatre will be operated in the Eagle theatre building at Montevideo, Minn., by the McCarthy Bros., of Fargo, who recently purchased the building.

The new Moorhead Theatre at Moorhead, Minn., will be managed by W. L. Brown, formerly manager of the Lyceum Theatre in the same town.

Hardy Carlson will reopen the Opera House at Volin, S. D.

Alva L. Brown, formerly of White, W. D., has purchased the Isis Theatre at Deadwood, S. D., from O. E. White. The Isis will be remodeled and redecorated before it is opened.

The Wapazo Theatre at Faith, S. D., has been sold by Mrs. M. G. Kelly to Robert Redburn, who will take possession in April.

The sales department of Pathe is now headed by Phil Reisman, well-known in Minneapolis. Reisman returned to the city for the opening of the new Minnesota Theatre on March 24.

During the past few weeks two fires have damaged Minnesota theatres. One was the Scenic Theatre at Hastings, Minn., which was purchased recently by Joe Milnar. The Heights Theatre at Columbia Heights, a suburb of Minneapolis, was damaged to the extent of $15,000 when the interior was swept by fire. The pipe organ was utterly destroyed.

J. W. Dodge opened the New Nile Theatre at New Ulm, Minn., the last of March. The theatre was formerly known as the Grand.

The Liberty Theatre at Hinckley, Minn., has been reopened by the owners.

Recent visitors to Minneapolis included Ned Depinet, vice-president and general sales manager of First National, and S. W. Hatch, western divisional sales manager, and C. Maberry, newly-appointed sales manager of Columbia. Mr. Maberry announced that M. E. Montgomery is to join the local Columbia force. Montgomery is well known in the territory, as he has been with Pathe for some time.

The sales force of the Minneapolis branch of Tiffany-Stahl has been joined by Tommy Tucker, who for the past five years has been associated with Paramount at Sioux Falls.

Cleveland

E. H. BRAUER has resigned as manager of the Columbus Paramount branch office. It is rumored that Brauer will shortly announce his connection with a local theatre circuit. Duke Clark follows Brauer as Columbus branch manager. Clark was formerly a Paramount special representative in the Pittsburgh territory.

Vincent Ochs received a nice Easter present from Paramount when he was promoted from poster clerk to manager of the ad sales department. R. W. Baker has been transferred to the local ad sales department from Albany.

Harry Brown, managing director of the new Ohio theatre, Mansfield, will personally supervise the new Palace theatre in Lorain, which will open about the middle of April. Both the Ohio and Palace theatres were built by the Universal-Variety Amusement Company of Cleveland.

April has been designated as "No Accident Month" by the Division of Safety of the Industrial Commission of Ohio. Members of the M. P. T. O. of Ohio have been asked to help the cause along by running a safety slide several times a week during April. A letter to this effect has gone out from P. J. Wood, business manager of the association.

William Haynes, manager of the Allen theatre, specialized in red headed audiences last week.

It is reported that negotiations are under way to present the "Fantom Screen," recently exhibited in New York by Metro-Goldwyn-Mayer with its spectacle, "The Trail of '98," at the State theatre, Cleveland. Engineers are working out details incidental to bringing it here.

There's a big rush on Vitaphone equipment in this territory ever since Nat Barach put his mind to selling it. Within a few weeks he has closed contracts for installation in the following theatres Palace, Lorain; Madison, Mansfield; Palace, Ashtabula; Olympic, Steubenville, and the Ceramic, East Liverpool. Barach is also negotiating for equipment to be installed in theatres in Kent and Warren.

Dallas

THE Old Mill has just completed redecorating the front of the theatre and adding a new room on the second floor for the ladies. A new stairway connecting with the balcony has been built, and new hangings purchased. The cost of the improvements was $8,000, which in addition to the new $25,000 organ which has just been installed. Organists wil be George Perfect, Dick Richardson and Ruth Clem.

The new Showmen's Recreation Club is rapidly nearing completion and will be "ship shape" for the opening Saturday night. The club will have private dining booths, a large dance floor, a billiard room and reading and reception rooms. Many features are on the bill for the opening night.

Word has been received that William Carlisle Johnson of New York will wed Gladys Keck, dancer in "Take the Air," playing at the Waldorf theatre. Mr. Johnson was at one time Texas manager for Paramount.

Miss Fannie Levine, secretary to Mr. Johnston, manager of the Fox Dallas exchange, was married Sunday, March 25th, to Abe Ornish. Miss Levine resigned her position after nine years of service with the Dallas Fox office and was succeeded by her sister, Miss Sadie Levine. The company presented Miss Levine with a nice check in appreciation of her long and efficient service.

W. E. Calloway, southern divisional sales manager for First National, has left Dallas after a five-day visit.

James Cherry, manager of the Melba, is making a trip through the smaller towns in Texas to put over the campaign on Vitaphone.

Jake Elder of the Publix organization is in Denver assisting in the installation of the Vitaphone in the Rialto theatre.

Jack Chalman, the new publicity man for the Howard theatre at Atlanta, Ga., was in Dallas on business the past week.

L. E. Harrington, manager of the local F. B. O. office, is making a trip to Waco, Galveston, Houston and other points on business.

The Hall Theatres Co. has purchased the Lyric theatre at Runge, Texas, and the Ken-Tex and Palace theatres at Kennedy, Texas, from H. G. McNeese.

Sam Stokes, manager of the Queen theatre and Kings Inn theatre, has been transferred to Sherman, Texas. Mr. Stokes has managed these two Dallas theatres for the R. & R. Enterprises for several years, and will now have charge of the R. & R. Enterprises at Sherman.

Simon Charninsky has just returned from a five-day business trip to St. Louis.

The contract for a $100,000 theatre to be built on Elm Street, Texas, has been let by Yuell Robb of the R. & R. Enterprises and work will start at once. The building will be four stories and is to be completed by September 1st.

Coleman, Texas, is to have an $85,000 theatre and the contract has been let by B. C. Howell to C. D. Horton, of Ft. Worth, and erection has already started.

A. M. Wolf, who was formerly with Universal, but for the past few weeks has represented the National Screen Service in Texas, has left for Milwaukee, where he will again be connected with Universal.

Films of an oil tank fire "shot" by W. H. Williams, manager of the Palace and Idle Hour theatres at Midland, are being shown in a Paramount News reel.

Des Moines

THE Alamo theatre at Pella, Ia., is again operating under a change of management, since Chris Nelson, who formerly had the house, bought it back again from Mr. Huntsinger, who has been in charge of the theatre for the past several months.

A new theatre opened up last week at Floris, Iowa, a new 200-seat house which has been named the Palace. Max Heady, who owns the new theatre, has been in the automobile business at Floris and is new making his first venture into the picture business.

The five-year-old daughter of Leo Moore, one of the best known exhibitors of the state, is critically ill. Mastoid trouble is threatened. Mr. Moore has the Ritz and Majestic at Centerville.

A. Pettit, owner of the Iowa theatre at Winterset, bought a new fireproof film cabinet last week.

E. J. Tilton, manager for First National, has been ill for three days.

Paramount's team won games from Universal last week and that puts them in a tie with First National for the bowling championship.

Jimmy Winn, manager of the Educational exchange, made a special business trip to Omaha last week.

O. H. Garland, who has been with Pathe for the past five years, is now traveling for Fox films.

The Universal office in Des Moines is in second place in the national drive.

Visitors in film row last week were O. G. Johnson of the theatre at Atlantic and Wolcott and Morris of Eldora and Eagle Grove as well as W. A. Graham, the new exhibitor at Knoxville.

F. O. Wallace, cashier of the Universal office, was at Gilmore City last week, called there by the death of his father.

Jake Cohen, exhibitor at Ottumwa, Iowa, was at the First National office, setting pictures in and out last week.

W. E. Banford, manager for the Metro-Goldwyn-Mayer office, was another one to have a battle with the "flu." He is better now.

George Bronson of Tabor, Ia., gave a very successful benefit show for the Robin fund last week.

W. A. Steffes, president of the Northwest States Theatre Owners, and Dr. Shallenberger, of New York City, were visitors in Des Moines last week.

Ireton, Iowa, has banned the Sunday shows. The city council passed a special ordinance, imposing the Blue Laws.

The litigation which has tied up the lots being purchased by the Circle Amusement Company at Nevada, Iowa, for a new $48,000 house there, has been successfully adjusted.

A referendum on the Sunday movie question in Ames is expected as one of the first acts of the newly elected city council.

Sunday movies were abolished by the council six years ago following a referendum vote and a bitterly contested city election. The theatres had been permitted to remain open on Sundays during the war time.

Other Iowa theatre owners are taking a great interest in the spring election and look for the winning out of more liberal town councils. At Montezuma and Ogden a more favorable attitude is expected from the new councils.

Canada

OTTAWA, the Canadian Capital, has had a week of casualties. Ray Tubman, manager of the Regent and Imperial Theatres, suffered injuries to his foot when a concert grand piano fell on him while it was being moved at the Regent Theatre.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, was greatly disturbed when Mitchell, his 14-year-old son, fell at the Y. M. C. A. on March 26, breaking his left arm. Master Franklin is one of the most talented juvenile pianists in Ottawa.

The death occurred very suddenly of Julius Hillas, prominent member of the Galvin Theatre orchestra, Ottawa, from acute indigestion. Mr. Hillas was the bandmaster of the 38th Battalion of the Canadian Corps during the war. He was born in England and arrived in Canada in 1912.

Following the custom of many years, the moving picture theatres of Hull, Quebec, were closed all day Good Friday, April 6, in recognition of the religious significance of the day. This is the only day of the year on which the Hull theatres are dark.

Two costly and handsome sport trophies have been adorning the office of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa. One is the Keith-Albee Cup, emblematic of the championship of the Big Four Hockey League, which is to be presented shortly at a smart banquet at the Chaudiere Golf Club. The other is the Keith-Albee Cup, which is the prize of the Ottawa Theatre Employes Bowling League, in which representatives of the local theatres have been competing all winter.

The Canada Theatre Supply Company, 12 Mayor Street, Montreal, has announced that it has resumed the distribution in Canada of theatre accessories after being out of this department of the theatre equipment business for the past two years. R. B. Burko is the general manager of the Canada Theatre Supply Company.

During a visit in Saskatoon, Sask., H. M. Thomas of Toronto, Western Division manager of Famous Players Canadian Corp., announced that the plans for a handsome atmospheric theatre, to be built in Saskatoon by the company, had been completed in Chicago. The cost, with the site, will be $300,000.

Kansas City

THE Kansas State Censor Board sat reviewing films Monday in the usual manner. Suddenly a blaze broke from the projection room. One-half reel of a picture was destroyed and Charles O. Smith, operator, was burned about the hands and arms, his quick work in breaking the film saving a greater loss. Dense smoke filled the room and forced the board to discontinue its work several hours. Theatre men, inclined to mix a bit of irony with the incident, are suggesting that it must have been a "hot" film.

A Kansas City newspaper reporter, looking about for something unusual, discovered the other day that the auditorium of the old Auditorium theatre, Kansas City, which had its formal opening in 1887 and which has been everything since that time from movies to "heavy" drama, was now being used as a stage manufacturing equipment plant.

Thieves who hid themselves in the Pantages theatre, Kansas City, Tuesday night and waited until after the house was deserted, broke in the theatre's vault and escaped with $1,080. The only trace left was an empty cash box hidden in a dressing room on the second floor, Louie Charninsky, manager, said.

Exhibitors in Western Missouri and Kansas have been advised by R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, to pay their music tax promptly and thus avoid extra assessments.

The annual Kansas City Film Board of Trade golf tournament has been set for April 16 at the Excelsior Springs, Mo., Golf Club, Tom Byerle, assistant manager of the First National exchange, announced. The event annually attracts virtually the whole personnel of Kansas City's film row golfers and this year is expected to be no exception. An entry fee of $5.00 should be mailed to Mr. Byerle, the entry fee to include green fees and the luncheon which follows the tournament.

The M. P. T. O. Kansas-Missouri membership drive has been extended until June 1, R. R. Biechele, president, announced. Prizes are being offered film salesmen who obtain the most new exhibitor members.

The heating contract for the new Uptown theatre in Wichita, Kans., has been awarded to the American Cornice Works of Wichita, following a meeting of the directors of the theatre, who also decided that Wichita brick would be used in constructing the front of the house.

W. C. Sears, of Kansas City, has been named as manager of the Strand, Casino and Odeon theatres, Marshalltown, Iowa, for Universal.

George Shilkett, exhibitor of Joplin, Mo.; A. A. Showelberger, Warner Bros., home office representative; Max Roth, home office representative for Fox; Carol Trowbridge, representative for Douglas Fairbanks; Budd Rogers, film star who lives at Olathe, Kans., and L. P. Langford, specialist for the National Theatre and Supply Company, were Kansas City visitors this week.

A 900-seat theatre is being contemplated for North Kansas City, Mo., it is said.

Fire badly damaged the Elite theatre, Baxter Springs, Mo., Monday, it was reported.

W. R. Rowell, manager of the El Dorado theatre, El Dorado, Kans. celebrated his twentieth year in the show business last week. In 1908 Mr. Rowell opened the Gem theatre in El Dorado, the first movie show in town at that time and one of the few in the state. He now is managing the El Dorado for Universal.

Denver

J. F. SHEA, F. B. O. district manager, spent a few days visiting Sid Weisbaum, local branch manager, recently.

Helen Osborne, a newcomer among exhibitors, has opened the Riant theatre at 18th and Curtis streets, Denver. The Riant has been closed for over a year.

The Denver theatre, commencing this week, will change their programs on Thursday instead of Saturday, starting March 29, 1928.

J. T. Sheffield, owner of Columbia exchanges in Salt Lake City and Denver, returned to Denver last week, after a two weeks visit with his branch office in Salt Lake City.

E. J. Drucker, manager of the local Deluxe Feature Film Exchange, returned last Friday after a three weeks visit with New Mexico exhibitors.

G. E. Hoover, manager of the Electric theatre of Haigler, Neb., for M. W. A. Lodge of that city, spent two days in Denver this week.

Tom Mix is the center of attraction here now. All the kids in town are visiting the Orpheum theatre, where he is making a personal appearance.

Hal Elias, local M-G-M exploiter, is leaving the Denver district to go to Portland and Seattle.

Fred C. Quimby, short subject sales manager for M-G-M, was a Denver visitor last Wednesday afternoon and evening, March 28th.

The Yates theatre of Denver is being reopened by Richard A. Preuss and M. McEahern. Mr. Preuss is the former owner of the Arvada theatre of Arvada, Colo., and Mr. McEahern is the owner of the Yates theatre property. The Yates has been closed for a few months.

Hugh Braly, Paramount branch manager in Denver, spent several days last week visiting Western Nebraska exhibitors. He was accompanied back to Denver by Wm. Ostenberg, Jr., of Scottsbluff.

J. J. Harrington, First National salesman, formerly of the Salt Lake and Butte territories, is in Denver now, associated with the local First National office here. He has been assigned to the Wyoming and northern districts.

S. B. Rahn, Tiffany-Stahl branch manager here, arrived back from Newcastle, Nebr., last Monday, where he attended the funeral of his mother, Mrs. G. D. Rahn.

O. E. Davis has purchased the Isis theatre of Deadwood, S. D., from A. L. Brown. Mr. Davis is now in possession.

Harry Lustig, district manager for Warner Bros., spent a few days in Denver last week, visiting Chas. R. Gilmour, local branch manager.

L. L. Savage, head booker for Pathe, spent a week with the local Pathe branch office recently. He came to Denver from Salt Lake City and left for Butte, Mont.

South East

THE Amuzu Theatre, pioneer among Winston - Salem's amusement houses, will close its doors Saturday night, March 31st, to open again the morning of April 7th, as a completely remodeled house, according to A. F. Sams, Jr., general manager of the Piedmont Amusement Company. More than $10,000 will be sent during the five days to "dress up" the theatre.

J. E. Mobley has recently taken over the Palace Theatre, Johnson, S. C., from E. M. Mobley.

Dick Early, of the Strand Theater, Tryon, N. C., was in Charlotte last Wednesday.

Mr. and Mrs. Walter Griffith, of the Horlacher Delivery Service, left last Wednesday for a trip to Philadelphia.

Among visitors in Charlotte last week were H. J. Paradis, of Wilson, N. C.; J. E. Paradis, of the Temple Theatre, Sanford, N. C.; T. L. Lucas, of the Savoy Theatre, Maxton, N. C.; E. L. Hearne, of the Alameda Theatre, Albemarle, N. C.; U. K. Rice, of the Colonial Theatre, Winston-Salem, N. C.; A. H. Yeomans, of the Rex Theatre, Sumter, S. C.; J. R. Teague, of Stevenson Theatres, Inc., Henderson, N. C.; C. A. Peeler, of Lenoir, N. C.; D. Holt, of the Troy Theatre, Troy, N. C.; D. M. Eaves, of Union, S. C.

Owing to two cases of scarlet fever at Hawesville, Ky., the Hancock County Board of Health has ordered closed all of the schools, churches and theatres until further notice.

The Lyric Theatre, Louisville, formerly operated by Mrs. F. W. Cross, has been taken over by the Fourth Avenue Amusement Company.

The Aristo Theatre, Louisville, formerly operated by the Douglas Amusement Company, has been taken over by E. W. Stone.

The Weeksbury Theatre, Weeksbury, Ky., will be taken over by the Elkhorn Piney Coal Mining Company, effective May 1. The theatre was formerly occupied by C. H. Smith.

A new theatre is to be opened April 1 at Paducah, Ky., by Loop Theatres, Inc. It will be under management of R. O. Dewees. The policy will be pictures and vaudeville. The house seats approximately 700.

The Temple Theatre, Louisville, has changed its admission price from 50 cents to 25 cents.

The Star Theatre, Greasy Creek, Ky., has closed permanently.

John P. Masters, manager Princess Theatre, Bowling Green, Ky., and wife, spent several days in Louisville last week.

Mrs. John Long, wife of the owner of the Temple Theatre, Earlington, Ky., was a visitor in Lexington and Louisville last week.

St. Louis

ST. LOUIS screen stocks closed on the St. Louis Stock Exchange March 31 as follows: St. Louis Amusement $36 asked. One year ago $45. Skouras A, $37.50 bid and $40 asked. One year ago $42.25.

Harry Weiss, former manager for First National Pictures in the St. Louis territory, has taken over the manager's desk at the local F B O office. He succeeds Jimmy Shea, who, in turn, has accepted a position on the sales staff of United Artists.

Manny Gottlieb, who resigned as manager here for Universal a few weeks ago, is the new manager at the United Artists office.

Tom Reed, of Duquoin, Ill., has returned from the New Orleans races. He had a pleasant time in the Crescent City.

St. Louis film men and exhibitors of the territory who remember Lou Hess, one-time manager here for Universal Pictures, as a good salesman and an admittedly "square-shooter," will admit that he was never better at talking in a convincing away than during a recent evening in Cleveland, O., when he unwittingly strolled into a district of the Forest City that does not rate so high as a residential section.

Walking away from the bright lights of the first-run section, Hess suddenly realized that he was in a territory that reminded him of Cicero, Ill. Experience and instinct told him that precaution was a necessary adjunct at that particular moment, so he began to hide his jewelry and other valuables. Soon he noticed a big hooligan dogging his footsteps and at a particularly dark spot the chap was alongside.

"What's the time bo?" asked the other.

Hess, believing that the zero moment was at hand, began to do his stuff.

Quickly he explained that he didn't have a watch; that he was a poor clerk out of a job, who had lost his former position after spending all surplus funds for clothes to make a good showing, and that a sick wife and a large family were at home waiting for him to bring in the bacon or whatever it is that household heads are supposed to bring home besides buns.

And, as we said before, Hess has always been a good salesman. He was never better.

Reaching into his pocket the hooligan pulled out a dollar bill.

"Here, buddy, take this, you need it more than I do," and turning he walked quickly away in search of more profitable fields.

Hess lost no time in getting out of that district. The law of averages were against a second successful sales of that particular kind that particular night. At least that's the way we heard the story of the Film Salesman and the Bandit in Cleveland.

Sam Taylor, of the Opera House, O'Fallon, Ill., has organized a quartette and is now on tour of Southern Illinois towns.

Contracts were awarded last week for the construction of the new Sanger Amusement Company house, at Main and West Avenue in El Dorado, Ark. Ganger Korsmo, Memphis, Tenn., has the general contract.

W. W. Henderson plans a 300-seat house for Cullendale, Ark.

Al D. Dunn will build a one-story theatre in Hampton, Ark. It will cost about $10,000, and cover a plot 40 by 125 feet.

Harold O'Brien is the new booker at the local Universal office.

Gus Kerasotas, the well-known Springfield, Ill., theatre owner, has gone to Hot Springs, Ark., to take the baths. His health has not been so good in recent months.

Joe Hewitt, of Robinson, Ill., and Ted Yemm, of Duquoin, Ill., were among the visitors to Picture Row during the week. Another caller to our fair community was Terry Turner, who is head of publicity for the Loew Circuit.

C. L. Henry, of Glen Carbon, Ill., gave a benefit picture show and netted $82 for the special fund raised by the St. Louis Star for the relief of the striking coal miners.

Salt Lake City

A NEW manager has been appointed at the local Warner Brothers' exchange in the person of Wayne Ball, who comes to this city from Denver where he has been Assistant Manager for Warner Brothers for the past four years.

Mrs. Nell Schreiber of the Rialto Theatre at St. Anthony, Idaho, is enroute home from a pleasure trip into California, it is reported.

George Murray of the Mapleton Theatre at Mapleton, Utah, recently visited exchange managers of this city.

Manager L. C. Wingham of the local Metro-Goldwyn-Mayer exchange in this city, returned a short time ago from the Montana section.

Fred C. Quimby, general sales manager of the short subject department for Metro-Goldwyn-Mayer, was recently in this city for a few days.

All of the sales representatives out of the Metro-Goldwyn-Mayer exchange here are at present working in their respective territories.

Manager Tony Hartford of the Universal office in this city has left again for the territory after spending a couple of days in the exchange here.

Mr. and Mrs. H. A. Albright of the Associated Theatres, Inc., in Los Angeles, passed through this city on a pleasure trip of about ten days.

Barney Shooker, who with Able Davis, well known film man in this country, is opening up a new exchange in this city, to be known as the Atlas exchange, is visiting Salt Lake for a few days.

E. M. Gibson, manager of the Tiffany office in this city, is at the present writing making Northern Utah.

Mr. and Mrs. Edwin Bluck of the Durango Theatre of Durango, Colorado, are in this city visiting with their son Ross Bluck who is booker at the local F B O exchange. A new theatre is being constructed at Durango by Bluck, to be ready for opening by June 1st.

Manager Fred Lind, who is in from the Southern Utah section, announces that F B O is installing a shipping point at Butte, Montana, with Sam Kaminsky, formerly connected with F B O at Denver, in charge.

A change has recently been made at the local United Artists exchange, it is stated here. Joe Madsen, who has been office manager for some time has now gone out on the road for this organization and C. H. Snyder, who was formerly a sales representative in this territory for United Artists, has been appointed office manager.

George Lindsey of the Star theatre at Eureka, and Payson, Utah, recently spent some time at the local Film Mart this week as is George Smith of the Rialto and Gem theatres of Magna, Utah.

Ben F. Rosenberg, District Manager for Fox, was in this city for a few days enroute to Los Angeles.

O. Wog, local manager for Paramount Famous-Lasky organization in this city, recently left for a sales trip into Montana territory.

Manager W. F. Gordon of the Associated First National exchange here is in Great Falls and Missoula at present.

Harmon and Louis Peery of the Egyptian and Ogden theatres of Ogden, Utah, were among recent exhibitor visitors here.

A. L. Stallings, exhibitor visitor who operates a circuit of theatres in Southern Utah, was in booking some of the latest offerings.

San Francisco

STARTING March 24 and continuing all last week, the Golden Gate Theatre celebrated its sixth anniversary.

B. F. Shearer dropped in town last week for a conference with his local representative, Charles Feldman.

Henry Heber, of Sacramento, operating the Sequoia and New Mission Theatres, opened the New Mission Theatre March 2d and had a very successful opening.

James Beatty, of the Liberty Amusement Co., Inc., has purchased complete booth and stage equipment for the new Tokay Theatre, Lodi, Cal.

The secretary of San Francisco Film Exchange Board of Trade is holding a Bookers' Meeting once every month. This was instigated for the benefit of the bookers in order to discuss the problems of booking and the uniform contract. The meetings are interesting and helpful and are well attended.

Since the opening of the Western Exchanges of Columbia last September there has been a friendly contest between the exchanges as to which one would be in first place throughout the 1927-28 season. A bulletin is published weekly advising the exchanges as to their standing. The San Francisco office has been in first place since November.

The Conley Bros., of Clovis and Reedley, were recent visitors and purchased some new equipment.

P. Partridge and his local Paramount co-workers are looking forward to May 14th, which is the opening date of the Paramount Convention, which will be held at the Palace Hotel.

I. F. Morris, of the Alhambra Theatre, Sacramento, is now running the Movietone, and has just purchased two new Simplex projectors.

The new State Theatre, Oroville, operated by T&D, opened March 20th.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R. Adoree-R. Frazer	Universal	6751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	b200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Macfaill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 28
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 29
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros.	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	Mar. 31

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 28
Broadway After Midnight	P Bonner-C. Landis-G Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Muthall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	Mar. 31
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Last	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	Mar. 31
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel.	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	6687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	Mar. 31
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)	5210 feet	
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 26
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	6276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5644 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hershelt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G. K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5200 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaluana-M. Loy-N. Joyce-R. Armstrong	Fox	5882 feet	Mar. 3
Glory Girl, The	Esther Ralston	Paramount		
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		

Feature	Players	Distributed by	Length	Reviewed
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7331 feet	Jan. 7
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	4777 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct.
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Müller-W. Baxter	Tiffany-Stahl	6273 feet	Mar. 31
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	Mar. 24
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O.	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O.	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros		
Midnight Rose	L. de Putti-K Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	5954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Olnad	Pathe-De Mille		
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	Mar. 31
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	J. Donovan-M. Gray-G. McConnell	Pathe	4550 feet	Mar. 31
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien Krelbar Pict. (S.R.)		5600 feet	Mar. 3
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 4
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National	5957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O.		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M		
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount	6331 feet	Mar. 31
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan-D. Appleby	Fox	5397 feet	Mar. 31
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Tracy the Outlaw	Jack Hoey	New-Cal (S. R.)	6000 feet	Mar. 31
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M	5901 feet	
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Avenging Shadow, The	Klondike (Dog)-R. Hallor-M. Morris	Pathe	4293 feet	Mar. 31
Bell o Avenue A		First Division (S. R.)		
Bit of Heaven, A	B. Washburn-L. Lee	Excellent Pict. (S.R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Canyon of Adventure	K. Maynard-V. B. Faire	First National		
Chinatown Charlie	J. Hines-L. Lorraine	First National		
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6 reels	
Circus Rookies. .	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal	5645 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	Mar. 31
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Law's Lash, The	Klondike (Dog)-R. Ellis-M. Maberry	Pathe	4902 feet	Mar.18
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National		
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 28
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Speedy	H. Lloyd-A. Christy-B. Ruth-B. Woodruff	Paramount		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher-R. Dwyer	F. B. O.	5872 feet	Mar. 24
Arizona Cyclone, The	Al Wilson	Universal	4076 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
Hell Ship Bronson	Mrs. W. Reid- R. Howes-Q. Foster-N. Beery	Lumas		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Million for Love, A	R. Howes-J. Dunn	Sterling Pict. (S.R.)		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros.		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	9151 feet	

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept.4'26
Man Higher Up, The		Lumas		
Roulette	R. Barthelmess-M. Livingston-W. Oland	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O.		
Barker, The	Milton Sills	First National		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt-P. Haver-S. O'Neill	United Artists		
Beggars of Life	W. Beery-R. Arlen-L. Brooks	Paramount		
Bellamy Trial, The	L. Joy	M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray.	Universal		
Be Yourself	R. Denny-M. Nolan.	Universal		
Big Bow Mystery, The	I. Rich-C. Brook	F. B. O		
Big Game Hunt, Too	W. Beery-R. Hatton.	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell.	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	C. Murray-D. Reed-D. Dawson	First National		
Bride of the Colorado	J. Boles-D. Blossom.	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia		
Broken Hearts		Hercules Film Prod. (S. R.)		
Brotherly Love (tentative)	K. Dane-G. K. Arthur	M-G-M		
Butter and Egg Man, The	J. Mulhall-M. O'Day	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan- A. Hale-R. Armstrong	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Creole Love		First Division (S. R.)		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Daughters	J. Crawford-J. M. Brown-D. Sebastian-N. Asther-A. Page	M-G-M		
Date With a Duchess, A (tentative)	A. Menjou-E. Brent	Paramount		
Deadline, The	Flash (Dog)-L. Lorraine-L. Gray	M-G-M		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Cage, The	P. Garon-D. Keith	First Division (S.R.)		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	H. Gibson-E. Gilbert.	Universal		

Feature	Players	Distributed by	Length	Reviewed
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft-E. Brent-W. Powell	Paramount		
Dreaded Bandit, The (foreign film)	L. Albertine-E. Iinajeff	Cinema Attractions	6000 feet	
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Fifty-Fifty Girl, The	B. Daniels-J. Hall-W. Austin	Paramount		
Fools for Luck	W. C. Fields-C. Conklin-S. Blane-J. Luden	Paramount		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foze-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	John Gilbert	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
George Washington, Jr.	George Jessel	Tiffany-Stahl		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glourious Betsy (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Green Grass Widows	Walter Hagen	Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone-M. Love	First National		
Hawk, The	M. Sills	First Nationa		
Heart to Heart	C. Moore-E. Lowe	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
High Treason	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
Hit of the Show, The	Joe Brown-G. Astor	F. B. O		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James		Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
It Might Happen to Any Girl		Sterling Pict. (S.R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 2?
Knocking 'Em Over	R. Dix-J. Arthur	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Warning, The	Laura La Plante	Universal		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor-L. Young-A. Conti-M. Milner	Paramount		
Man About Town, The	L. Cody-N. Trevor	M-G-M		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles-H. B. Warner	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	H. Chadwick-Fairbanks, Jr.-B. Kent	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Duchess, The		Tiffahy-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount		
Noah's Ark (Vitaphone)	D. Costello-G. O'Brien-N. Beery-L. Fazenda	Warner Brow		
None But the Brave	Lionel Barrymore	Fox		
Odd Fellows	Fields-Conklin	Paramount		
Once There was a Princess	Mary Astor	First National		
One Way Street, The (tentative)	M. Loy-C. Nagel-W. Russell	Warner Bros		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Part-Time Marriage	June Collyer	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Plastered in Paris	S. Cohen-J. Pennick-M. Batelini	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Play Goes On	C. Vedt-M. Nolan	Universal		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Prowlers of the Sea		Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Racket, The	Thomas Meighan	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Lips	M. Nixon-C. Rogers	Universal		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
River Woman, The	Alma Rubens	Lumas		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Shooting Stars (English film)		Artlee Pict. (S.R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Silks and Saddles	M. Nixon-R. Walling-M. Nolan	Universal		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Skyscraper, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille	7040 feet	
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Son of St. Moritz, The (tentative)	J. Gilbert-G. Garbo	M-G-M		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Stormy Waters	E. Southern-M. McGregor	Tiffany-Stahl		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 16
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)		
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		

Feature	Players	Distributed by	Length	Reviewed
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M	1100 feet	Mar. 24
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Undressed		Sterling Pict. (S.R.)		
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
War in the Dark, The	Greta Garbo	M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman-A. Q. Nilsson	First National		
White Hands	E. Ralston-R. Arles	Paramount		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove-C. Brook-Seyferrtitz	First National		
You'll Never Get Rich		First Division (S. R.)		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 25
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o fthe Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	Mar. 31
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
He Tried to Please	Monty Collins		Aug. 12	1 reel	
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Injun Food —Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Kitchen Talent	George Davis		April 15	2 reels	Mar. 31
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Off Balance	Monty Collins		April 22	1 reel	
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov 25
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch			1 reel	
enny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov 25
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
Alice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
deloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Come Meal	Al Cooke	May 28	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
Mickey's Wild West	Mickey Yule	May 7	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
Six Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Silk Sock Hal	Al Cooke	May 14	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cow's Husband, A	F. Spenser-M. J. Temple		2 reels	
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooke	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov. 6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety		1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman		2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lights and Shadows of Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	Mar. 17
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Old Wives Who Knew	Haliam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Romantic Alhambra, The	Variety	Oct. 30	1 reel	
Silly Sailor, A	G. Cameron	Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Too Many Cookies	T. Brooke-L. Miller		2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept. 11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Kid Comedy	Dec. 4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The (Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	Mar. 24
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co.	"Our Gang"	Mar. 10	2 reels	
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct. 1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 7
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Limousine Love	Charley Chase	April	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Never the Da mes Shall Meet	Charley Chase	Dec. 24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Ant, The	Ufa Oddities	Dec. 31	1 reel	
Pass the G ravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume a nd Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
That Night	Max Davidson		2 reels	
Their Purple Moment	Laurel-Hardy		2 reels	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Us	Charley Chase	Nov. 26	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec. 17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hot Papa (Christie)	Jack Duffy	Oct. 1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Mad Scrambles (Christie)	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	2 reels	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Splash Yourself (Christie)	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs (Christie)	Billy Dooley	Feb. 4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase	Dec. 4	2 reels	Dec. 2
Barnyard Lodge No. 1	"Aesop Fables"	April 8	1 reel	
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 2g	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	Dec. 2
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again. Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	Mar. 31
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Aesop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sent 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Scaling the Alps	"Aesop Fables"	April 1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Aesop Fables"	Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
District Doctor, The (story by Blazac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros.		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Manpassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A		1 reel	April 18
You Can't Win (Serial)		Weiss Bros.		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 9
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhail	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhail	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Laymon-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Money! Money! Money!	Ben Hall	May 7	1 reel	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
One Every Minute	Arthur Lake	April 23	1 reel	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 8
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Sailor George	Sid Saylor	May 9	2 reels	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—)	F. X. Bushman Jr.		10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 8
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhail	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 9
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

Newspaper Opinions on New Pictures

"Sadie Thompson" — United Artists, United Artists Theatre, Los Angeles

Times: "One of finest, most glowingly human pictures screen has ever seen."

Examiner: "Sadie easily most momentous film occasion in Gloria Swanson's life. Has not given such a performance in years."

Express: "A happy choice for Miss Swanson."

Record: "One of best pictures ever filmed and the Sadie Thompson she has created for screen will live long."

Herald: "Fine picture, best in fact that Gloria has made in years."

"Sadie Thompson" — United Artists, Salt Lake City

Telegram: "'Sadie Thompson' Brilliant Success at the Paramount. Powerful character study. Gloria's characterization possesses a magnificent vitality and abandon rarely seen in the films and it brings her once more into the favor of picture fans. There is not a false note in the entire production. It is amazing. The picture is an unusual triumph of sincerity over the usual maudlin sentimentalizing."

"Sadie Thompson" — United Artists, Stanley Theatre, Philadelphia

Eve. Bulletin: "The best bit of acting she has ever done. For Miss Swanson, nothing but praise can be registered. Hers is a vibrant, vivid, compelling characterization, reflective of many moods, marked by a complete subordination of self to the business of portraying a role that runs the gamut of emotion."

Inquirer: "'Sadie Thompson' Excels at Stanley. Gloria Swanson Does Sincere and Gripping Work. Picture is Truly Notable Achievement. Has contributed one of the most sincere and beautiful pieces of acting to motion picture archives. The picture proves to be one of those ideal things which happen with such infrequency that one holds one's breath during its entire length in the fear that it is really too perfect a thing to continue unflawed. Held the audience. One more bit of not too gaudy praise may be given Miss Swanson. She does work that, for sincerity and real feeling has not been surpassed by any other screen actress."

Public Ledger: "'Sadie Thompson' is as satisfying a job as has come out of Hollywood in many months."

"A mighty fine piece of work. It is, for one, the best bit of acting that Gloria Swanson has yet done. It is a real being she creates."

"A Texas Steer"—First National, Loew's State Theatre, Los Angeles

Express: "Refreshingly different. One of most delectable hours afforded by cinema. Directed with keen sense of amusing possibilities, played by exceptional cast. Now sly, now salty in its humor which at times rises to hilarious heights."

Examiner: "Those who like Will Rogers cannot help approving of 'A Texas Steer,' and who is there among us who do not cast our vote for him? Whimsical humor, for which he is famous."

News: "Will Rogers a great congressman. He gets vote from this reviewer any time he wants to run for re-election. One of finest screen comedians seen in these parts in many a moon. Real picture."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of Motion Picture News, published weekly at New York, N. Y., for April 1, 1928.

State of New York, County of New York, ss.:

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Percy S. Alden, 729 7th Ave., New York City, who having been duly sworn according to law, deposes and says that he is Secretary of Motion Picture News, Inc., publishers of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editors, and business manager are:

Publisher, Motion Picture News, Inc., 729 Seventh Ave., New York City.

Editor, Wm. A. Johnston, 729 Seventh Ave., New York City.

Managing Editors, J. S. Dickerson & Oscar Cooper, 729 Seventh Ave., New York City.

Business Manager, Wm. A. Johnston, 729 Seventh Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and address of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) —Motion Picture News, Inc., 729 7th Ave., New York City; Wm. A. Johnston, 729 7th Ave., New York City; E. Kendall Gillett, 729 7th Ave., New York City; Percy S. Alden, 729 7th Ave., New York City; Carl Tucker, 729 7th Ave., New York City; Isabel G. Gillett, 729 7th Ave., N. Y. C.; Dorothy Ovens Johnston, 729 7th Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

P. S. Alden,

(Signature of Secretary.)

Sworn to and subscribed before me this 23d day of March, 1928.

[Seal] Henry J. Shiff.

Notary Public Bronx Co. Reg. No. 2965A; New York Co. Reg. No. 9699.

(My commission expires March 30, 1930)

Roy Press Printers

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film."*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

You Can't Overlook

GETTING THE MOST OUT OF THE 1-SHEET SIZE





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New York City
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April 14, 1928

Motion Picture News

Reg. U. S. Patent Office



SHOUT IT FROM THE HOUSE TOPS!



BIG HITS ON THE WAY!

Dane-Arthur in Circus Rookies; Lon Chaney in Laugh, Clown, Laugh; Norma Shearer in The Actress; Joan Crawford in Diamond Handcuffs; Syd Chaplin in Skirts; John Gilbert in The Cossacks.

AND MORE! MORE! MORE!

WE have just seen
RAMON Novarro in his latest
"ACROSS To Singapore"—
WHAT a show!
ACTION! Action! Action!
AND Love! Love! Love!
SOME combination—
TELL the folks and prepare for
A SELL OUT!

Gee whiz! How the hits roll in from

METRO-GOLDWYN-M

Vol. XXXVII No. 15

Entered as second-class matter April 14, 1928, at the Post Office at New York, N. Y., under act of March 3, 1879

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SENTRY SAFETY CONTROL attached to any standard projector is a guarantee that no film-fire can occur.

Its cost is trifling, its protection is absolute. It means your audience, your employes, your investment are safe from the worst menace in theatre operation -- fire!

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NATIONAL THEATRE SUPPLY COMPANY

The positive fire preventer. Can be attached to any projector. Costs only a few cents a day.

greatest gross ever rolled up in one week by one picture in history of show business!



HAROLD LLOYD

in "Speedy"

Produced by Harold Lloyd Corp. A Paramount Release

records go flooey!

RIVOLI, NEW YORK

"Speedy" opening breaks Saturday and Sunday house record!

▲ ▲ ▲

ROOSEVELT, CHICAGO

"Speedy" opening tremendous. All reviews and comments great.

▲ ▲ ▲

INDIANA, INDIANAPOLIS

65% of average *weekly* gross in first two days!

▲ ▲ ▲

AMBASSADOR, ST. LOUIS

More than 50% of average *weekly* gross in first two days!

▲ ▲ ▲

RIALTO, DENVER

First three days $500 more than average *weekly* gross despite temperature below freezing!

▲ ▲ ▲

ARCADE, JACKSONVILLE

50% of average *weekly* gross in one day!

▲ ▲ ▲

TAMPA, TAMPA

First day almost 50% of average *weekly* gross!

▲ ▲ ▲

LYRIC, McKEESPORT

Opened to more than 30% over average Saturday business.

▲ ▲ ▲

FENWAY, BOSTON

Business tremendous topping record held by "Kid Brother."



Special Newspaper Advertising offered by Paramount.

business is great!

¶ Clara Bow in "Red Hair" breaks every house record Olympia, New Haven, by more than a thousand dollars. ¶ "Legion of the Condemned" opening week McVicker's, Chicago, tremendous! ▲ ▲ ▲ ▲

sure, business is great—
if you're playing PARAMOUNT!

"Old Ironsides," Beery & Hatton in "Partners in Crime," Esther Ralston in "Something Always Happens," Emil Jannings in "The Last Command," Adolphe Menjou in "A Night of Mystery," Pola Negri in "Three Sinners," weekly hits, regardless of the season! *Business is great!*

OLYMPIA, NEW HAVEN

"Speedy" opening tremendous and will unquestionably make a new record.

▲ ▲ ▲

MILLION DOLLAR, LOS ANGELES

Opening of Harold Lloyd in "Speedy" tremendously big. Previous Lloyd Sunday matinee record shattered by big margin.

▲ ▲ ▲

MIAMI, PALM BEACH, MIAMI BEACH

"Speedy" a clean-up. Critics, public and exhibitors claim it best Lloyd ever.

▲ ▲ ▲

SEATTLE, WASH.

"Speedy" grosses first four days three thousand dollars better than first four days "Kid Brother." Criticisms marvelous.

▲ ▲ ▲

MIDLAND, KANSAS CITY

Biggest Saturday and Sunday since Christmas holidays. Audience ate it up.

▲ ▲ ▲

ROYAL, ATCHISON, KAS.

First day's receipts 50% higher than first day "Kid Brother."

▲ ▲ ▲

LYCEUM, DULUTH

"Speedy" opened with the biggest business in months.

▲ ▲ ▲

SOUTHERN, COLUMBUS, OHIO

"Speedy" opened to capacity business in spite of cold, stormy weather.

▲ ▲ ▲

ELECTRIC, SPRINGFIELD, MO.

First day 35% better than "Kid Brother."

Pete Harrison says —

"DOUBLE YOUR PLAYING TIME ON WE AMERICANS"

Read this clipping from his April 7th issue . . . .

Carl Laemmle, Jr., Al Cohn [illegible] note th[illegible] 10.

"Note: In my answer to Mr. Carl Laemmle, President of Universal Pictures Corporation, which was printed in the issue of March 24, I said that if "We Americans" proved to be a good box office attraction I would recommend to those who have bought it to extend the playing time if I should find it a good picture. In my opinion, it deserves extending the playing time. I believe that you could make more money by playing it the extra time than you would if you should play an ordinary picture. Those who have bought it for one day can safely play it two; those who have bought it for two days can safely play three or even four; those who have bought it for three days can play it four, and even five if circumstances warrant it.

With GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn. An EDWARD SLOMAN Production.

--take Pete Harrison's tip
Double your playing time --
It's a Laemmle Special

Again! Universal *has the* Pictures!

Another BOX-Pathé program of



LUPE VELEZ—
one of the screen's most beautiful, colorful and talented personalities.





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PRESENTS

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N. Y. American

"Should prove a good draw in houses of all classes."
M. P. News

"In a jolly and clever fashion, 'Stand and Deliver' sets out to prove that those eager for adventure, can in these days, obtain all the thrills they want."
N. Y. Times

OFFICE on the Sensational Hits







The Sensational Hits are now being released by Pathe.

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"STAND AND DELIVER"

with

LUPE VELEZ *and* WARNER OLAND

A DONALD CRISP *Production*

by Sada Cowan

Ralph Block—*Associate Producer*

DeMILLE STUDIO *Production*

Pathé

4 Big Pictur When You

One is now playing to capacity houses on Broadway at $2 top. Another has just completed a run of 25 weeks on Broadway at $2 top. Two others will soon be given their Broadway runs. The entire four are available now—when you need them!

Dolores Costello in 'Tenderloin' with Conrad Nagel

Filled with slam-bang climaxes that remind you of perpetual motion; the rat-tat-tat of pistols, as crooks and police trail after the same girl.

The New York critics marked it A Number 1 when it opened on Broadway.

Available Now

'The Lion and the Mouse' with May McAvoy and Lionel Barrymore

Wherever a theatrical company has passed, there "The Lion and the Mouse" is a household word. Does this guarantee a full-house run when you book the picture?

There's only one answer. Year in and year out this drama of political intrigue and corruption has played to packed houses.

Available Now

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es Now!
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Warner Bros. is the one producing company that places the interests of the exhibitor on a level with its own interests When big Warner productions are ready, you can have them—even before they play on Broadway. Big pictures when you need them, for big profits when you need them!

Dolores Costello *in* 'Glorious Betsy' *with* Conrad Nagel

If ever a picture was made for the greater glory of the box-office here it is. High intrigue in the dazzling Versailles court life checkered with the familiar democratic ways of Baltimore a century back. Hypocrisy at war with simplicity. Dolores Costello in "Glorious Betsy" glorifies the box-office.

Available Now

Al Jolson *in* 'The Jazz Singer' *with* May McAvoy

After you have played the supreme triumph of screen art you will understand the why of its phenomenal 25-week run on Broadway and of its 52 weeks of actual playing time, crowded into a period of fifteen weeks, in Philadelphia.

Holds the record for more broken records than any other production ever made.

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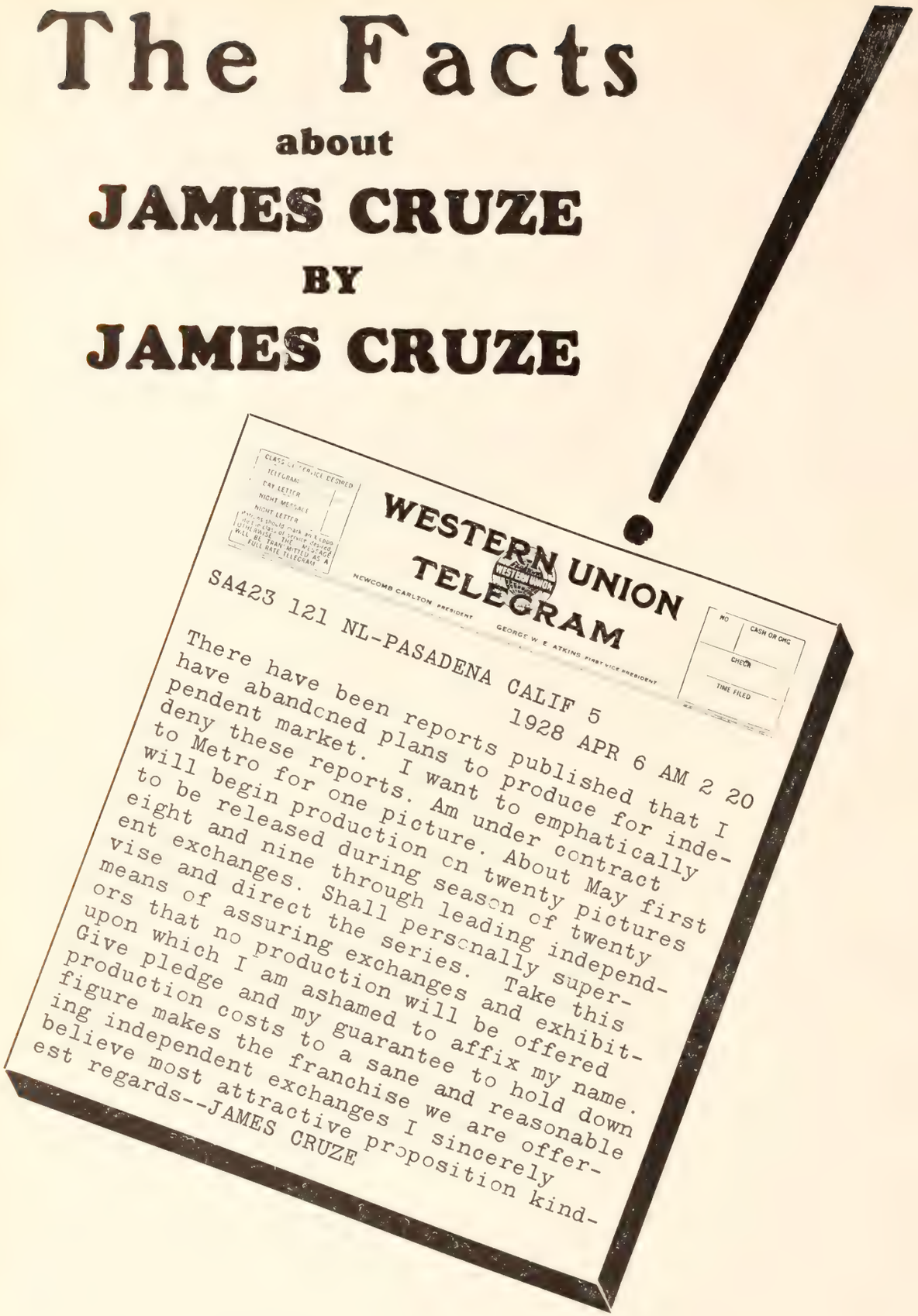
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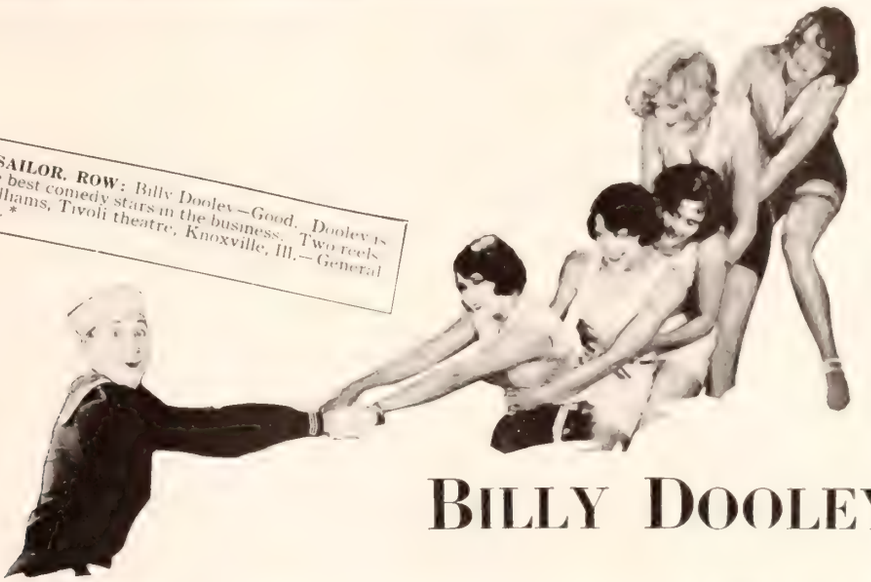
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ROW, SAILOR, ROW: Billy Dooley—Good. Dooley is one of the best comedy stars in the business. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage. *

BILLY DOOLEY

For real dough*—play Billy Dooley, the goofy gob with the legs that won't behave in "Campus Cuties" and "Water Bugs". *Paramount-Christie Comedies, at the Best Theatres Everywhere.



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BOBBY VERNON

For real dough*—play Bobby Vernon, "the little comedian with the big following" in "Bugs My Dear" and "Sweeties". *Paramount-Christie Comedies, at the Best Theatres Everywhere.



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JIMMIE ADAMS

For real dough*—play Jimmie Adams, as funny as he looks, in "Love Shy", "Holy Mackerel" and "Goofy Ghosts". . . . . *Paramount-Christie Comedies, at the Best Theatres Everywhere.

Paramount-Christie Comedies

* Reports from Exhibitors Herald-World "what the picture did for me."

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HERE are names to conjure with . . the leading amusement enterprises of the country! When they ALL specify Gold Seal, there must be a powerful reason for it. This is no snap judgement on their part. These buyers comb the market before they buy. They subject every item to rigid comparative tests. When they come to a decision, it is because they believe they have found the best value for the money on the market.

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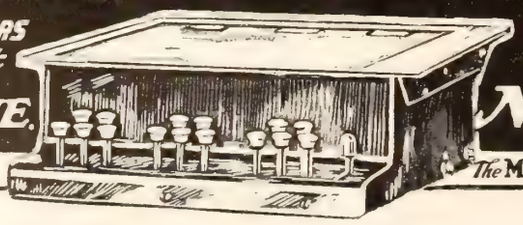
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Metro-Goldwyn-Mayer *presents*



40,000 MILES WITH LINDBERGH

A handsome 1-sheet and 3-sheet for your house-front!

exhibitors are cleaning up with the most timely showmanship film of years—don't miss out on it!

NEVER again
WILL there be
A novelty sensation
TO equal "40,000 Miles
WITH Lindbergh."
JOIN the thousands
OF live-wire theatres
PLAYING it now
TO amazing profits!

40,000 MILES WITH LINDBERGH IS THE TALK OF THE NATION!

"Lindbergh picture biggest thing I ever bought outside of Ben-Hur and The Big Parade."—*Fred Mercer,*
CAPITOL,
WALLA-WALLA, WASH.

"Forty Thousand Miles with Lindbergh is one of the most inspiring records of dramatic achievement ever flashed on the screen. Every man, woman and child will want to see this thrilling and real adventure story."
—*Regina Cannon in*
N. Y. AMERICAN

"Forty Thousand Miles with Lindbergh stands unsurpassed by any short-feature subject that we ever played. Holding picture full week."
—*J. C. King,*
FAIRFAX THEATRE,
MIAMI, FLA.

"Played Lindbergh to wonderful business."
—*Chas. Peterson,*
WINDSOR THEATRE,
HAMPTON, IA.

"Best short-subject special we ever ran. Wonderful drawing power. How that boy is liked. Would advise running this picture at any price."—*Harry D. Stearn,*
WILMER & VINCENT CORP.
NORFOLK, VA.

"It ran away with the program."—*Tim Roberts,*
MADISON, MANSFIELD, O.

"Interesting, engrossing and sure-fire."—FILM DAILY.

METRO-GOLDWYN-MAYER'S

AVIATION SPECIAL

The Proof of the Picture is in its Box Office Power!

REGINALD DENNY



In the Best DENNY Yet

"GOOD MORNING JUDGE"

with Mary Nolan, Dorothy Gulliver, Otis Harlan, Bull Montana, Sailor Sharkey. A WILLIAM SEITER PRODUCTION. Story by Harry O. Hoyt. Presented by Carl Laemmle.

A BIG MONEY Picture all over the land!



Laura LA PLANTE

the screen's great comedienne in her latest and greatest

"FINDERS KEEPERS"

from the Saturday Evening Post story by Mary Roberts Rinehart. With Johnny Harron, Arthur Rankin, Edmund Breese, Capt. Duncan. A WESLEY RUGGLES PRODUCTION. Presented by Carl Laemmle.

A BIG MONEY Picture all over the land!

"THE COHENS and KELLYS IN PARIS"



That Big box-office comedy clean up

Starring GEORGE SIDNEY, J. FARREL MACDONALD with VERA GORDON, Kate Price, Gertrude Astor, Charles Delaney, Sue Carol. Screen adaptation and continuity by Al Cohn. Story supervision by Joseph Poland. A WILLIAM BEAUDINE PRODUCTION. Supervised by Julius Bernheim. Presented by Carl Laemmle.

A BIG MONEY Picture all over the land!

AGAIN— UNIVERSAL has the pictures!

An Announcement

In September Will Be Issued the
Second Edition of the Combined

BOOKING GUIDE

AND

STUDIO DIRECTORY

A Record of Pictures and People

Several New Departments and Features will add to the usefulness of this established authority with producers, exhibitors, dsstributors, newspapers and fan magazines.

Contains complete data on productions.

It is an authentic "Who's Who" of the Industry.

Write for Biography Blank

MOTION PICTURE NEWS

729 Seventh Avenue,
New York City, N. Y.

Hollywood Security Bldg.,
Hollywood, Calif.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Cash in on the Short Feature As Golden Key to Summer Trade

Now is the time for the alert theatre owner to begin to cash in on the particularly high value of the Short Feature as an attraction for summer patronage. In the Far West and the South that opportunity already has been knocking at the ticket window; in the middle and northern tier of states the warm days and warm nights are at hand.

Want Light Programs in Summer

The exhibitor who studies his patronage and its habits knows that during the summer months Mr. and Mrs. Public and the young Publics want their entertainment in light doses—not light amounts (the opposite is true) but light in theme. And that is the cue for the entry of the Short Feature.

Is summer patronage still a problem? Yes, and no. It still is the problem of the exhibitor who makes no effort to outbid the open road and its lure for motorists. It still is the problem of the exhibitor who makes no effort to provide a theatre as comfortable as the out-of-doors.

Chases Slump Bugaboo

Summer patronage is *not* a problem for the exhibitor who installs modern ventilating and cooling equipment. Circuit managers long have realized that fact and more and more smaller exhibitors also have profited by that knowledge and the summer slump bugaboo is no longer feared by the theatre owner who fashions his program according to the demands of the season.

The socalled legitimate stage changes its programs decidedly when summer arrives. The light, happy type of play then comes into its own.

Why should not the same be true in the motion picture theatre to the extent of making more attractive the program in which the Short Feature holds an increasingly important role?

There is the short comedy, made-to-order for summer patronage. Summer is a time of gaiety, of laughter. Happiness and cheerfulness is as much a true index of summer as the calendar designation of June 21st. And two reels of laughter is just right to leave the patron happy and without physical exhaustion.

There is the scenic, the picture of beauty with restfulness. What better can an exhibitor do than to bring the country into the theatre?

Comedy for Summer

The answer is: Many will be glad to forsake the roaring, sweating highway, for the ease and good cheer of the theatre—if the exhibitor books product for the purpose, and acquaints them of the fact. Give them comedies for laughs, scenics for visual comfort and delight, the newsreel for action.

There is no summer slump unless the exhibitor himself slumps, neglects to keep abreast of the season, to give the patron what he wants.

This department will welcome comment from exhibitors on how they have used the Short Feature as encouragement for summer patronage.—E. A. R.

Short Fea
Relea

WEEK OF

EDUCATIONAL ... "Ki
George Davis, ...
Homes," ope
F B O—"My Kingdom ...
"Newsla ... No. 17," ...
FOX ... "America's L...
M G M ... "Lamous ...
PARAMOUNT ... "Bu...
Vernon.
UNIVERSAL ... "B...
"The Haunte...
"Taking ... the...
two...

THE GOLDEN KEY

1. **Lupino Lane Comedies; Big Boy-Juvenile Comedies; Bowers Comedies; Mermaid Comedies,** with Jerry Drew and George Davis (*Jack White Productions*); **Hamilton Comedies; Dorothy Devore Comedies; Tuxedo Comedies,** with Johnny Arthur; **Larry Semon Comedies; Cameo Comedies; Felix the Cat,** Cartoons by Pat Sullivan.

2. **Outdoor Sketches,** by Robert C. Bruce, and Bruce Scenic Novelties.

   And also for beauty; Hope Hampton, in "Love's Springtime" and "The Call of the Sea," done in Technicolor, and McCall Colour Fashion News.

3. **Kinograms,** of course. It's the news reel that tops the field for quality.

4. Just one little reminder: a Lyman H. Howe's **Hodge-Podge,** or one of the "Movie Side Shows" from the **Curiosities** series, or a single-reel novelty, such as Carter DeHaven in **Character Studies,** will add sparkle and zest to any warm weather program.

No "May" About It ...

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Hitting the Bull's Eye

¶You don't hang up records on number of shells used---it's how many bull's eyes you score.

¶And that goes with us.

¶We set out to earn our medals---and we've got them. MOTION PICTURE NEWS circulation hits the bull's eye. It goes to the real buyers.

¶Numbers of themselves don't count. For it takes real marksmanship *not* to use up several thousand rounds of circulation, unproductive to the seller.

¶For fifteen years practically every executive and important theatre owner---the real buyers---have read the NEWS. They are reading the NEWS now and they will always continue to. We're hitting the bull's eye. Our circulation isn't going where it dosen't count.


A Picture to Quicken the Pulse-Beat
JOHN McCORMICK presents
COLLEEN MOORE
in
Lilac Time
A fortune in spectacle and sensation:
a masterpiece of havoc and battle
—hundreds of planes in actual
death grip — thousands fleeing
in vain hope of safety — regi-
ments charging to destruction
— and all this as a back-
ground for the story of a
girl and boy to whom
comes a glorious love
in the face of death
First National Pictures


SCENES
they'll never forget! SPECTACLE SCENES:—Scores of airplanes in fighting action . . . Bombing a town in France . . . Darting—diving—plunging to earth in flames!! LOVE SCENES:—Colleen as a saucy, vivacious French peasant girl . . . Mother to a troupe of flying daredevils, but Sweetheart to none—'till she meets handsome Gary Cooper. He had courted Death until he found this greater love . . . But now Death does the wooing!—COMEDY SCENES:—All the typical sure-fire comedy that you get in every Colleen Moore picture is in "LILAC TIME," *in addition* to the vast air spectacle and tense romance.
MONTHS
in the making Miss Moore herself spent 900 working hours on this production. And the finest talent was secured to handle every production angle. It is
A George Fitzmaurice PRODUCTION
The director of "Dark Angel" and "The Night of Love" has turned in the finest work of his career in this picture.
With Gary Cooper—
The handsome lead in "Beau Sabreur" and "Legion of the Condemned" is a strong new favorite, particularly with women patrons.
From the famous play by Jane Cowl and Jane Murfin—
It ran 54 weeks on Broadway and the road. For the first time in many seasons you get the drawing power of a well-known stage hit added to that of Colleen herself.
Adaptation by Willis Goldbeck—
who has an exceptional record of successes including "Mare Nostrum," "A Kiss for Cinderella" and "Garden of Allah."
Scenario by Carey Wilson—
One of the greatest. You can be sure that the scenarist of "Ben Hur," "Ladies at Play," "Orchids and Ermine" and "The Stolen Bride" will give you nothing but a BOX-OFFICE picture.
ADVERTISED
A specially ... with unusual ... selling power. Full pages in—
Liberty
PHOTOPLAY
PICTURE PLAY
Screenland
Classic
Motion Picture
A COLLEEN MOORE-GEORGE FITZMAURICE SPECIAL!
FIRST NATIONAL'S

Motion Picture News

Volume XXXVII NEW YORK CITY, APRIL 14, 1928 No. 15

What About the Public?

Apathy in the Trade Reflected At Box-office

By William A. Johnston

A GOOD many people are asking us and thousands more are asking each other; just what is wrong with the movies?

We, of the trade, know that many things are wrong within; many things are out of gear in the industrial machine.

But perhaps we are looking too closely within—at the machine itself, and too little without—at the public.

The business at the box office used to be better when the industrial machine was much worse than it is today.

So, perhaps, the trouble—lies with the movie and the public.

What is it?

The public is apathetic. Every exhibitor knows it.

That state of mind may be due to several important facts.

But I believe one reason is enough, and that is that the trade itself is apathetic.

If there's apathy in New York, there will be apathy in the exchanges, and from the exchanges to the salesmen and from the salesmen to the exhibitor—*and from the exhibitor to the public.*

Are we really selling pictures to the public?

We are not.

And that being true, how can we expect the public to buy?

The super-salesman will probably exclaim that he is selling pictures; and the more super he is the more he will exclaim.

But sales that end with the exhibitor are not sales. A picture is not sold till it's sold to the public.

What we want to know is: how are pictures being sold to the public?

Let's see what some exhibitors have to say about it. Here's some straight talk from Allen Johnson, manager of the Royal and Leonard in Grand Rapids, with which are associated the Family, Wealthy, Michigan and Biltmore theatres:

"What you say in your letter of the 10th interests me greatly, not that I am particularly anxious for the producer to add to his already too-high cost of production and distribution by carrying additional trade magazine advertising space, but because I believe that a great deal of constructive help can be rendered the exhibitor by the producer of a picture in the manner your editorials have outlined.

"It is human nature, or perhaps I should say the nature of exhibitors, generally speaking, to believe that they can be benefited very little from sources outside their own original ideas in 'putting over' a picture. In spite of the foregoing there is no question but that the average exhibitor will admit that he could exploit a picture a great deal better after he has run it than before, for the simple reason that during the run he has had an opportunity to study the subject from all angles, and many exploitation stunts, original to that exhibitor, are wasted because the 'water has already gone over the mill.' If you could convince the producer that it would be good business sense for him to spend the time and money necessary to at least acquaint the exhibitor with the salient high-lights and suggest exploitation angles, in a systematic manner, there is no question but that the expense would be justified, as it would result in more revenue to the exhibitor who made use of the information, and to say the least, fewer complaints against producers because of high film rental.

"It is decidedly platitudinous to say that many a worthwhile picture attraction has met with poor success at the box office, whereas had the exhibitor had advance knowledge of the subject in hand, he would have been able to sell it successfully to his community. The writer is frank to admit that this has happened in his own experience and I believe that it will be the admission of every other honest showman.

"Before now you have undoubtedly heard the pro-

(Continued on next page)

An Acknowledgment

SO many kind messages of condolence have been received by Motion Picture News since the untimely passing of J. S. Dickerson, that it has not yet been possible to acknowledge each expression individually.

We take this means of acknowledging the many kind expressions of sympathy received by us.

William A. Johnston

Sound Common Sense

IN the T. N. T.-A. M. P. A. Bulletin we find a vigorous article by Bruce Gallup, President of the A. M. P. A., entitled "Wake Up, Motion Picture Industry, Get Hep to the Real Value of Advertising and Publicizing of Motion Pictures."

Mr. Gallup's remarks are straight to the point, and reflect sound, common sense. The problem he discusses is of industry-wide importance. We quote from his article:

"For some reason, the basis of which I cannot understand, perhaps it's just plain ignorance, the work of publicity and advertising in this business, in spite of all the years of experience we have had, is still considered as a sort of odd man's job. People seem to think that all one needs to be successful in these lines is to have a gatling-gun wise-cracking brain and plenty of gall. If that were all that were required, this industry would have been in the soup long ago.

"It seems that the majority has not as yet come to realize that each is a serious profession by itself. That to become a good advertising man one must have spent time on the firing line of selling, must understand merchandising as thoroughly as any sales manager and then must go through the training of knowing how to put the experiences of his actual sales work into type on a printed page in such language that it will sell his product.

"That these two lines of work [advertising and publicity] are a profession as that of a camera man, civil engineer, bridge builder or an artist has never really been seriously considered.

"Yet when hard times come the first thing is to cut down on publicity or advertising expenses, which includes also those who create it and when prosperous times come, it usually is the last thing to receive serious attention.

"Ye gods!—There is no department in any organization in the business today that is any more important than where the printed merchandising ideas are created.

"How would you dispose of your pictures if you didn't advertise or publicize them? Where would your distribution costs go if you didn't use advertising and publicity to break the ice for the salesmen?

"No man in any organization has a position which is any more vital to the successful progress of that organization than the man who sits at the head of the Publicity and Advertising department.

"The value you obtain from him and his assistants depends, however, entirely upon his freedom and upon the degree to which you let him into your problems. Remember the merchandising of pictures is no different than the selling of a piece of soap. You manufacture something to sell to someone who retails it to the ultimate consumer. That product CANNOT be sold, especially against stiff competition, unless you advertise it. And you DO NOT get the most out of that advertising unless you permit the expert in that line to function properly by providing for him absolute coordination between his department, production and sales.

"The A. M. P. A. is composed of men most of whom have become experts in publicity and advertising; some are still in the training stage and the others are the artists who play a most important part in seeing that the ideas, when they reach the printed page, are properly displayed."

What About the Public?

(*Continued from Preceding Page*)

ducer's argument, in answer to your theory, that press sheets are supplied to exhibitors on each attraction and therefore the avenue of information you suggest is a needless additional expense. I would agree with them if no more valuable information was furnished through your pages than is supplied in the ordinary press sheets in common use. Contrary to the present practice, the best exploitation experts possible to obtain should be detailed to this most important work of furnishing new and novel information regarding each production.

"Wishing you success in your efforts to sell the producer on this idea, I am,

"Sincerely yours,
"ALLEN JOHNSON."

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1,379 New Theatres in a Year

Survey Shows 2,263 Houses Disappeared from March 1927 to March 1928; Net Loss Over Period Is 884

A SURVEY recently completed by Motion Picture News, covering the vital statistics of the exhibition field from March 1, 1927 to March 1, 1928, shows that 1,379 new theatres were built in the whole country, while 2,263 have gone out of business for various reasons.

Thus the net loss in picture houses for the period named was 884. Of the 2,263, as shown by states in the table below, 2,095 were permanently closed or dismantled; 83 were totally destroyed by fire; and 85 are now used for other forms of entertainment.

In still another classification there are 565 theatres which changed their names or were replaced, and these are, of course, still active. The total number of actual motion picture theatres in the United States on March 1 of this year was 14,235.

The survey revealed that the building of modern houses to replace out-of-date and old-fashioned theatres is going steadily forward, and in some instances is keeping pace with closings.

As hitherto pointed out, the theatre field is undergoing an evolution in the direction of progress, and the net loss of 884 is by no means an unhealthy condition. On the contrary, this disappearing group is composed almost entirely of the "shooting-gallery" type, which have passed their era of usefulness and are therefore giving place to the modern theatre either in the same town or in the nearby natural trading center. The great increase in good roads and the use of the automobile is a decisive factor in the change that is going on.

Ohio showed the greatest number of new theatres—128; followed closely by New York with 123 and Pennsylvania with 112. In fact, the most populous states show the biggest activity in theatre building, and this is, of course, a natural development and one that is likely to become more and more marked in the future.

A study of the table shows that Iowa lost 133 theatres from all causes while 44 new houses were opened. On the other hand, California built 90 new ones, which almost kept pace with the losses, which were 97.

New York, the largest state in population, lost 146 theatres, while, as previously stated, 123 new houses were constructed. In Illinois, the new theatres numbered 92 against 130 out of business. These are typical of the larger centers of population.

In the states with large rural population, besides the example of Iowa already mentioned, take Nebraska with 74 closed or out of business for various reasons as against 22 new houses.

On the Pacific slope, the State of Washington showed more theatres built than were eliminated, the figures standing 45 to 38.

In Florida, where there was great activity during the boom, the present situation is clearly shown by these figures: 61 houses out of business, with only 15 additions.

It is interesting to note that the largest gross loss of theatres was in Pennsylvania, the number being 171; in New York, 146; Ohio, 135; Iowa, 133; and Illinois, 130.

But Pennsylvania, New York, Ohio and Illinois led in the number of new theatres constructed, the total in the four states being 455.

States with heavy net losses were: [illegible] 89; Kansas, 68; Nebraska, 52; showing the increasing disappearance of the smallest theatres.

Detailed study of the table which follows will reveal many other interesting facts:

	No. Theatres March 1, 1927	No. Theatres March 1, 1928	No. Theatres Dismantled or Permanently Closed	No. Theatres Totally Destroyed by Fire	No. Theatres Now Used for Other Entertainment	No. Theatres [illegible]	No. Theatres Opened
Alabama	169	160	20	4	2	24	17
Arizona	59	53	10	2	0	3	6
Arkansas	192	174	27	2	4	14	15
California	605	598	88	5	4	26	90
Colorado	199	177	29	3	1	10	11
Connecticut	177	162	41	2	2	4	30
Delaware	34	31	5	0	1	0	3
Dist. of Columbia	51	50	2	0	0	0	1
Florida	236	190	56	2	3	5	15
Georgia	188	166	38	1	1	3	18
Idaho	105	98	10	0	1	2	4
Illinois	1,030	992	118	5	7	9	92
Iowa	570	481	130	1	2	26	44
Indiana	530	491	73	1	1	7	36
Kansas	437	369	84	3	2	21	21
Kentucky	247	234	26	0	0	12	13
Louisiana	215	209	24	0	0	3	18
Maine	192	162	32	2	0	8	4
Maryland	172	165	20	1	1	7	15
Massachusetts	406	398	36	4	3	13	35
Michigan	566	549	45	2	2	10	32
Minnesota	404	375	48	0	1	8	20
Mississippi	116	109	14	0	0	3	7
Missouri	456	428	53	4	2	14	31
Montana	108	99	13	0	0	8	4
Nebraska	407	355	70	2	2	14	22
Nevada	23	24	2	0	0	1	3
New Hampshire	80	73	8	1	1	2	3
New Jersey	351	337	51	4	3	11	44
New Mexico	46	44	4	1	0	2	3
New York	1,251	1,228	134	5	7	27	123
North Carolina	257	245	38	2	0	2	28
North Dakota	244	215	33	0	0	7	4
Ohio	843	836	122	4	9	22	128
Oklahoma	386	354	64	2	0	11	34
Oregon	171	167	11	1	0	10	8
Pennsylvania	1,019	960	160	6	5	44	112
Rhode Island	54	50	14	1	3	1	14
South Carolina	126	113	16	0	1	22	4
South Dakota	180	165	18	0	1	14	4
Tennessee	173	162	28	3	2	10	22
Texas	640	625	81	1	4	59	71
Utah	122	124	12	0	0	11	14
Vermont	67	67	8	1	1	1	10
Virginia	218	215	33	1	2	14	33
Washington	259	266	35	0	3	16	45
West Virginia	266	237	40	3	0	15	14
Wisconsin	418	405	62	0	1	12	50
Wyoming	54	48	9	1	0	2	4
	15,119	14,235	2,095	83	85	565	1,379



Herbert Brenon and Lon Chaney with Mrs. Frances St. John Brenon, English authoress and Brenon's mother, chatting on the M-G-M set between scenes in "Laugh, Clown, Laugh"



Hobart Bosworth and Charles Delaney as two vigorous seamen in the Columbia production, "After the Storm," now being directed by George B. Seitz. The leading lady in this sea yarn is Eugenia Gilbert



The "big guns" of the Tec-Art studio in Hollywood as they met J. Boyce-Smith, president of Inspiration Pictures, at the left, as he returned to Hollywood. The others are the Halperin Brothers, Edward and Victor, and A. T. Mannon, president of Tec-Art



George Lewis, Universal star, with his two non-professional brothers, Victor and Carroll. The next picture starring him will be "Jazz Mad" and "Give and Take"



Another visitor in New York at the present time is Dorothy Devore, comedienne starred in Educational comedies. She is shown in conference with her director, Charles Lamont. Her latest releases are "Cutie" and "Circus Blues"



Harold's now in town. Left to right: Sidney R. Kent, Paramount general manager; Harold Lloyd and William R. Fraser, general manager of the Lloyd Corporation; at the train when Harold arrived to attend the N. Y. showing of "Speedy"



Paul J. Swift, right, sales manager of Vitaphone Corporation, discussing production activities with Bryan Foy, Vitaphone director



Mervyn Le Roy, director of the First National comedy, "Harold Teen," and Arthur Lake and Mary Brian, who have featured roles in the play

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

HAROLD LLOYD'S newest work—"Speedy" it's called and speedy it is—had its New York premiere Friday night, April 6, at the Rivoli Theatre in New York. The first official presentation of the comedy was the feature of The Press Agents' Show, given by the Theatrical Press Representatives of America, whose benefit fund received well deserved enrichment from the event—what with tickets selling at five dollars the copy and the house filled.

"Speedy" promptly won its spurs as a laugh-hit. It scored as the feature of a special performance and as a regular attraction. For opening Saturday its extended engagement at the Rivoli, the count-up on Sunday night showed "Speedy" had run five hundred dollars ahead of any previous take for Saturday and Sunday. Gloria Swanson's "Sadie Thompson" held the Rivoli record which "Speedy" broke over the holiday week-end.

Harold Lloyd this long while has had the desire to do a picture with a New York background, and several times during the past four years has been on the point of carrying out the idea. Whether he saved "Speedy" for New York, or New York for "Speedy" we don't know. But after viewing the work we do know that the New York scene in which the comedian has set his action is the perfect setting for this uproarious collection of comic incident threaded over a strand of story and characterization. The comedian has crowded his film with incident—gags—and the development and timing of each episode shows the care and workmanlike quality which Lloyd brings to his screen creations. His plot and his characterization become lost in the maze of amusing incidents concocted from sound comedy devices, and the picture sums up as a brisk, fast and very stimulating spectacle for the enjoyment of theatregoers of all kinds and varieties.

* * *

DISCUSSION over various angles of the recent radio broadcast by film stars goes on. Some exhibitors, basing their views on what happened in their own theatres, condemn it, while others take the opposite position.

One of the most interesting angles is contributed by Thomas D. Soriero, managing director of The Rochester Theatre, Rochester, N. Y. Mr. Soriero declares that the stunt lacked showmanship, in the first place. He says:

"We went to considerable expense in the installation of special leased wires and special loud speakers in order to give the program in its entirety from our stage. We felt that folks who wished to listen in would combine two pleasures in one, and come to the theatre for our superior reception. Frankly, our business was nearly capacity and promptly at nine o'clock, we tuned in. Paul Whiteman's numbers were well received, but when President Wilmer of the Dodge Company started his long address re the new Dodge line of motor cars, the entire stunt was killed. His talk was entirely too long."

* * *

CONTINUING, Mr. Soriero says: "When Douglas Fairbanks came on the 'mike,' the audience became very restless, and were thoroughly disappointed with his enunciation on the radio. We were obliged to cut the entire program at this juncture as the audience insisted by healthy and consistent clapping of hands that they did not want to hear any more of the film stars. The writer made a special effort in an announcement from the stage to ascertain whether they wanted our regular bill or the radio. Our regular vaudeville bill had the call.

"I have asked various patrons who listened in at home and many of the newspaper fraternity and they all agree that the entire program was a disappointment.

"The program lacked a touch of showmanship which would inject sufficient variety to make it interesting to the general public. Radio broadcasting is a wonderful advertising medium if used in the proper manner with proper variety and entertainment. Stars speaking over the radio who cannot talk or haven't a voice for broadcasting do harm to their picture prestige. Therefore, radio can do the picture stars a lot of harm and send their stock on drawing power at the box-office down, so it is up to the producer to exercise care in permitting film luminaries to broadcast while under contract to appear in pictures."

* * *

ON the other hand, more than 90 per cent of the exhibitors in Kansas City, according to a check-up made by Kansas City newspapers, were of the opinion that the Dodge radio program, featuring widely known screen stars, was beneficial to the screen industry.

"There is no doubt but that the radio program caused a decrease in attendance at motion picture theatres on that particular night," said A. M. Eisner, owner of the Gillis Theatre and former president of the M. P. T. O. Kansas City, "but the exploitation the motion picture industry as a whole received will pay dividends in the end. The more motion pictures can be brought to the public mind the better."

* * *

"STREET ANGEL," which opened this week at the Globe Theatre, New York City, is one of the finest pictures ever made, technically; a superb photographic achievement, and as a piece of direction even better than "Seventh Heaven," which won new laurels for Frank Borzage.

Janet Gaynor and Charles Farrell give performances that rank very high among all the contributions made by player to screen.

The picture will inevitably be compared to "Seventh Heaven," not because of similarity of theme, but—what is more important—similarity of mood. It is no less unusual than the former work, and it contains a beautiful love story that cannot fail to score at the box-office. But the theme or the story—whichever you will—does not have the depth of "Seventh Heaven," and it is in this particular that "Street Angel" will suffer by comparison.

It is, nevertheless, so fine an achievement that it is useless to spend time in drawing this comparison in detail. On the positive side, "Street Angel" contains perhaps the most remarkable blending of background with story that we have ever seen on the screen. The camera is mobile; it gives an impression of Naples by the simple expedient of moving along two or three street sets, or the waterfront, where the characters, at times, fade into the misty background.

On the whole, we would rank "Street Angel" as a fine box-office attraction, but a little below "Seventh Heaven" in this regard. In all the departments of technique that go to the making of a photoplay, however, it is a magnificent piece of work, and sure of a high place among the best.

Six Held for Alleged Bombing of Hammond State Theatre

AN aftermath of the bombing of the State Theatre in Hammond, Indiana, last November 8th, which caused the destruction of over a million dollars worth of property, has come with the arrest of William Kleighe, lessee of the State Theatre, and interested in a number of other houses; Joe Million, business agent of the Hammond motion picture operators' union and who was operator in the blasted theatre; Harry L. Ames, business agent of the hod carriers' union; James Tuto, business agent of the Hammond finishers' union; Marwood Williams, a trustee of the hod carriers' union and Dean Melloy, said to be a bartender in a saloon at Calumet City.

The six men were seized following a nine weeks' investigation by the Deputy State Fire Marshall Vrooman of Indiana, and are now on bonds totaling $220,000.

Joe Million was the first arrested and according to the authorities, confessed his part in the bombing plot and involved the other men now being held. According to the alleged confession Mr. Kleighe, a majority stockholder in the Northern Theatre Company of Hammond, found when he had leased the State Theatre, that he had a white elephant on his hands, and according to Million, conceived the plot to bomb the big new house.

"He gave me $2,000," Million is alleged to have said. "I kept one half of the money and gave the other half to Harry Ames."

Million is said to have further stated that on the night of the bombing he, being operator at the theatre, left the door open so his co-conspirators could get in without trouble and place the bomb. Williams, Melloy, Ames and Tuto drove up with eight sticks of dynamite that Ames said he had stolen from a Hammond plumbing shop, according to the alleged confession.

Ames and Tuto then went inside with the dynamite, it is said, the other two remaining on the watch outside, carried the explosive to the orchestra pit, lit the fuse and ran out of the theatre.

The State Theatre was practically new and had been erected at a cost of more than a million and a half dollars. The terrific explosion wrecked the house so badly that no effort has ever been made to repair it.

Northwest Has Trouble

Sale of Pictures to Churches and Schools Threatens Action by Association

THE Northwest territory is having its difficulties with non-theatrical showings and there are threats of trouble with companies that are alleged to be supplying film to schools and churches in opposition to regular picture houses. At the present time FBO and United Artists are reported in controversies in this direction.

Minneapolis Film Board of Trade and the Northwest Theater Owners Association have interested themselves in the matter of the Presbyterian Church at Pipestone, Minn., showing pictures in opposition to the regular theatre, and it is thought that some action will be taken to have the shows discontinued except for the showing of educational and religious subjects.

The management of the Orpheum theater in Pipestone, one of the finest houses in that part of Minnesota, has made no complaint, but other exhibitors in the neighborhood of Pipestone are up in arms because FBO has sold to the church, in spite of the fact that there is a regular licensed theater in the town. They state that they may take the matter up with the fire marshal's office as the church does not meet the requirements of the law concerning exits, fire extinguishers, etc.

They point out that it would take years for the church to buy an organ with its receipts, the reason for which the pictures are being shown, and that it is not fair to the owner of the Orpheum, who has a heavy investment in his theater.

United Artists through Manager Hayman of the Minneapolis branch has declared that when they can not sell to a regular exhibitor they will sell to churches, "school, livery stable or tent." This was the answer to the trouble which has arisen through the selling of U. A. product to the school at Lake Crystal, Minn. Manager Pesava of the Crystal theater in that town has cancelled the three remaining pictures on his contract with United Artists on the grounds of unfair trade practice. He says he will carry his lease to the highest court in the land if it is necessary.

Organizers Work for Big Attendance at Minneapolis

It is expected that the fifteenth annual convention of the Northwest Theatre Owners Association to be held in Minneapolis on May 1 and 2 will have one of the largest turn-outs in the history of such meetings in the northwest. District organizers acting at the request of the board of directors and some self-appointed because of conditions affecting them personally are busily working to have the largest representation possible. President Steffes has urged that all theatre owners in the territory come to the convention and air their grievances there instead of attacking the organization through the trade press. Early indications are that the fight will center on the election of officers, with the candidates lining up for or against arbitration and trade abuses.

Saenger Building Theatre in Biloxi, Mississippi

A combination road show and motion picture theatre costing $150,000 will be built in Biloxi, Miss., by Saenger Theatres, Inc., a 25-year lease having been signed between the Saenger corporation of New Orleans, La., and Mrs. Loretta L. Yerger of Bixoli. The new theatre is expected to be ready in the fall. It will be a duplicate of the Gainsville, Fla., theatre with interior decorations similar to the $2,500,000 Saenger house in New Orleans.

The building will be 75 by 168 and the entire structure will cost $500,000. Work will begin as soon as plans are completed by Roy A. Benjamin of Jacksonville, Fla.

New Officers Elected by Albany Film Board

At the annual meeting of the Albany Film Board of Trade, held during the past week, Howard Morgan, local manager of the Educational exchange, was re-elected president: Isadore Schmertz, manager of the Fox exchange, was elected vice-president, while H. O. Worden, manager of the Metro-Goldwyn-Mayer exchange, was elected treasurer, succeeding Jack Bulwinkel, who recently resigned as Albany manager of the First National exchange. Miss Edna A. Pfister was elected secretary. The board of directors will consist of Messrs. Morgan, Schmertz and Worden, together with Nat Levy, local manager for Universal.

Hotels Chosen for First National Conventions

Meeting places for First National's three spring sales conventions in Atlantic City, Kansas City and San Francisco have been definitely decided upon. The Muelbach Hotel in Kansas City will house the Mid-West gathering which convenes on May 1st, and which will last for three days. The Ambassador Hotel in Atlantic City will hold the eastern salesmen, who will be in conclave for three days, beginning April 27th. The St. Francis Hotel, in San Francisco, will be the site of the three-day meet which starts on May 7th.

Changes in Paramount Sales Organization

M. R. Clark has replaced E. H. Brauer as manager of the Paramount exchange in Columbus, O. Arthur Cole, manager of the Paramount office in Kansas City, has resigned owing to ill health. Oscar Morgan, former manager of the Dallas office of Paramount, will take over the management of the exchange in Kansas City.

Hays Busy on French Quota Law

Confers With High Government Officials; Striking Developments Possible; Paris Hays Office Is Opened

By L. C. MOEN

(Paris Correspondent, The News)

Paris, April 3.

WILL H. HAYS arrived in Paris this week and quietly took command of the American offensive against the French film quota. From his suite at the Hotel Crillon he is directing America's last stand against a decree which is perhaps the most drastic regulatory legislation ever directed against motion pictures.

Outwardly, of course, these is no campaign and no offensive. It is a situation calling for the utmost tact and diplomacy. The very fact that the situation is serious enough to bring Mr. Hays from Fifth Avenue all the way to the Place de la Concorde is evidence enough of the care with which it must be handled.

The first tangible result has been the opening of the first actual foreign branch of the Hays office, at Number 47, avenue de l'Opera, in charge of Harold L. Smith, until recently vice-consul here. Colonel Lowry will continue as European representative at large, dividing his time among Paris, London, Berlin and wherever else he may be needed.

Immediately upon his arrival Mr. Hays plunged into conferences with all of the American film representatives in Paris, to inform himself fully on all phases of the situation. A daily luncheon is being held at the Cafe de la Paix. He was the guest of honor at an important luncheon at the American Embassy.

French Film Law Unique

Then came vital conferences with high government officials. There will be more. Of these we are permitted to say little as yet. Mr. Hays is, as usual, working along political and diplomatic lines, and it may be said without violation of confidence that he recognizes that the film industry and the commission present a solidly united front, and that any modification which is brought about will have to come through other and perhaps higher channels.

Economically, the new French film law is an unique affair. Governments have long regulated imports, restricting them or augmenting them, as the case might be—but this is the first instance, so far as we know, where a government has attempted, by direct decree, to enforce exports. Just what the economic results of such a move can be, only time will tell.

I am given to understand, in certain commercial quarters, that other French manufacturers are afraid that America and perhaps other nations may retaliate with similar legislation in other lines—that America, for instance, may say to France: "All right, if you want to sell us French perfume, you must take one bottle of American perfume for every four bottles of French perfume we let you export to us," or "You must take one American dress for every four Paris gowns which come to New York."

I also understand that in certain high government circles it is felt that the new decree is not altogether in accordance with the letter and spirit of the Geneva agreement on free trade and exports [illegible] important item to France.

French film men feel, on the other hand, that the showing of a few French productions in America each year will give stimulating variety to the American screen, cost the American companies little, and be only a fair exchange for the business done here. They also feel, and no doubt rightly, that a reasonable restriction in the number of films placed on this market (far smaller than the American market) can only benefit everyone. And, as a matter of fact, some of the American representatives here feel the same way.

Films Promote International Amity

Mr. Hays, however, has very wisely placed the whole matter on a very high plane of international goodwill and amity, rather than commerce and economics. He says:

"My chief concern is to make certain that we develop in American films their maximum usefulness in the promotion of international amity. The motion picture is, indeed, the universal language. We are determined that American films shall sympathetically and accurately tell the story of the nationals of each country to the nationals of all others through this universal language so that all peoples may understand each other. When they understand each other they cannot hate, and when they do not hate they will not make war."

Paramount Is Denied New Trial

Court in Texas Overrules Motion in $337,500 Case Brought by Stinnett and Charninsky

JUDGE F. O. MCKENZIE, sitting in a Dallas, Texas, court last Saturday overruled the Paramount-Publix motion for a new trial in connection with the verdict of $337,500 recently awarded to Ray Stinnett and Si Charninsky, Dallas theatre men. The original verdict was in a damage suit brought against Paramount-Publix, the Dallas Building and Realty Company and others, alleging violation of the state anti-trust laws.

The suit was based on claims of the Dallas men that the defendants virtually forced them to close the Capitol Theatre in Dallas by refusing to lease to them first-class films. It was alleged that the defendants' action constituted a violation of the state anti-trust laws and the heavy damages asked for were allowed.

The motion for a new trial was overruled by District Judge McKenzie, sitting in Judge Royal R. Watkins' Ninety-fifth District courtroom after it had been argued two hours by defendants' counsel. An appeal will be taken, it is said, by the defendants.

The original trial was held about six weeks ago with Stinnett and Charninsky testifying that they were forced to sell their Capitol because of their inability to get first-run product. It required the jury but little more than an hour to bring a verdict for the complainants of $150,000 actual damages and $187,000 exemplary damages.

Notice of appeal was given immediately on the ground that inadmissable evidence had been introduced and that the suit was brought by a partnership, whereas, if there had been any injury it was to the corporation, and the partners had been paid for their stock. The defense offered no witnesses.

Charninsky at the trial read a letter alleged to have been written by Harold B. Franklin, then of Publix, asking the plaintiffs to refrain from booking Pantages vaudeville into the Capitol, pointing out the move would bring about a destructive competitive situation, stating the city could not support two vaudeville houses and declaring Loew vaudeville was to be removed from the Melba. The Capitol has been splitting First National product, but after booking Pantages vaudeville, a split on that or any other preferred product the following season was refused it, it was claimed, with Loew vaudeville brought back to the Melba. Charninsky said that on a visit to Franklin he was told he would be deprived of all choice of film.

Following the failure of the defendants to get a new trial on appeal, it is said that the filing of other conspiracy suits through Texas would follow in the near future, with the possibility of the attorney general instituting a probe of the activities of circuits throughout the state.

It is said that the defendants in the latest suit will undoubtedly carry their plea to the higher courts and that it might eventually get to the Supreme Court of the United States if necessary.

Boston Planning Latest Exhibitor Cooperative Organization

THE organization established in New York State by Aaron Sapiro which brought together a large number of independent exhibitors into an exhibitor cooperative buying plan as well as a protective organization along other lines for the independents, is now being taken up in other cities.

From Pittsburgh came the announcement last week of a similar organization being perfected there, and now the Boston territory is reported proceeding along the same lines. It is not yet known whether these two organizations will be allied with the Sapiro group or whether they will function independently.

For the present, it is said, the Sapiro organization will confine its activities to New York State, at least until it is determined whether extension to other states would in any way violate the interstate commerce laws.

Surplus To Decide Tax

Increased Exemptions on Admissions Will Depend Upon Excess in Treasury in June

INCREASE in the exemption from admission tax and other changes in the revenue law depend entirely upon the amount of surplus that the Treasury will have at the end of the present fiscal year, on June 30, members of the Senate Finance Committee were told April 3 by Secretary of the Treasury Andrew W. Mellon.

Present indications are that the surplus for the current fiscal year will be in the neighborhood of $212,000,000, which would permit a tax reduction aggregating $200,000,000 Secretary Mellon said. This is $25,000,000 less than the original estimate of the Treasury as to possible tax reduction, due to increases in appropriations. This estimate, however, does not take into consideration any expenditures that may be made for flood relief or other matters now unanticipated, but if $30,000,000 is expended for flood relief during the next fiscal year, the surplus of $212,000,000 will be reduced to $182,000,000 and will necessitate a considerable change in the tax reduction program.

On the basis of a $212,000,000 surplus, the Treasury Department, Mr. Mellon said, approves the increase in the exemption from admission tax from 75 cents to $1, as provided in the revenue bill passed by the House of Representatives December 15. This will result in a reduction in revenue of about $8,000,000. If, however, the surplus is only $182,000,000, the exemption from admission tax should not be increased.

The Secretary also expressed approval of recommendations that the general corporation income tax rate be reduced from 13½ to 12 per cent and that the rates applicable to incomes between $14,000 and $75,000 be revised, and that the estate tax be repealed. In the event that the surplus is only the lower figure this would constitute practically all of the tax revision recommended by the Treasury, but if the surplus is in excess of $200,000,000 it is recommended that the increase in the exemption of corporations with incomes not in excess of $25,000 be increased from $2,000 to $3,000.

The Secretary voiced a solemn warning against extravagant tax reduction pointing out that the cost of our Federal Government is already borne to a very large extent by the comparatively small number who pay direct taxes. "A further material reduction in indirect taxes," he said, "will produce a very ill-balanced tax system under which our National Government will be supported not by the entire body of our citizens, but by a limited class. The cost of the Government of all should not be borne by the few.

The plea of the legitimate theatres for reduction of the admission tax was submitted to the Senate Finance Committee April 10 at the beginning of hearings on the revenue reduction bill by William A. Brady, of New York, representing the legitimate houses.

Mr. Brady, who has performed the same task several times in the past, again reviewed the theatrical situation, describing the great reduction in the number of legitimate houses throughout the country, and declared that repeal of the admission tax is very vital to the drama. He charged that every other sales tax imposed during the war has been lifted or reduced with the exception of the admission tax as it applies to the legitimate drama.

Mr. Brady went into the motion picture situation, pointing out that the film houses have been given some relief through increase in the exemption from 50 to 75 cents, which, he declared, very largely meets the need of that branch of the industry for tax relief.

A plea for action on the admission tax was also submitted to the committee by Frank Gilmore, executive secretary of the Equity organization, who declared that much of the difficulty in which the legitimate drama finds itself today is due to this tax.

Malden, Mass., May Have Sunday Show Referendum

Mayor John D. Devir of Malden, Mass., has declined to issue Sunday theatre licenses until a better understanding of the situation is brought about in that city. It is of interest to note that the ministers of the city made no protest of the Sunday licenses which have been issued in the past but that the protest was from a group of citizens. There is said to be equally strong pressure being brought to bear for continuation of the Sunday evening shows by another group of citizens. Talk of a referendum vote by the citizens on the matter is being generally heard and may come with the voting in the Fall.

Bandits Loot 2 Theatres in Detroit

Five bandits last Tuesday entered the offices of C. H. Miles' Oriental Theatre in Detroit and took $12,000, box-office receipts collected over a period of two and a half days during which all banks were closed. The bandits threatened the lives of Jules C. Wetesky, general manager, and two women employes and before leaving bound them with adhesive tape.

More than $400 was stolen later in the week when two thugs forced Edgar E. Kirchner, manager of the Family Theatre, also in Detroit, to open the office safe.

Al Barlow Leaves First National Post

Al Barlow, in charge of First National's advertising accessory department for many years, has left his position to go with the Henegan Company as their New York representative. Supervision of the First National department will be assumed by Purchasing Agent J. M. Loeb in addition to his other duties.

Howard Sheehan Will Join West Coast Theatres

Howard J. Sheehan, Fox Films district manager, will join the West Coast Theatres in an executive capacity on April 16th, an announcement by Harold B. Franklin advises. Mr. Sheehan has been with the Fox organization since 1919 as district manager and home office representative.

Jack Lewis Again With Warner Advertising Staff

Jack Lewis is again a member of the Warner Bros. advertising department, under the leadership of A. P. Waxman. He was formerly with the organization in charge of press sheet work but resigned three years ago to go to Europe to write.

Loew Theatre Opened in Richmond, Va.

THE new Loew playhouse, costing $1,250,000 and located on Sixth Street, Richmond, Va., was opened last Monday, April 9th, with an initial performance at 11 A. M. and a grand opening in the evening at 8 o'clock, at which many prominent personages were in attendance.

The new addition to the Loew chain is one of John Eberson's houses. According to Colonel Edward A. Schiller, vice-president and general representative of Loew's Incorporated, the theatre will be operated along the usual lines. There will be no road shows.

Two new Loew theatres will be opened within the next several weeks, where is not announced.

"Dawn" Approved for New York

Editor of German Trade Paper, "Lichtbildbuhne", Protests Fraenkel Article in News

JOHN WINGATE, director of the Division of Motion Pictures of the State Department of Education of New York has approved the British film, "Dawn," based on the career of Edith Cavell and showing her trial and execution. A few subtitles and certain scenes are to be eliminated.

While the picture has not been licensed by the state, Mr. Wingate has written to Arch Selwyn, owner of the American rights to the film, indicating the changes he considered desirable, and these will be made at once, according to Mr. Selwyn. The latter expressed pleasure at the attitude taken by Mr. Wingate, though he questioned the right of the state to order the changes suggested.

Discussing the matter Mr. Selwyn said:

"I feel that the film has been fairly treated and that Mr. Wingate deserves commendation for refraining from any attempt to extend the powers of his office in order to placate those who have brought great pressure on him to prevent the film from being shown here.

"I expect to show the film in the Times Square Theatre within a short time, although the date has not yet been fixed. It runs about an hour and a half on the screen. The changes are of a very minor nature and do not impair the value of the picture in the least.

"One of the changes concerns the trial. Miss Cavell is provided with counsel by the Court. Direction was given us to insert a subtitle showing that this was the usual custom. We will insert this subtitle gladly, although I do not understand why the authorities should concern themselves with points of this kind.

"I have the power to object and take the changes ordered to the Appellate Court, but on the whole I am so well satisfied with the treatment of the film that I will comply with the rulings without question."

In addition to the approval of Director Wingate, the film has also been passed by the London County Council and it is expected it will be on display in a London theatre shortly.

Editor Wolffsohn of the German trade paper *Lichtbildbuhne* has taken exception to an article printed in Motion Picture News, issue of March 17th, under the signature of Heinrich Fraenkel, Berlin correspondent of the "News." Mr. Wolffsohn's letter to William A. Johnston, publisher of the "News" follows in translation, in part:

"As I have had the pleasure of meeting you personally during my stay in New York in 1924, I therefore feel quite certain that you will grant the request, which I am forced to make, appealing to your loyalty. I know and esteem your valued publication, "The Motion Picture News" too much, not to be convinced of the fact that your own feeling of loyalty will not allow a false report to stand unaltered, such as has been inserted in your paper through no fault of yours.

"The announcement referred to concerns my own person and is contained in the article of Mr. Heinrich Fraenkel in regard to the Cavell film, under the heading "News' Berlin Correspondent says 'Dawn' is not anti-German," which appeared in the issue of March 17th, 1928.

"The part of said article to which I particularly object is the following:

" 'The editor of the German trade paper 'Lichtbildbuhne' agreeing with me that 'no man should be condemned without a hearing,' has fallen in with my suggestion to exhibit the film in his private theatre to a couple of hundred journalists, M. P.'s and Government officials . . .'

"This statement is not a fact. I do not by any means agree with the point of view of Mr. Fraenkel with regard to the film 'Dawn,' and my publication, 'The Lichtbildbuhne,' has always held the following stand with regard to this film: Even without having seen the film, one must, regardless of nationality, decline a film whose theme and general character must [illegible] flame the violent emotions of hate and distrust between the nations. One does not commercialize on the tragic death of a woman.

"This is my stand, also that of the 'Lichtbildbuhne,' which has again and again been expressed and published by ourselves. Regardless of the fact that I would reject every film which, like the film 'Dawn,' arouses the hate instincts between nations, I had offered the use of my private projection room to Mr. Wilcox, at his request, which was conveyed to me by Mr. Fraenkel. However, this act of courtesy on my part was not intended to show that I sided in any way with the film.

"After the above statement of facts, I must ask you, my dear Mr. Johnston, to right the article of March 17th, insofar as my personal opinion with regard to the film 'Dawn' is concerned, in your next issue, so that I am not blamed in America with the acceptance of said film, which film does not meet with my approval nor that of the German public.

"I am convinced that you will gladly grant my request, as you, even as much as I, are in favor of a bringing together of the nations and for a internationalizing of motion pictures."

Columbia Plans 36 Features

Additional Stars, Directors and Writers Signed for Most Extensive Program of Company

COLUMBIA PICTURES CORPORATION has definitely announced a program of thirty-six pictures for the 1928-29 season. These will include ten "specials," which will be produced on a more elaborate scale than the others, but will be part of the so-called "Perfect Thirty-Six" and will not be sold separately.

In anticipation of the largest production schedule the company has yet had, several new directors, writers and well known players have been placed under contract. Among the new players is Lya De Putti, while the scenario department has been augmented with the addition of Norman Springer, Harvey Thew and Harriet Hinsdale.

A large number of stories and plays were considered by Columbia before they definitely determined upon a program of thirty-six. The company has already secured some outstanding vehicles and is negotiating for additional works.

Among the specials to be made will be "The Younger Generation," from the play and magazine story, "It is to Laugh," by Fanny Hurst. Another will be "The Fall of Eva," by John Emerson and Anita Loos.

Other vehicles already announced are "Trial Marriage," from the Saturday Evening Post serial; "Restless Souls," by Cosmo Hamilton; "Acquitted," by Mary Roberts Rinehart, and "Power of the Press," from the Macfadden short story by Frederick A. Thompson.

Among the well known directors who will be responsible for the production of these pictures are George B. Seitz, Philip Rosen, Frank Capra, Walter Lang, E. H. Griffith, Erle C. Kenton and Thomas Buckingham.

Prominent players who have been placed under contract by Columbia for the coming season are Jack Holt, Hobart Bosworth, Betty Compson, Bert Lytell, Lya De Putti, Margaret Livingston, Dorothy Revier and Lois Wilson.

In addition to the published stories and plays that have been purchased, and in order to lend variety to the program, several stories will be written directly for the screen by the company's scenario department.

A nation wide advertising and publicity campaign is now being launched by Columbia, which will include trade paper and popular magazine advertising. Also it is planned to increase the [illegible] from departments with the addition of several new high type executives, that the increased product may be properly handled.

Shoolman Deal Probably Off; United Buys Two Poli Houses

THE United Theatres Co., Inc., of which A. F. Winstrom is president, announces that it has acquired two of the Poli Theatres, as rumored last week. The theatres are the Plaza in Worcester and the Lyric at Bridgeport, Conn.

Formal announcement of the purchase of these houses would indicate that the negotiations for the sale of the complete Poli Circuit to Max Shoolman and others of Boston, negotiations for which have been under way for a number of months, have terminated.

All of the theatres in the Poli Circuit are being operated and are reported as doing excellent business during the several months just passed.

Sale of the two theatres mentioned is the first break in many years in the Poli Circuit and in some quarters it is taken as evidence that the circuit may be eventually split up.

Keith-Albee interests are known to have secured valuable options in the cities in which the Poli Circuit operates but no further activity along the lines of construction of theatres by the Keith-Albee interests have taken place. Indications are that all parties interested are marking time.

M. P. Engineers Discuss Many Problems

Annual Spring Sessions Under Way at Los Angeles Develop Keenest Interest of Delegates

THE Spring meeting of the Society of Motion Picture Engineers opened at the Roosevelt Hotel in Los Angeles Monday of this week and will continue until Saturday. Good progress was made at the sessions in the fore-part of the week and it was expected that by concluding time of the sessions the convention would be among the most productive ever held by the association. Matters of considerable importance were under consideration and a number of interesting papers on various phases of the mechanical end of the industry were read.

The delegates were welcomed on the opening day of the session by President W. B. Cook, after which papers were read as follows: "A Line Screen Film Process for Motion Pictures in Color," by J. H. Powrie; "Reproduction of Mobility of Form and Color by the Motion Picture Kaleidoscope," by L. A. Jones and C. H. Tuttle, of Eastman Kodak Company; "Some Technical Photographic Problems and Their Solutions," by J. W. Coffman; "Some Novel Motion Picture Presentations" by L. M. Townsend and W. H. Hennessy.

Among other papers read during the week were the following:

"The Technical Status of the Film Laboratory" by L. M. Griffith, Paramount studio; "Motion Photomicrographs of the Progress of the Development of a Photographic Image" by C. H. Tuttle, Eastman Kodak; "Machine Development of M. P. Negative Film" by Roy Hunter. Universal studio; "Some Notes on the Making of Duplicate Negatives" by J. G. Capstaff. Eastman Kodak, "Moisture in M. P. Film" by V. P. Sease, DuPont-Pathe "Preservation of M. P. Film" by J. E. Crabtree and C. E. Ives, Eastman Kodak; "Systematic Control in the Making of Motion Pictures" by R Nauman, Paramount studio; "Aviation M. P. Photography" by Harry Perry, A.S.C. "Needs of the Trick Cinematographer" by Douglas Shearer, A.S.C. "Method of Producing the Sound Effects to Accompany "Wings" by Ro yJ. Pomeroy, A.S.C.; "Dramatic Cinematography" by Charles Rosher, A.S.C. and Karl Strauss, A.S.C.

"Scenario Writing" by Jeanie McPherson; "The Operation of a Central Casting Bureau" by F. Beetson, Association of M. P. Producers; "The M. P. Director" by Irvin Wilat; "The M. P. Art Director" by Cedric Gibons and Mitchel Leisen; "A System of Motion Pictures with Sound" by H. B. Marvin, General Electric.

Addresses of welcome, in addition to that made by President Cook, were given by Lieutenant Governor Fitz of California. Fred Niblo, Fred Beetson and John W. Boyle. The delegates were guests at dinner during the week given by the American Society of Cinematographers and the Academy of Motion Picture Arts and Sciences.

Among the events under discussion during the week was the formation of a Pacific Coast Division of the Society of Motion Picture Engineers. This branch is being sponsored by William V. D. Kelly and a decision on it was looked for before the sessions adjourned. Fifty prospective members would form the nucleus of the division.

The importance of the Academy of Motion Picture Arts and Sciences was stressed at the meetings, especially in connection with its investigations in Mazda lighting and other steps to promote motion picture technology.

"The Academy composed of nearly all important personages of the five creative branches of motion picture production, is a unique experiment in organization engineering, being an attempt to unite the memberships of five creative branches of motion picture production for the common good," states Secretary Frank Woods. "It is not a company union, its main purpose being the advancement of the motion picture as an institution and in all its arts and sciences. It has been obliged, however, to become temporarily interested in employment problems, such as uniform contracts, for the purpose of promoting harmonious relations within the industry, but only as a necessary preliminary step toward unified effort.

"At the time the Academy was organized it found each studio with its own rules, methods and forms of contracts. Employment relations were without recognized standards. Various abuses existed that demanded correction. In the interest of the industry as a whole the Academy has been able to act promptly in these matters by the friendly cooperation of its branches."

M. J. Gourland Returns from European Trip

Michael H. Gourland, president of Phoenix Photoplay Exchanges of America, returned to New York this week after a trip abroad during which he obtained distribution rights in America and in Canada for a number of European productions, including a Russo-German production which the Derussa company will produce in Berlin. While on the other side he conferred with his associate companies, Phoenix Films of France and Phoenix Films A. G. of Germany. He was made a director of the French company which has finished "Vira Merzeva" and "Expiation," both of which he will distribute.

The international angle is being stressed in the German and French studios, reports Mr. Gourland, declaring the German-French interests are on the lookout for American stars.

Oscar Price Forms New Picture Corporation

A $1,000,000 motion picture concern was granted a permit by the California state corporation department March 24th, to produce motion pictures in San Francisco.

The company is the Consolidated Pictures Corporation of California. Permission was given the new company to operate a motion picture studio in San Francisco. Oscar Price is president and Robert Peabody secretary of the corporation.

123 Famous Canadian Houses in Dominion

THE statement of Famous Players Canadian Corporation, Toronto, shows that it owns or has a large interest in no less than 123 theatres in the Dominion. Of this number, 72 are owned outright, leased or controlled directly or through subsidiary companies. The prominent subsidiaries include: the United Amusement Corp., which operates 12 houses in Montreal; Eastern Theatres, Ltd., Toronto, operating the Pantages theatre, and United Theatres, Ltd., with two theatres at Sarnia, Ontario. The company is also interested either as shareholder or by operating agreements in 36 additional theatres. The total seating capacity of all Famous Canadian houses is 139,261.

The Canadian market is now being offered under a new capitalization plan of Famous Canadian, a new issue of $3,000,000 in 6½ per cent 20-year gold debentures. On the completion of the re-financing plan now undertaken the company will have an authorized capital of $10,000,000 in first mortgage fund gold bonds, together with the $3,000,000 in debentures and 600,000 shares of common stock without nominal or par value.

Fox Earnings $823,658 During 1927

FOR the year ended October 31st, 1927, the profits of Fox Film Corporation were $823,658.00, including adjustment of the reserve for Federal income taxes, the firm's balance sheet indicates. These figures make a surplus of $1,477,760.23.

$28,555,833.64 worth of assets are shown. Of that amount $1,200,068.39 comprise current assets, cash, notes receivable, miscellaneous accounts receivable, less reserve for doubtful accounts and accrued interest on loans and notes receivable.

Properties similar to buildings, land, leaseholds, furniture and equipment are listed at cost, less reserve (net of mortgages of $2,808,112.34) as $2,151,-611.51. Investments are listed at $20,-432,904.65, organization expenses at $222,254.20 and theatre leases, value on the basis of enterprises acquired upon its organization and minority interests subsequently acquired, of $3,412,624.63.

Net worth of Class A stock, authorized 3,900,000 shares of no par value, issued and outstanding 800,000 shares of no par value, is set at $17,600,000 and Class B: authorized issued and outstanding, 100,000 shares of no par value $2,200,000. Capital surplus, arising from appraisal of lands and leaseholds is $3,528,239.55.

Stanley Plans Erection of Theatre in Albany

The Stanley Company of America, already operating four motion picture theatres in Albany, N. Y., will erect a 1,600 seat house this summer in the residential section of the city, on land that was bought a year or so ago. Officials of the company, together with Thomas W. Lamb, the well known theatre designer, were in Albany during the week. The new house will be built during the summer and will be in shape to open on November 1. The three residences now occupying the site of the coming theatre will be sold at once, and probably moved.

New Independent Branch Opened in Cleveland

The first of a series of exchanges has been opened in Cleveland by Albert A. Millman. The branch is named International Film Exchange. The company has a branch in New York but is forming a national distribution organization for independent product. John McKay, general manager of Mayflower Pictures Corporation, heads the new exchange located at 203 Film Exchange Bldg. The company will start releasing locally on May 1st.

Safier Joins "U" as Long Run Department Head

Morris Safier decided last week to cast his lot with Universal. Last Monday he resigned as sales manager of the extended run department of Warner Bros. to go with Universal as sales manager of its long-run department. In his new capacity he will undertake immediately plans for the road-showing and long-run distribution of Universal's specials.

Protection Fight Brisk

Many First Run Chains Now Urging Twenty-five Mile Area With Thirty Days Clearence

THE matter of protection to first and subsequent runs on pictures continues to be the subject of many controversies which promise some lively action in the near future. Protection is now being asked more or less generally over a radius of twenty-five miles, and for a period of thirty days for first runs.

From Detroit comes the word that the Butterfield Circuit is seeking such protection. This chain includes seventy-five theatres, which practically control all first runs of the territory outside of Detroit.

This demand is an increase over that provided in Detroit's new zoning agreement which goes into effect May 1st. This new agreement was drafted by the Film Board and the state exhibitor unit. It provides maximum protection of 28 days from the last day of exhibition by the first runs, to 7 days protection for second runs. It also grants protection of 21 days for first runs of houses in key zones.

Denver is also reported in a protection controversy, with the Metropolitan, the new Publix house, asking that the radius cover a twenty-five mile area with a minimum clearance of 30 days. This, Publix contends, is in line with similar extended protection being sought in other key cities.

Since the opening of the Metropolitan in Denver competition is reported keener than ever, and every effort is being made by all classes of houses to corral patronage. The battle for business has been so spirited that some of the houses have already resorted to price cutting and numerous other methods to lure the trade.

Telephoto Movies Near

New Developments in Transmission of Pictures Will Make Big Improvements, Experts Say

WHILE the first telephotograph applied to motion pictures in transmitting pictures of Vilma Banky from Chicago to New York was accomplished last week and the result was not entirely satisfactory, it is thought likely that big improvements will come in the near future. Among these improvements will be the handling of pictures with standard width film.

Negatives five by seven are now transmitted over the wire and in order to handle motion picture film it is necessary to cut the negative into strips, which are clamped in the five by seven inch frames. By converting the cylinder which receives the photographs delivery after transmission will be speeded up. The main fault with the transmission of the pictures last week was that they were a trifle cloudy when flashed upon the screen, but those who are conducting the experiments are confident this can be overcome.

At the same time, Ray Hall, editor of Pathe News, is among those who do not believe the telephoto transmission of motion pictures can be applied to advantage by the news weeklies. Hall has been conducting experiments of his own along these lines for the past year or so, and had the following to say:

"The American Telephone and Telegraph Co. is to be commended for its enterprise in the transmission of this motion picture, but the application of the method to news reels is still very far off, if indeed it will ever be feasible. The Pathe News has conducted experiments for a number of months along similar lines. Negatives have been transmitted for us, but they have not been reproduced upon the screen since they were too crude. Our experts have discovered that the transmission of ordinary negative without enlargement is impossible under present methods because the light beam is too wide to permit reproduction of detail. This especially affects new pictures where crowds are shown, or in long shots covering considerable territory."

J. D. Williams Plans Many Exchanges for U. S. and Canada

J. D. WILLIAMS, managing director of United Motion Picture Producers, Ltd., of London, is planning an extensive system of exchanges for the United States and Canada, according to advices just received from London. According to the plan there will be between 26 and 32 of these exchanges in the United States and 5 in Canada. It is expected they will all be in operation by September.

The first steps taken in the organization of the system will be with the arrival of Mr. Williams in New York in the near future. The company which Mr. Williams heads will handle between 25 and 40 British and Continental films during the first year. It is a British organization backed by British capital, but will not do any producing of its own. It is prepared, however, to advance money for British production.

To Make Films for U. S.

Outcome of Quota Negotiations Not to Affect French Firm's Schedule to Produce for World Markets

IRRESPECTIVE of the outcome of negotiations now being conducted in Paris with regard to the French film quota law enacted by that country and specifying a four-for-one basis for motion picture distribution between France and the United States, the Societe Generale de Films, one of the most important production companies in Europe, will make three or four feature productions a year designed for world distribution, including the market in this country, according to Frederick de la Roziere, one of the directors of the Societe Generale, who has been here for several months in connection with the business of his organization.

Mr. de la Roziere states that the production scheme to be followed by his company will be directed toward the making of a certain number of feature pictures based on subjects of universal appeal and produced in accordance with standards developed by the leading directors of this and other countries. It is probable that the Societe Generale will also make a number of photoplays of lesser magnitude and designed for European audiences only.

The newest production completed by the company is an elaborate spectacle dealing with the trial and martyrdom of Joan of Arc. This is titled "The Passion of Joan of Arc," and arrangements for its distribution in the United States are now being concluded by Mr. de la Roziere. The film is in eight reels and was directed by Carl Dreyer, who produced "The Master of the House," "Michael" and several important pictures made by the Ufa Company. The scenario was written by Joseph Delteil, recognized as one of the leading contemporary authorities on the subject. The art direction was in the hands of Worms, remembered in this country for his work on "The Cabinet of Dr. Caligari."

The title role in "The Passion of Joan of Arc" is impersonated by Mlle. Falconetti, a prominent French actress, and the important role of the Bishop Cauchon, who presided at the trial of Joan, is played by M. Sylvain, dean of the Comedie Francaise and a renowned European actor.

The trial and death of Joan of Arc of 500 years ago is set upon the screen. According to the ancients any drama should possess a unity of time, of space and of action. By that they meant that the action should not be distributed by long breaks of time, by shifting of locations or by the introduction of extraneous incidents or motivation. "The Passion of Joan of Arc" fulfills these requirements.

The Societe Generale's "Napoleon," which preceded "The Passion of Joan of Arc" on the production schedule, is to be released in the United States by Metro-Goldwyn-Mayer. Mr. de la Roziere said that the future productions which ultimately will be presented to American audiences will be filmed by such prominent European directors as Gance, Dreyer, Raymond Bernard, Maurice Tourneur and Pabst.

Territories Sold on Brenda Production

BRENDA PICTURES has sold ten territories on its production, "The Port of Missing Girls," within the past month.

Harry Asher has bought the New England rights and is giving the picture its premiere at the Modern and Beacon Theatres in Boston and has also booked it at the Roger Sherman in New Haven. Bert Adler has purchased the upper New York State rights and announces a booking into the Lafayette theatre in Buffalo and another at the Rochester Theatre in Rochester.

Commonwealth Film Company has the Greater New York and Northern New Jersey rights and is negotiating for a Broadway theatre for the picture's metropolitan premiere. Harry Grelle of Pittsburgh has acquired the Western Pennsylvania and Virginia rights. Ben Amsterdam of Philadelphia has taken over Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland and the District of Columbia rights. S. G. Honeck has acquired the rights for Wisconsin and Upper Michigan.

Baseball Goes Unmolested in Baltimore on Sundays

The Sunday motion picture test case which was recently tried in a Baltimore court in which the three principals were convicted is now up before the Court of Appeals.

No action, however, has been taken against the holding of baseball games at Oriole Park which come under the head of Sunday Amusements also.

Programs are sold at the ball park in lieu of admissions in the same manner that was followed at the performance for movie test case.

Slack Period at Mines Will Affect Theatres

Exhibitors of southern Illinois will be hard hit through the suspension of work by all of the larger mines of that territory because of the failure of the miners and operators to get together on a new wage agreement. The old contract expired on March 31st. The prospects are that the miners will not go back to work until next October, it is said.

Paramount to Release 5 Features in April

Five feature productions and eight short subjects will be released in April by Paramount.

The first, "Speedy," starring Harold Lloyd, will come on the 7th in company with "Tong Tied," a Krazy Kat cartoon, and "Campus Cuties," a Christie comedy starring Billy Dooley. "Three Sinners," to be released on the 14th, is Pola Negri's latest production and it will be accompanied on that date by "Half-back Hannah," a Christie special, and "Koko's Hot Dog," released April 14th. "The Sunset Legion" is Fred Thompson's new western which will arrive on April 21st along with the two shorts, "Bugs My Dear," Christie comedy with Bobby Vernon, and "A Bum Steer," a Krazy Kat cartoon.

"Easy Come, Easy Go" is another feature release. Starring Richard Dix it will be issued on 28th, a date when "Goofy Ghosts," a Christie comedy starring Jimmie Adams, and "Koko's Haunted House," an Inkwell cartoon, will make their appearance. The final feature for the month will be "A Night of Mystery," starring Adolphe Menjou.

Six New Productions Keep Warner Studio Active

Six new releases for the Warner Bros.' program for next season are before the cameras at the Warners studio. In addition to them there are two specials in preparation.

The busiest unit on the Warner lots is that making "Noah's Ark," on which maximum activity is being centered. Three Vitaphone stages are occupied as well as the largest in the main studio. Gustav von Seffertitz is the newest addition to the cast.

Archie Mayo is megaphoning "State Street Sadie," a crook play. Ray Enright is directing "The Land of the Silver Fox. "Princess Neola is a player recently added to the cast of this picture. Roy Del Ruth is making "No Questions Asked" and Lloyd Bacon is preparing a location trip for his company producing "Handle With Care." Howard Bretherton has just started "Fog Bound," starring May McAvoy.

The two specials being whipped into form are Al Jolson's next Vitaphone film and a screen feature for Fanny Brice.

First National Films to Come Next 3 Months

Thirteen productions in which are represented all starts on the First National roster are being reserved by First National for release during the spring and early summer.

Colleen Moore will be seen in "Lilac Time" and in "Heart to Heart;" Billie Dove will apepar in "The Yellow Lily," "Richard Barthelmess in "Roulette" and "The Little Shepherd of Kingdom Come," Milton Sills in "The Hawk's Nest," "Ken Maynard in "The Upland Rider" and "The Canyon of Adventure," Mary Astor and Lloyd Hughes in "Three-Ring Marriage," Dorothy Mackaill and Jack Mulhall in "Lady, Be Good" and "Ladies' Night in a Turkish Bath," Charlie Murray in "Vamping Venus," Johnny Hines in "Chinatown Charlie" and Arthur Lake and Mary Brian in "Harold Teen."

T. O. C. C. to Elect New Officers on April 24

The election of new officers of the T. O. C. C. will be held on April 24th. Nominations made at a meeting held this week in New York City, included Sol Raives and Harry Suchman, president; Leo Brecher and J. Louis Geller, vice-president; Max Barr, treasurer; Sam Sonin, secretray.

Guests of Prominence to Attend Sapiro Fete

A LARGE number of prominent guests have indicated their acceptance of invitations to attend the Testimonial dinner to Aaron Sapiro which the Theatre Owners Chamber of Commerce is tendering him at the Ritz Carlton Hotel in New York City on the evening of April 16th, 1928.

Invitations already accepted include: Mayor James J. Walker; U. S. Senator Royal S. Copeland; U. S. Senator Edward I. Edwards; Adolph Ochs, publisher of the New York Times; Borough President James J. Byrne; V. H. Polachek, editorial manager of the Hearst Publications; Judge Moses H. Grossman; Milt Gross, Willie Collier, Sydney R. Kent, U. S. District Court Judge Mitchell May; County Court Judge Algeron I. Nova; Attorney General Albert Ottinger; Rabbi Jonah B. Wise.

Alexander Frank Buys 2 Theatres in Waterloo, Ia.

The Plaza and Rialto Theatres in Waterloo, Iowa, which was taken over by West Coast Theatres last July when the theatre company bought the interest of North American Theatres, Inc., have been purchased by Alexander Frank, of Waterloo, who had formerly owned and operated these houses for eight years. Both houses were re-opened under the Frank management on March 17th. Mr. Frank also has under construction in York, Nebraska, a new 1,000-seat theatre scheduled for opening this September.

Ex-picture Men Developing Playgolf, Inc.

Bob Cotton, of Cleveland, and Haydn Duke, of New York, who left the motion picture business recently to develop Playgolf, Inc., have established their headquarters in New York at 7 East 42nd Street, where they are showing a line of golf requisites, including a practice machine which records the yardage of a driven ball.

Cotton is now president of the company. He obtained Duke from Pathe to handle the New York territory.

Milwaukeeans Plan Unit Similar to Chicago's

The Motion Picture Theatre Owners of Chicago is to be a model for a new organization of Milwaukee theatre men, which will be operated as an auxiliary to the Wisconsin state organization. It is understood that seventy Milwaukee theatres will be affiliated with Wisconsin, and that a committee is now at work to draft the necessary constitution and by-laws.

Mr. and Mrs. Fairbanks Going Abroad in May

Douglas Fairbanks' new picture for United Artists, a sequel to "The Three Musketeers," will be postponed indefinitely owing to the plans of Fairbanks and his wife, Mary Pickford, to take a two months' vacation abroad. They will sail from New York May 5th on the S. S. Saturnia.

Photophone Due Shortly On Market

RCA Is Organizing Sales Force to Distribute "Talking Movie" Device for Use Even in Homes

RCA Photophone, Inc., recently organized, is about ready to place on the market the Photophone, formerly known as the Kinegraphone, the talking motion picture device perfected by the General Electric Company, the Radio Corporation of America and the General Electric Company. The new company was launched for the distribution of the Photophone and a staff of salesmen is now being assembled.

FBO started some time ago in experimenting with pictures to be seen and heard on Photophone and their product will be the first distributed, as the companies responsible for the device recently purchased an interest in FBO.

Major General James G. Harbord, president of the Radio Corporation of America, will act as chairman of the board of directors of Photophone, Inc., and the device, which synchronizes motion pictures with voice and music, will be sold to motion picture theatres, schools, churches and other institutions. Engineers of the radio group are now at work on a simplified photophone apparatus that will be suitable for use in the homes, which, it is said, will make it possible to reproduce talking movies in the home very much as the ordinary radio broadcast programs are now being received.

General Harbord announced that the other members of the board of directors would be Owen D. Young, Gerard Swope, Paul D. Cravath, E. M. Herr, E. W. Harden, Cornelius N. Bliss, James R. Sheffield and David Sarnoff.

The president of the new company will be David Sarnoff and Elmer E. Bucher will be vice-president, in charge of commercial activities. Doctor A. N. Goldsmith will be vice-president in charge of tchnical matters. The other officers of the company will be George S. De Sousa, treasurer; Lewis MacConnach, secretary, and Charles J. Ross, comptroller. A board of consulting engineers has been created and its members are: A. N. Goldsmith, C. W. Stone and S. M. Kintner.

In discussing the formation of the new company, Mr. Sarnoff pointed out that although the Radio Corporation, General Electric and Westinghouse had been preparing for several years to market apparatus synchronozing voice and music with motion pictures, public introduction of the apparatus had been delayed until the engineers had achieved "complete practicability" so that it would be as simple to operate as a radio set, and, at the same time, highly perfected.

"The Photophone," said Mr. Sarnoff, "is both simple and practical. The essential principle is the recording of pictures and sound on one film. While various methods have been devised for 'talking movies,' experience has shown that the most practical is that of recording pictures and sound on the same film. This is the method employed by the Photophone. It is now possible to photograph the President of the United States—voice as well as action—and to distribute films reproducing the event throughout the country.

"Easily operated reproducing apparatus for use in theatres, schools and churches will be nationally available. An entire opera, musical comedy or drama can be electrically recorded on the film, just as it is seen and heard, and then reproduced from the same film. Whatever can be seen or heard, whether it is a nightingale singing or an army in battle, can now be recorded and reproduced for both the eye and the ear. Moving picture dramas with complete orchestral accompaniment, or with music and speech, will be available for nation-wide use.

"Standard films without the sound can be used without any change in the machine. The only thing the operator has to do is to close one switch when he is projecting pictures with sound, and open it when he does not want the sound. Any type of 'talking film' can be used in the machine. The type of sound reproducer to be used will vary with the size of the room in which the pictures are to be shown. The reproducer embodies some remarkable new developments in acoustics."

The steady development of the "home movie" business, whether with or without synchronized sound accompaniment, has long been regarded as at least a potential menace to the purely theatrical end of the motion picture business and the recent Photophone, Inc., announcement seems to have fanned a smouldering fire of opposition into a real blaze.

A. Julian Brylawski, president of the M. P. T. O. of the District of Columbia and chairman of the board of directors of the M. P. T. O. A., wired New York, Friday, as follows: "The exhibitors of Washington, D. C., view with alarm the spread of home showings of motion pictures as the greatest danger now menacing the industry. This matter should have the attention of the coming convention of the M. P. T. O. A. and means found to curb this most unnecessary non-theatrical competition and more especially talking movies."

Bombers in Seattle Damage Embassy

BOMB outrages against theatres in Seattle, Washington, continued last week when the Embassy, downtown first run house which is open all night, was last week shaken by a 'pineapple' hurled from a truck into its lobby. The interior was damaged and employes were knocked to the floor by the force of the explosion. A panic among the patrons was prevented. This is the fourth bomb attack in Seattle in three months. It is thought that they might be the result of labor differences that a few weeks ago effected the strike of all union employes. The latest outrage has brought the posting of a reward of several hundred dollars for the apprehension of the perpetrators.

Theatres in New York Merge Interests

THE Cocalis theatre circuit in Brooklyn and Stamatis Bros., Brooklyn operators, have merged their interests with Jack Margolis, bringing together 19 theatres seating 18,150. S. Cocalis has been appointed buying agent for the theatre combine with offices at 729 Seventh Avenue, New York.

Stamatis Bros. operate the Apollo, Fulton Auditorium, Classic and Parkway theatres. The Cocalis theatres in which they hold an interest are the Broadway, Parkhill, Orpheum, Cameo, Interborough, Rosedale and two others building in the Bronx and Yonkers, and the Strand, Royal and Gaiety in Elizabeth, N. J. Margolis' houses are the Regent and the New Classic in Brooklyn.

Tiffany-Stahl Purchases New Stories

The filming rights to "The Million Dollar Doll" by A. M. Williamson and "Every Inch a Man" by Jerome K. Wilson and his wife, Agnes Pat McKenna, have been purchased by Tiffany-Stahl Productions. Among the other plays and novels acquired by the company for screening are: "The Twelve Pound Look" by Sir James Barrie; "The Indiscretion of the Duchess," by Sir Anthony Hope; "The Gun Runner" by Arthur Stringer; "The Luck of Geraldine Laird" by Kathleen Norris; "The Yellow Passport" by Abraham Schomer; "Put and Take" by Edmund Goulding; "Helen of Troy" by Sidney Gowing; "The Floating College" by Stuart Anthony, and four Jack London stories.

Tiffany-Stahl has assigned James Flood to direct "Marriage of Tomorrow" and Tom Terriss to direct "The Albany Night Boat."

8 M-G-M Directors at Work, 12 to Start

Practically every M-G-M director is on the job nowadays working on the present schedule at the Culver City studio. Eight of them are actually in the thick of production on new films, 12 more are launching preparations on other pictures and six others are editing and putting finishing touches on additional features.

Harry Beaumont is directing "Our Dancing Daughters;" Monta Bella is working on "The Bellamy Trial" and Ross Lederman "The Deadline;" Robert Flaherty and W. S. Van Dyke are making "Southern Skies," King Vidor is shooting "Breaking Into the Movies" and Edward Sedgwick is filming Buster Keaton's new picture.

Preparing for start on production are Edward Sutherland, who is to direct "The Baby Cyclone," Chet Withey, who is to direct "The Bushranger," Frank Capra, who is to direct "Brotherly Love," Allan Dwan, who will direct "The Tide of Empire," Clarence Brown, who will direct "The Son of St. Moritz," James Cruze, who will make "Excess Baggage," Jack Conway, who will direct "Easy Money," Victor Schertzinger, who will film "The Mask of the Devil," "Fred Niblo, who will do "War in the Dark," Will Nigh, who will make "Four Walls," George Hill, who will make an untitled production, and Tod Browning, who will direct Lon Chaney vehicle.

To Increase Paramount News Regional Editions

THE regional edition service of Paramount News throughout the country is to be increased to cover every country on the globe, if the plans of Emanuel Cohen, Paramount short subject department head, materialize. There are 18 regional editions of the newsreel being published at different points. Nine of them are permanent and the remainder are issued only as local news breaks. Each regional edition constitutes from 100 to 200 feet.

De Mille's "Godless Girl" Finished by Director

"The Godless Girl" was officially finished on March 26th after three months in the making. During the next four weeks, Cecil B. De Mille will be busy assembling the production, assisted by Jeanie Macpherson, scenarist. Frank Urson, associated with him in direction, is working on the inserts.

The De Mille studio has placed a new feature into work under the working title of "Step Lively." Rod La Rocque is mentioned as the star of this production, with Jeanette Loff as feminine lead. It is expected that Hector Turnbull and Edward H. Griffith will be producer and director of this new picture.

The studio has still five more days to go on "The Cop," which Donald Crisp is directing.

6 New Companies Are Chartered at Albany

Motion picture companies incorporated at Albany during the past week and engaging in the business in its various branches in New York State, included the following: H. K. H. Productions, Inc., $10,000, Gerald Hyman, Michael Kallesser, Lionel Hyman, New York City; Foster and Bartlett Incorporated, capitalization not specified, Donald W. Bartlett, George H. Foster, Dorothy L. Hoagland, New York City; Adonis Amusement Corporation, $10,000, Charles Benowitz, J. David Rickover, Herman E. Wealcatch, New York City; Harnic Amusement Corporation, $15,000, Betty Siskind, Abraham Rotwein, Leah Strong, New York City; Greater Productions, Inc., $100,000, K. Rowell, Morris Spitzer, Ceil Sulling, New York City; Home Movies, Corporation, $250,000, Nicholas Pecora, Gabriel W. Aramanda, Herman Spingara, New York City.

Howard Hughes Adds 2 Names to Star Roster

Ben Lyon and Lucien Prival, two performers in "Hell's Angels" which United Artists is releasing in the fall, have both joined the roster of stars working for Howard Hughes, the head of Caddo Productions. Hughes has taken over the contracts of Lyon and Prival from First National.

Raymond Griffith recently signed by Hughes will be co-starred with Louis Wolheim in a comedy that Lewis Milestone will direct this summer.

United Artists to Open a New Orleans Branch

THROUGH W. G. Carmichael, Atlanta branch manager for United Artists, announcement was made this week of the plans for opening a New Orleans branch office at an early date. This decision was made public Wednesday night by Al Lichtman, general manager of distribution for United Artists, when passing through Atlanta enroute to New York from New Orleans where he had been to investigate the proposed office, and plans are being laid for an immediate opening.

Ralph W. Morrow, of the company's Dallas office, is now visiting New Orleans looking over prospective sites for the new headquarters.

6 Shorts Will Come From M-G-M in April

Each of the Metro-Goldwyn-Mayer series of short subjects, except the Great Events series, is represented on the new batch of releases set for April.

The first of four comedies is "Barnum and Ringling, Inc.," an "Our Gang" vehicle for release on April 14th. The second comedy is "Limousine Love," starring Charley Chase, set for April 14th. "You're Darn Tootin'," another of the Stan Laurel-Oliver Hardy co-starring comedies, is the third comic number for the month, its release date being April 21st. "Tell It to the Judge," starring Max Davidson, is the last, being set for April 28th.

Two new Ufa Oddities are included on the program. They are: "The Wicked Kasimir," a subject about cats, and "Primitive Housekeeping," showing the housekeeping methods of the natives of Central America. Their release dates are April 7th and 21st respectively.

Columbia Announces First Release for April

"Broadway Daddies," a screen story by Victoria Moore in which Jacqueline Logan makes her second appearance in a Columbia production this season, in Columbia's first April release, its official date having been announced as April 7. The picture was directed by Fred Windemere.

Malcolm S. Boylan Now Fox Supervising Editor

Malcolm Stuart Boylan, former newspaperman who for the last two and one-half years has titled upward of 60 pictures for Fox Films, has been appointed supervising editor of Fox.

Asks Relief for the Independent Exhibitor

"IN a deplorable plight," is the way P. J. Wood, business manager of the Ohio exhibitor unit, sums up the condition of the independent exhibitors of the country. He has advised members of the Senate interstate committee to vote for passage of the measure declaring that the small exhibitor needs the relief which the bill will provide.

In and Out of Town

ROBERT S. FURST, vice-president and treasurer of First Division Distributors, has left Hollywood for New York where he will take up an executive position at the home office.

ARCH HEATH, comedy director for Hal Roach, who has been spending part of his vacation in Central America, is expected in New York shortly where he will spend some time before returning to the Roach studio.

AL LICHTMAN, vice-president and sales head of United Artists, returned to New York last Friday, April 6th, from a rapid tour of southern and middle-western exchanges.

SAM E. MORRIS, general manager of distribution for Warner Bros., leaves New York on the 20th Century for Chicago where he will visit the local branch office.

JOHN F. KUMLER, owner of the Pantheon Theatre in Toledo, O., spent several days in New York last week with his wife, seeing some of the Broadway plays and attending to business matters. He also called at the First National home office.

W. E. CALLAWAY, southern sales manager for First National, has returned from a swing about the exchanges of his territory.

E. B. HATRICK, vice-president and general manager of M-G-M News, International Newsreel and Cosmopolitan Productions, returned last Saturday to New York from a six weeks' trip to the West Coast.

JANE WINTON, First National player, arrived in New York from Hollywood Saturday and sailed last Wednesday for Europe where she will visit Germany, Vienna and Italy, spending a summer vacation.

GEORGE SIDNEY, the lead in Universal's "We Americans," arrived in New York from Hollywood several days ago. On the same day, Patsy Ruth Miller, also in the picture, arrived from Europe aboard the Mauretania.

JULIUS Bernheim and Sigmund Moos, production supervisor and leasing department heads respectively of Universal City, sailed last Wednesday for Europe.

CHARLEY CHASE, Hal Roach comedian, arrived in New York last week for a vacation prior to returning to the Roach studios on May 1st to resume production. It is possible that he will make a number of personal appearances while in the east.

CRESSON E. SMITH, assistant general sales manager of United Artists, left New York last Tuesday for an extended sales trip in connection with the April-May anniversary celebration of his company. He will visit Pittsburgh, Indianapolis and Washington, D. C., among other cities.

E. H. ALLEN, general manager, and Jack White, director-in-chief, of the Educational studios in Hollywood, are in New York City for their annual conference with E. W. Hammons, president of Educational, setting production schedules for next season. In addition two of the company's stars, Lupino Lane and Dorothy Devore, are in New York for a vacation.

India Product Popular

Natives Prefer Home Made Pictures to Those Produced in America and Germany

IN a report made by William Scott, far eastern representative of FBO Pictures Corporation to Colvin W. Brown, vice president, Mr. Scott says that the majority of theatre managers in India informed him that they draw from 40 per cent to 50 per cent bigger houses with local productions and comparatively the same increase in box office receipts. Of the three hundred theatres in India, Mr. Scott reports, approximately one hundred and forty exclusively show locally produced Indian and Burmese pictures.

There are four producing companies in India, one at Calcutta and three at Bombay. During 1927, approximately fifty Indian pictures were released in that country, and it is anticipated that with the improved facilities of production, the number of films will be increased to about one hundred during this year.

The programs when they consist of American or European product, average about 10,000 feet. They consist of a feature, a comedy and a newsreel. Seven and eight reel features are most popular. If the feature picture is six reels or less, another feature is included in the program. All projectors are operated by hand, because the natives cannot be trusted with motor driven projectors.

The most popular American and European films are, consistently enough, Oriental dramas with plenty of action, spectacular dramas, action dramas, comedy dramas and slap-stick comedies. The domestic drama and the sophisticated love story are not popular.

Censorship of American and European pictures is administered by the Government under the control of European officials at Bombay, Calcutta, Rangoon and Colombo. Under ordinary circumstances, once a picture is passed at either of the offices, it holds good for the whole of the [illegible]. Any presidency can, however, veto a certificate granted by another office. For instance, "Damaged Goods" was passed in Calcutta and banned in Bombay. Such happenings, however, have been very rare in the case of imported pictures.

A Government Commission is at present visiting all parts of India, taking evidence from all sections of the community, owing to the agitation for stricter censorship. It is anticipated that the present regulations, which have not been strictly adhered to, will be considerably tightened. The Commission is also investigating the advantages —and disadvantages—of introducing the quota system for enforcing the exhibition of British made pictures.

It is imperative for American productions to be copyrighted in England (covering India, Burma and Ceylon) simultaneously with the American release, otherwise the selling of exclusive rights for that territory proves an unusually difficult problem. "Ben Hur," "The Thief of Bagdad" and other big attractions were pirated in India. Despite the copyright in England, there is no jurisdiction over them in the independent states, because these states are entirely independent of British India, and are ruled by their own princes. From information Mr. Scott secured in Bombay, he learned that pirated copies can be imported promiscuously into these states without interference, and action can only be taken when and where they enter British India.

"U" to Reopen Studios

Production Activities Will Be Resumed at Universal City About May 1st

UNIVERSAL has completed plans for the reopening of the company studio at Universal City on May 1st, when a number of the coming season's features and short comedies will go into production. The first pictures to go into work will be one of five serials which are planned. It is titled, "The Diamond Master," by Jacques Futrelle, and adapted from the Saturday Evening Post story.

At about the same time Leigh Jason will start the direction of a series of underworld pictures titled, "The Eyes of the World," by William Lester. Ted Wells will start on a new series of western features, the first of which will be "A Riding Romance," in which he will be supported by Miss Vonceil Viking.

Edmund Cobb will be among those who will get busy early on the first of a series of two-reel Forest Ranger pictures. Bob Curwood will start a series of twelve stunt cowboy two reelers, and George Chandler, former vaudeville star, will get under way with a series of twelve Tenderfoot pictures.

About the first of June production will be started on another serial, "The Pirate of Panama," from the story by William McLeon Raine. Feature production for the new season will be resumed at about the same time. Laura La Plante will then start on one of her specials for next Fall, probably "The Last Warning," which Paul Leni is to make. Reginald Denny will return to the studio a little later. Also, Glenn Tryon and Hoot Gibson are due shortly to plunge into next year's picture schedule.

Preliminary plans for the making of "The Showboat" are well along, and its initial production move may be timed for a date shortly after the studio reopens. A new "Cohens and Kellys" picture will be put into production at the earliest possible moment.

In addition to the serials already mentioned, Universal will make, "Tarzan, the Mighty," "The Final Reckoning" and "The Mystery Rider." "Tarzan, the Mighty," "The Final Reckoning" and "The Pirate of Panama" will be twelve chapters of two reels each and "The Mystery Rider" and "The Diamond Master" will be in ten chapters.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	26	4	71	5,831 Ft.
Blood Ship, The	—	—	24	9	78	6,843 Ft.
By Whose Hand	—	3	7	—	61	5,432 Ft.
College Hero, The	—	3	12	2	68	5,628 Ft.
Romantic Age, The	—	3	7	1	65	5,267 Ft.
Sally in Our Alley	—	1	12	—	68	5,892 Ft.
Warning, The	—	1	9	1	70	5,791 Ft.
F B O						
Arizona Nights	—	3	12	5	74	6,382 Ft.
Clancy's Kosher Wedding	—	2	15	1	68	5,701 Ft.
Coward, The	1	1	10	—	63	5,093 Ft.
Gingham Girl, The	—	4	16	2	67	6,301 Ft.
Great Mail Robbery, The	—	2	15	1	68	6,507 Ft.
Harvester, The	—	8	10	2	61	7,045 Ft.
Judgment of the Hills	—	6	8	—	57	5,700 Ft.
Legionnaires in Paris	1	—	10	—	66	5,771 Ft.
Moon of Israel	—	2	22	5	73	6,680 Ft.
Mother	—	4	23	1	67	6,934 Ft.
Racing Romeo, The	1	1	12	—	64	5,992 Ft.
Shanghaied	—	3	9	—	63	5,999 Ft.
Silver Comes Thru	—	1	17	2	72	5,476 Ft.
FIRST NATIONAL						
All Aboard	2	8	14	—	56	6,300 Ft.
American Beauty	—	7	26	—	64	6,333 Ft.
Babe Comes Home	1	4	19	1	64	5,761 Ft.
Breakfast at Sunrise	1	5	20	2	65	6,042 Ft.
Broadway Nights	—	6	16	1	63	6,765 Ft.
Camille	—	5	34	14	75	8,692 Ft.
Convoy	—	5	21	2	67	7,724 Ft.
Crystal Cup, The	2	4	16	1	62	6,386 Ft.
Dance Magic	1	4	9	—	58	6,588 Ft.
Devil's Saddle	1	1	12	—	68	5,488 Ft.
Drop Kick, The	1	5	26	3	67	6,802 Ft.
For the Love of Mike	1	8	19	1	61	6,588 Ft.
Framed	—	4	19	2	68	5,282 Ft.
French Dressing	—	2	18	1	69	6,344 Ft.
Gorilla, The	1	6	26	6	69	7,133 Ft.
Hard-Boiled Haggerty	2	5	32	—	64	7,443 Ft.
Helen of Troy	1	7	13	6	67	7,694 Ft.
Her Wild Oat	—	6	21	7	71	6,118 Ft.
Life of Riley, The	—	4	29	2	68	6,720 Ft.
Lonesome Ladies	—	6	12	—	60	5,718 Ft.
Lost at the Front	—	4	16	2	67	5,255 Ft.
Love Mart, The	—	2	25	2	70	7,388 Ft.
Man Crazy	1	3	20	2	67	5,542 Ft.
Naughty But Nice	—	2	24	5	73	6,520 Ft.
Noose, The	—	3	15	3	70	7,331 Ft.
No Place To Go	1	8	7	1	55	6,431 Ft.
Patent Leather Kid, The	—	—	17	8	80	11,412 Ft.
Poor Nut, The	—	7	15	2	64	6,897 Ft.
Prince of Headwaiters, The	—	6	18	—	63	6,400 Ft.
Red Raiders	—	1	16	—	68	6,214 Ft.
Rose of the Golden West	—	9	19	4	65	6,477 Ft.
See You in Jail	4	6	17	3	60	5,800 Ft.
Shepherd of the Hills, The	—	2	16	5	74	8,188 Ft.
Smile, Brother, Smile	—	3	24	2	69	6,669 Ft.
Somewhere in Sonora	—	2	11	2	70	5,718 Ft
Stolen Bride, The	—	3	29	3	70	7,179 Ft.
Sunset Derby, The	—	3	13	—	64	5,000 Ft.
Tender Hour, The	—	8	20	3	65	7,400 Ft.
Texas Steer, The	—	6	22	1	65	7,419 Ft.
Three Hours	1	14	21	—	57	5,774 Ft.
Three's a Crowd	1	5	10	1	60	5,668 Ft.
Valley of the Giants	—	2	22	2	70	6,336 Ft.
White Pants Willie	2	5	17	2	63	6,409 Ft.
FOX						
Arizona Wildcat, The	—	3	13	—	64	4,665 Ft.
Blackjack	—	2	8	—	64	4,777 Ft.
Circus Ace, The	—	3	17	2	69	4,810 Ft.
Colleen	—	4	10	2	66	5,301 Ft.
Come to My House	1	4	9	—	58	5,430 Ft.
Cradle Snatchers	—	3	20	3	70	6,281 Ft.
East Side, West Side	—	1	23	5	74	8,154 Ft.
Gateway of the Moon, The	—	3	11	—	64	5,038 Ft.
Gay Retreat, The	—	1	20	8	77	5,524 Ft.
Heart of Salome, The	2	4	10	—	56	5,617 Ft.
High School Hero, The	—	2	15	3	72	5,498 Ft.
Hills of Peril	—	2	16	—	67	4,943 Ft.
Is Zat So?	—	3	18	1	67	6,950 Ft.
Joy Girl, The	—	5	19	—	64	6,162 Ft.
Ladies Must Dress	—	2	12	2	70	5,599 Ft.
Loves of Carmen	—	8	30	9	71	8,538 Ft.
Madame Wants No Children	1	3	5	1	59	5,415 Ft.
One Increasing Purpose	2	4	8	1	57	7,677 Ft.
Outlaws of Red River	—	3	26	3	70	5,327 Ft
Paid to Love	—	4	16	1	66	6,888 Ft.
Pajamas	—	1	12	2	72	5,876 Ft.
Publicity Madness	1	7	14	—	58	5,893 Ft.
Rich But Honest	—	2	7	2	70	5,480 Ft.
Secret Studio, The	2	2	12	—	60	5,870 Ft.
Seventh Heaven	—	4	51	32	80	8,500 Ft.
Sharpshooters	—	3	9	1	65	5,573 Ft.
Silk Legs	1	2	17	1	66	5,446 Ft.
Silver Valley	—	1	15	—	68	5,011 Ft.
Slaves of Beauty	1	2	5	2	65	5,412 Ft.
Tumbling River	—	3	17	1	67	4,675 Ft.
Two Girls Wanted	—	6	12	2	64	6,293 Ft.
Very Confidential	—	2	13	—	66	5,620 Ft.
What Price Glory	—	—	52	46	84	11,109 Ft.
Wizard, The	—	3	14	—	65	5,629 Ft.
Wolf Fangs	—	3	6	1	64	5,331 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	5	23	—	65	6,667 Ft.
After Midnight	—	6	38	4	69	6,312 Ft.
Annie Laurie	—	9	30	4	67	8,730 Ft.
Baby Mine	1	4	15	1	63	5,139 Ft.
Becky	—	4	19	2	68	6,433 Ft.
Ben Hur	—	9	43	40	81	11,693 Ft.
Big Parade, The	—	3	37	34	83	11,519 Ft.
Body and Soul	2	8	19	2	61	5,902 Ft.
Bugle Call, The	—	3	32	4	71	5,821 Ft.
Buttons	—	1	8	3	75	6,050 Ft.
Callahans and the Murphys	—	1	25	7	75	5,875 Ft.
Captain Salvation	—	9	30	2	65	7,395 Ft.
Divine Woman, The	—	2	16	6	75	7,300 Ft.
Enemy, The	—	2	7	1	67	8,189 Ft.
Fair Co-Ed, The	—	—	37	11	77	6,408 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Foreign Devils	—	1	9	—	67	4,658 Ft.
'Frisco Sally Levy	—	5	28	2	67	6,900 Ft.
Frontiersman, The	1	2	12	1	65	4,982 Ft.
Garden of Allah, The	1	10	24	7	67	8,200 Ft.
In Old Kentucky	—	7	21	3	66	6,646 Ft.
Latest From Paris, The	—	1	12	—	68	7,743 Ft.
London After Midnight	—	3	20	9	76	5,687 Ft.
Lovelorn	—	7	9	1	59	5,950 Ft.
Lovers	1	5	21	3	66	5,291 Ft.
Man, Woman and Sin	1	8	29	5	67	6,280 Ft.
Mockery	2	8	31	3	67	5,957 Ft.
On Ze Boulevard	—	6	7	—	56	5,671 Ft.
Quality Street	—	6	14	2	64	7,193 Ft.
Road to Romance, The	—	9	27	4	66	6,544 Ft.
Rookies	—	5	40	16	75	6,640 Ft.
Rose-Marie	—	—	10	—	70	7,745 Ft.
Spring Fever	1	4	33	4	69	6,507 Ft.
Student Prince	—	—	19	16	84	9,563 Ft.
Tea for Three	—	2	14	—	66	5,273 Ft.
Thirteenth Hour, The	—	5	20	1	65	5,252 Ft.
Tillie the Toiler	1	8	32	8	69	6,160 Ft.
Twelve Miles Out	—	5	34	10	73	7,899 Ft.
Unknown, The	—	5	26	10	74	5,517 Ft.
West Point	—	1	21	13	81	8,134 Ft.
PARAMOUNT						
Barbed Wire	—	2	27	5	73	6,951 Ft.
Beau Geste	3	4	30	16	74	9,879 Ft.
Beau Sabreur	2	5	15	5	66	6,704 Ft.
Cabaret	—	7	24	5	68	6,947 Ft.
Chang	—	6	29	9	72	6,536 Ft.
Children of Divorce	1	7	30	10	71	6,662 Ft.
City Gone Wild, The	—	7	16	2	64	5,408 Ft.
Drums of the Desert	—	5	22	4	69	5,907 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Feel My Pulse	—	5	9	1	62	5,889 Ft.
Figures Don't Lie	—	2	25	3	71	5,386 Ft.
Fireman Save My Child	1	7	28	7	69	5,399 Ft.
Gay Defender, The	1	3	30	2	68	6,376 Ft.
Gentleman of Paris, A	—	6	26	3	67	6,017 Ft.
Gentlemen Prefer Blondes	—	7	18	3	66	6,871 Ft.
Get Your Man	—	—	32	5	74	5,889 Ft.
Honeymoon Hate	—	4	12	—	63	5,415 Ft.
Hula	—	1	32	14	78	5,862 Ft.
Jesse James	2	4	21	2	64	8,656 Ft.
Knockout Reilly	—	4	40	9	73	7,080 Ft.
Last Command, The	—	—	16	14	84	8,234 Ft.
Last Outlaw, The	—	3	8	1	65	6,032 Ft.
Legion of the Condemned	—	—	5	5	85	7,415 Ft.
Love and Learn	—	3	8	1	65	5,737 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	1	8	20	—	60	7,180 Ft.
Man Power	—	3	34	7	73	5,617 Ft.
Metropolis	4	6	19	6	64	8,039 Ft.
Nevada	—	2	24	2	70	6,258 Ft.
Now We're In the Air	—	6	36	8	71	5,798 Ft.
Old Ironsides	1	4	24	5	69	7,910 Ft.
One Woman to Another	2	3	11	1	61	4,551 Ft.
Open Range	—	2	19	—	67	5,599 Ft.
Pioneer Scout, The	—	4	8	—	60	6,118 Ft.
Red Hair	—	—	4	6	88	6,331 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	3	18	1	67	6,249 Ft.
Rough House Rosie	—	2	32	9	73	5,952 Ft.
Rough Riders, The	5	6	40	7	66	9,443 Ft.
Running Wild	2	3	19	2	65	6,368 Ft.
Senorita	—	4	31	7	72	6,634 Ft.
Serenade	—	3	16	2	69	5,209 Ft.
Service for Ladies	1	6	18	6	68	6,170 Ft.
Shanghai Bound	1	7	31	5	68	5,515 Ft.
She's a Sheik	—	2	24	3	71	6,015 Ft.
Special Delivery	2	6	24	2	64	5,524 Ft.
Sporting Goods	—	1	16	2	72	5,951 Ft.
Spotlight	1	1	13	3	71	4,934 Ft.
Stark Love	2	1	13	—	62	6,203 Ft.
Swim, Girl, Swim	—	1	44	4	72	6,124 Ft.
Tell It to Sweeney	1	7	19	—	60	6,006 Ft.
Ten Modern Commandments	—	4	22	3	69	6,497 Ft.
Time to Love	2	7	11	—	55	4,926 Ft.
Tip-Toes	3	3	7	—	52	6,390 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Two Flaming Youths	—	—	13	4	77	5,319 Ft.
Underworld	—	6	31	13	74	7,643 Ft.
Way of All Flesh, The	—	2	33	20	80	8,486 Ft.
We're All Gamblers	—	10	24	1	62	5,935 Ft.
Whirlwind of Youth, The	1	8	16	2	61	5,800 Ft.
Wife Savers	—	7	16	3	65	5,413 Ft.
Woman on Trial, The	—	9	20	2	65	5,960 Ft.
PATHE-DEMILLE						
Angel of Broadway, The	2	4	12	1	60	6,555 Ft.
Chicago	—	2	10	2	70	9,992 Ft.
Country Doctor, The	—	1	19	3	73	7,500 Ft.
Dress Parade	—	5	24	3	68	6,599 Ft.
Fighting Eagle, The	—	1	19	1	70	8,002 Ft.
Forbidden Woman, The	—	7	13	4	66	6,568 Ft.
Girl in the Pullman	—	1	9	2	73	5,990 Ft.
Harp in Hock, A	—	3	10	—	63	5,999 Ft.
Heart Thief, The	—	4	4	2	64	6,035 Ft.
His First Flame	—	6	8	—	57	4,550 Ft.
Leopard Lady, The	1	2	8	—	60	6,650 Ft.
Let 'Er Go, Gallegher	—	1	7	2	73	5,888 Ft.
Little Adventuress, The	—	3	8	—	62	6,200 Ft.
Main Event, The	—	4	13	1	65	6,472 Ft.
Rejuvenation of Aunt Mary	—	1	7	3	75	6,844 Ft.
Vanity	—	3	10	1	66	5,923 Ft.
Wise Wife, The	—	2	15	2	70	5,610 Ft.
Wreck of the Hesperus, The	—	2	15	2	70	6,447 Ft.
Yankee Clipper, The	—	2	24	3	71	7,920 Ft.
TIFFANY-STAHL						
Lightning	—	—	8	3	78	6,049 Ft.
Wild Geese	—	1	20	3	73	6,448 Ft.
UNITED ARTISTS						
Circus, The	—	2	12	18	85	6,700 Ft.
College	—	3	17	6	73	5,362 Ft.
Devil Dancer, The	—	3	10	3	70	6,765 Ft.
Dove, The	—	8	18	8	70	8,400 Ft.
Gaucho, The	—	—	20	11	81	9,256 Ft.
Magic Flame, The	—	—	39	5	73	8,300 Ft.
My Best Girl	—	2	40	13	76	8,500 Ft.
Sadie Thompson	—	—	21	9	79	8,700 Ft.
Sorrell and Son	—	2	17	14	81	9,000 Ft.
Topsy and Eva	—	12	7	2	56	7,350 Ft.
Two Arabian Knights	—	—	27	15	81	8,250 Ft.
UNIVERSAL						
Alias the Deacon	1	4	11	—	59	6,869 Ft.
Back to God's Country	1	5	20	—	62	5,751 Ft.
Beware of Widows	1	7	12	1	59	5,670 Ft.
Cat and the Canary, The	—	3	43	14	76	7,190 Ft.
Cheating Cheaters	—	3	12	—	64	5,623 Ft.
Chinese Parrot, The	1	5	14	5	68	7,304 Ft.
Claw, The	1	3	5	1	59	5,252 Ft.
Cohens and the Kellys in Paris	—	1	12	7	79	7,481 Ft.
Down the Stretch	—	5	17	—	63	6,910 Ft.
Fast and Furious	—	—	16	3	75	5,684 Ft.
Hero for a Night, A	—	—	14	2	74	5,711 Ft.
Hero on Horseback, A	—	1	12	2	72	5,551 Ft.
Hey, Hey, Cowboy	—	3	14	—	65	5,378 Ft.
Irresistible Lover, The	—	3	13	1	66	6,958 Ft.
Les Miserables	—	1	19	3	73	7,713 Ft.
Lone Eagle, The	—	2	13	1	68	5,862 Ft.
Love Thrill, The	—	9	19	—	60	6,038 Ft.
Man's Past, A	—	4	13	—	63	6,135 Ft.
On Your Toes	—	3	13	—	64	5,918 Ft.
Out All Night	1	2	19	2	67	6,170 Ft.
Painted Ponies	—	2	17	2	70	5,415 Ft.
Painting the Town	—	—	22	4	75	6,045 Ft.
Prairie King, The	—	1	11	2	72	5,689 Ft.
Silk Stockings	—	3	16	1	67	6,166 Ft.
Thirteenth Juror, The	—	3	14	1	67	5,598 Ft.
WARNER BROS.						
Black Diamond Express, The	—	3	1	1	57	5,803 Ft.
Bush Leaguer, The	—	1	15	—	68	6,281 Ft.
Climbers, The	—	6	7	—	50	6,021 Ft.
College Widow, The	—	3	26	3	69	6,616 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Desired Woman, The	—	—	11	3	73	5,908 Ft.
Girl From Chicago, The	—	4	12	—	63	5,978 Ft.
Good Time Charley	—	1	8	1	70	6,302 Ft.
Heart of Maryland	—	4	24	3	67	5,868 Ft.
Irish Hearts	1	9	7	—	54	5,597 Ft.
Jazz Singer, The	—	—	3	10	93	8,117 Ft.
Million Bid, A	—	4	14	1	65	6,310 Ft.
Missing Link, The	—	5	20	3	68	6,485 Ft.
Old San Francisco	—	6	32	4	69	7,961 Ft.
One Round Hogan	—	1	17	1	68	6,375 Ft.
Silver Slave, The	—	4	9	—	58	6,124 Ft.
Slightly Used	—	3	14	—	64	6,412 Ft.
Tracked By the Police	—	4	21	3	70	5,823 Ft.
When a Man Loves	—	1	35	6	74	10,081 Ft.

Exhibitors Service Bureau

Celebrate Anniversary of W. S. Butterfield

All Theatres in Michigan Chain Stage Special Bills Marking His 22 Years as Showman

DURING the week of March 18, all theatres in the W. S. Butterfield circuit in Michigan offered patrons special Anniversary programs in celebration of the 22nd anniversary of Col. W. S. Butterfield, who organized the chain, comprising 75 theatres in 30 cities in the Wolverine State, in the theatre business.

Butterfield, like the majority of those who have reached leadership in show business, began his career as a boy in a theatre at Columbus, O., where he worked first as a program boy. Promotions lead from that to jobs as usher, doorman and finally to assistant treasurer. Later Butterfield took a road job as advance agent. In those days vaudeville was just coming into popularity and establishing itself as standard entertainment form.

A wide experience traveling the route and discharging the manifold duties which fell to his lot in this work, along with a desire to be on his own, determined Butterfield to get his own theatre and expand his operations to the establishment of a circuit for vaudeville acts. He has confined his theatre activities to Michigan because he has felt that that state afforded him the opportunity for all the expansion he desired, for it was his desire from the start to operate a business of only such extent that he could personally supervise it, according to an interview written for the Grand Rapids Herald by Elmer Walters, until recently manager of Power's theatre there and now manager of the Palace theatre in Flint. Walters, in the course of the interview, quotes Col. Butterfield as follows:

Personal Supervision

"I knew, for one thing, the Wolverine State could give me all I would care to handle. Then I presume, what appealed also to me was the desirability of spreading a large business that I could personally oversee. I have been able to visit as many as eight of my cities in one day. This I could not hope to do, at least before the arrival of commercial airplanes, were my interests too widely scattered.

"Another reason perhaps was the early necessity to give to vaudeville acts 'easy jump' bookings. When popular-priced vaudeville was started by me in Michigan the matter of fancy salaries to vaudeville artists was yet to come. Before the introduction of motion pictures as a full program or as a part of any vaudeville program, such present-day stars as Marilyn Miller, who, then but a child, was in vaudeville with her parents and two sisters, received the dignified salary of $200 per week for five people. From this sum they were obliged to transport themselves and pay their living expenses.

"Ben Turpin, the high-salaried motion picture comic, did a knockabout specialty falling from tables and chairs stacked high enough to reach the stage borders. Turpin's contract called for $35 weekly.

"Early in the game I was not alone in the thought that motion pictures was a fad that would gradually disappear from lack of patronage after the novelty had worn off. Specializing as I did in vaudeville for two years before the arrival of pictures, I was at first quite unwilling to submit to 'overnight' picture popularity until the erection of picture theatres in my territory proved strong opposition. According to records the Butterfield Circuit was one of the first circuits to combine pictures and vaudeville.

"Realizing that I am indebted immeasurably for my success to people living in Michigan and that its people are appreciative of luxurious comfort when they wish to attend the theatre, my last few years have been devoted to the promotion and erection of commodious playhouses with goodly capacities for cities of their size."

Managers Institute Offers Extension Course

The Moving Picture Theatre Managers Institute, New York City, has announced an extension course in theatre management, similar to the resident school course and available to theatre managers and student managers for home study.

The extension course, prepared by the Institute from the texts used in the resident school has been submitted to the New York State Department of Education and has been approved.

An announcement concerning the new department of the Institute, states that the extension course covers the entire training in theatre management which is given at the resident classes. D. Baltimore, director of the Moving Picture Theatre Managers Institute, declares that the new department was created in response to a demand which has manifested itself since the opening of the Institute for a study available for those now connected with theatres who desire to retain their present employment.

Former Capitol Organist Now at New York Plaza

The Plaza theatre, Madison Avenue and 59th Street New York, has engaged Dr. Melchiore Mauro-Cottone as Chief Organist. The doctor until recently presided at the console of the Capitol theatre and is well known to radio fans and concert audiences throughout the country. He is a past President of the Society of Theatre Organists.

Showmanship Briefs

IF opportunity only strikes once, then it "struck' for Manager L. E. Davidson in exploiting "Partners in Crime" at the Capitol Theatre, Sioux City, Ia. A 1200-dollar safe robbery was pulled in the city just prior to play dates and on the following morning the very same safe was parked in front of the theatre. Of course, there was a card on the safe and contained the following copy, "Yes, this is Bishop's safe that was robbed Tuesday night. If there were any laughs in it, you can blame the robbery on Wallace Beery and Raymond Hatton—They'll steal all the laughs in town!"

WHEN Manager J. P. Pitner, of the handsome new Capitol Theatre, Nelson, B. C., failed to receive delivery of the feature "Now We're in the Air" for its local run, no less than 14 local artists were rounded up by him for a more or less impromptu vaudeville program which made a decided hit. The house orchestra was also augmented to 10 pieces for the occasion. The emergency bill aroused much enthusiasm from the large audience and no person wanted his money back.

EVERY once in a while we hear about a co-operative page ad or possibly a double truck, but Manager Chas. H. Amos goes a couple of steps farther in lining up enough merchants for seven co-operative full-page ads—one page to appear each week. "The Noose" was the first attraction to profit by this stunt—playing at the Riviera Theatre, Knoxville, Tenn.

THE advertising department of F & R are determined to have the new Minnesota Theatre in Minneapolis considered as a northwest institution, and to that end they are advertising it in more than 500 newspapers in the district. An extensive campaign has been arranged for radiocasting and various other methods are being taken to bring the theatre to the attention of the entire northwest.

MANAGER E. R. ROGERS got a wide range of publicity for "Legion of the Condemned" by tying in with the News, who were sponsoring a model airplane league in conjunction with the Airplane Model League of America. "Legion of the Condemned" was the feature film attraction at the Tivoli Theatre, Chattanooga, Tenn.

ATMOSPHERIC fronts are being used by Manager George Rotsky, of the big Palace Theatre, Montreal, with excellent results. For "The Circus" there was a tent effect over the marquee and entrance, while a ring master and clown were stationed in the lobby to add to the atmosphere.

ONE of the unique features inaugurated by Kunsky Theatres Corp., is a weekly house organ called "The Capitolite," in which Capitol Theatre employes are given an opportunity to comment on activities directed by that organization. Inside the cover are found several mimeographed sheets pertaining to service, maintenance, production and better business methods, as well as personals. The publication is issued weekly through the cooperation of the service staff.

Mechanical Display Shows "Big City" Action

Manager Fred O. Slenker had displays in both his outside and inside lobbies to advertise "The Big City" at the Columbia Theatre, Davenport, Ia.

The outside lobby contained a four-sided peep box in which the inside showed a cut out figure of Chaney with gun in hand taken from the three-sheet.

A mechanical display was used in the inner lobby which consisted of a street scene back drop showing a street intersection. At the intersection was a cut-out building, entrance, etc. By means of an endless belt, and motor, the figure of a gunman carrying a figure of a girl in his arms was made to travel down the street and into the building entrance.

Patrons Vote for Beauties Shown in Screen Slides

Manager John V. Ward of the Queen's Theatre, Niagara Falls, Ontario, has discovered that it is not necessary to have people on the stage for a special contest.

On a recent Thursday evening, Thursday being the poor night of the week, Manager Ward conducted a Children's Beauty Contest in which slides of 45 local children were thrown upon the screen. Prizes were offered for babies, children from one to five years and from five to 10 years, the applause of the audience determining the winners. The attendance was so great that many people were turned away.

Felix Song to Be Exploited With Cartoon Reels

"Felix the Cat," screen cartoon character of wide fame and many accomplishments has added another achievement to the record by serving as the inspiration for a new work from Tin Pan Alley. The new production is a song called "Felix the Cat" and has been published by the Sam Fox Publishing Co.

In conjunction with Educational, releaser of the Felix reels, the song publisher will exploit the song in conjunction with the screen cartoons.

Programs of Short Films for Juvenile Matinees

Doris Steeker, manager of the Forest Theatre, Cincinnati, is making her house a mecca for children on Saturday afternoons by dispensing with the regular programs, and showing special series of short subjects especially suitable for junior patrons. The Forest will be converted into an airdome during the summer, preliminary work having already been started.

Interpolated Songs With "Rose Marie" Showing

William Haynes, manager of the Allen, presented a singer with his picture "Rose Marie" with excellent effect. Instead of preparing a prologue, the singer rendered "The Indian Love Call" at proper times during the filming of the picture. The singer, of course, was in the shadow and did not obtrude her personality into the production.

Finds Printed Notice Effective as Cure for Spooning in Theatre

MANAGER A. P. DROHAN of Griffin's Theatre, Chatham, Ontario, has effectively and permanently broken up the "spooners." Noting a growing tendency on the part of young couples to cuddle up during performances, Mr. Drohan hit upon a unique "break" system. When loving patrons are now noticed by ushers, the latter pass them a card on which is printed "Kindly Change Your Position." The effect is instantaneous.

After offering the card, the usher moves away without saying a word so that nothing occurs to embarrass the young folks in the eyes of other patrons. So far, no one has resented the printed hint.

Bridge Tourney Was a Goodwill Builder for Colorado Theatre

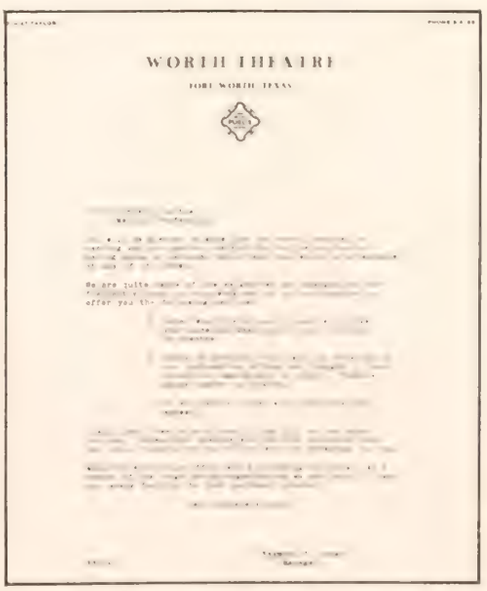
MANAGER C. CLAIR WOODS successfully bridged the gap between friendship and patronage to closer and warmer friendship and better patronage when he staged a goodwill builder in the form of a Bridge tourney at the Colorado Theatre, Pueblo, Colo.

The Pueblo Star-Journal publicized the stunt through its columns and contributed the prizes with a grand prize to the champion player and other desirable awards going to the preliminary winners. A local stationery store gratuitously furnished pencils, cards and score pads.

Entries were made in teams of two players; and partners were not changed throughout the tournament, which started on a Monday and ended on the following Saturday.

It all depends on how many entries you have but this is how it worked out in Pueblo: Eight teams opened the affair at 2 P. M. Monday, playing four games. At 3 P. M. Eight more teams took the tables to complete the opening day's play. On Tuesday at the same hours, another 16 teams 'bid it out' for the honor of entering the second rounds on Wednesday. On Wednesday, the 16 teams that emerged successfully from the contest of spades, hearts, diamonds and clubs on the first two days, met in the second round of play at the same hours. Winners of these tests of skill met Thursday at 2 and 3 P. M. and Friday saw the playing of the semi-finals. Saturday brought the final thrilling contests starting at 3 P. M. with the losers of the semi-finals playing the preliminary game starting at 2 P. M. for third and fourth positions.

Spectators were permitted to attend all games by paying the matinee admission to the theatre while all players were admitted free. At the conclusion of the bridge games, the spectators could enter the theatre proper and enjoy the entertainment there.


WORTH THEATRE

FORT WORTH, TEXAS

Reproduced above is the letter sent to doctors by Manager Raymond B. Jones, of the Worth theatre, Fort Worth, announcing a special call service, which was described in an article published in the April Showman.

"Smart Set" Tie-up Tests Fans Knowledge of Polo

Manager Hugh J. Smart together with the Montgomery Advertiser ran a contest in the form of ten questions about polo to advertise "The Smart Set" at the Strand Theatre, Montgomery, Ala.

Five questions together with a newspaper article written in detail about the contest, picture, theatre and play dates appeared two days in advance of play date and this was followed with another set of five questions on the following day.

The object of the contest was to answer the questions correctly. The person attaining a hundred per cent solution was given a three months' pass to the theatre; 2nd prize one month's pass, and the next [illegible] best answers each received a pair of tickets to see "The Smart Set."

Walter League to Produce Shows at Olympia

Walter League, manager of the Florida Theatre, St. Petersburg, has been transferred to the Olympia Theatre, New Bedford, another Publix house. Accompanying League is Don Clarke, who will act as master of ceremonies and stage band leader at the Olympia when it inaugurates its new policy of stage band entertainment to supplement the screen attractions.

Studio Briefs

John M. Stahl is writing a story which will star Belle Bennett in her first picture under her four-picture contract with Tiffany-Stahl. The story will be called "America's Sweetheart," meaning the American mother.

Leatrice Joy has been signed by M-G-M to play the leading feminine role in "The Bellamy Trial."

Chet Whitney will be Tim McCoy's new director when his next M-G-M vehicle goes into production. Gloria Gray will play the feminine lead. The story deals with Australia.

John G. Adolphi has returned to the Tiffany-Stahl studio in Hollywood after a trip made to New York for the purpose of research in connection with the production of the Jack London story, "Prowlers of the Sea."

Thomas Buckingham will direct "Beware of Blondes" for Columbia Pictures. He is now collaborating with the scenarist on the final script.

"Pay As You Enter," Warner Bros. final production to complete their current program, was finished this week in their studio on the coast. The comedy, directed by Lloyd Bacon, stars Louise Fazenda and Clyde Cook. Myrna Loy and William Demarest are also in the cast.

Harry Braxton and Viola Brothers Shore are writing the titles for the next Tiffany-Stahl production temporarily titled. "Power."

James Murray will be the chief male player in "Tide of Empire," which Cosmopolitan will soon place into production.

"Beautiful But Dumb," founded on incidents in a series of stories that ran in Liberty Magazine, is now being shaped by Viola Brothers Shore, author of the stories, for Tiffany-Stahl. No director or cast have been selected as yet.

Joseph Wright has been engaged as art director for Columbia, succeeding Robert E. Lee, who will have complete supervision over the designing of sets and costumes.

May McAvoy's first Warner vehicle for the new season, scheduled to start last week, has been postponed as the actress has been suffering with a bad cold. Meanwhile, the director, Roy Del Ruth, has been given another assignment, "No Questions Asked."

Hans Reinhard is directing a new Tiffany-Stahl color classic short subject entitled "A Perfect Day" with Byron Sage as the featured player.

"Dancing Daughters" has been selected as the definite title for the M-G-M film formerly called "The Dancing Girl."

Archie Mayo will make "The One Way Street," Myrna Loy's picture, for Warner Bros. Conrad Nagel and William Russell will be the featured masculine players and Georgie Stone will have a comedy part.

"Free Lips" is the title of a new James Ormont production for First Division. This is to be followed by "Creole Love."

A comedy-drama by John Emmett called "The Richest Girl on Earth" has been purchased for Colleen Moore. First National has also bought the screen rights to "The Show Girl," a story by J. P. McAvoy.

Mary Alden, William Powell, J. E. Warren and Billy Shay have been added to the cast of Paramount's "The Vanishing Pioneer."

"The Baby Cyclone" went into production last week at the M-G-M studio with Lew Cody and Aileen Pringle co-starring under the direction of Edward Sutherland.

Phyllis Haver, star of "Chicago" has been borrowed from Cecil B. De Mille by D. W. Griffith to play the role of a "gold digger" in "The Battle of the Sexes." Gerritt Lloyd is now scenarizing the story.

Betty Compson will be leading woman in "The Barker," which First National is filming.

Marie Prevost will have the only feminine role in the cast of "The Racket." Caddo has recently added to the cast of this picture the following: Charles Middleton, Warner Richmond, Tony Marlo and George E. Stone.

Sidney Franklin and Hy Mayer portray the two character roles in "Kitchen Talent," George Davis' newest comedy, which Educational is releasing.

The First National cutters now have "Code of the Scarlet," new western, in hand. "The Yellow Lily" preceded it into the cutting room by a few days.

"Skirts" will be the title of the new comedy starring Sydney Chaplin, formerly known as "A Little Bit of Fluff." The film is to be released by M-G-M about the middle of May.

"The Fleet's In" has been selected as the title for Clara Bow's second vehicle. Malcolm St. Clair will direct.

"Life's Mockery" will be the title of Betty Compson's next picture for I. E. Chadwick, which now is in preparation and will be released by First Division. Robert T. Hill will direct. In the cast will be Bruce Gordon, Russell Simpson, George Ovey, Theodore Von Eltz, Alec B. Francis and Dorothy Cummings.

Eddie Nugent, a year ago a property boy on the M-G-M lot, is today a featured player with M-G-M, and is now playing a part in "Dancing Daughters."

Fred Thomson will start production on "Kit Carson" late this month or early in May. Research work is going on now under the direction of Paul Powell.

Agnes Christine Johnson is doing the adaptation of "Outcast," to be made as a Corinne Griffith vehicle. The latest additions to the star's supporting cast in "The Divine Lady" are: Montagu Love Ian Keith, William Conklin and Julia Swayne Gordon.

William Wyler, Universal director, will picturize "The Cat's Paw," a story by Charles W. Taylor. He is also to make "The Shake Down," a story by Charles A. Logue.

"Beau Broadway" is the final title of the recently finished Cody-Pringle picture, which Malcolm St. Clair directed for M-G-M.

Jerry Drew has completed work on his sixth vehicle, which has been titled "Just Dandy." With the star are Estelle Bradley, Kewpie Morgan and Georgia O'Dare.

Frank Hagney, character actor, will be one of the leads in First Division's "Free Lips."

Billie Dove is preparing to start a new untitled picture for First National. Alexander Korda will wield the megaphone.

Kenneth Thompson has joined the cast of M-G-M's "The Bellamy Trial."

Conrad Nagel will be May McAvoy's co-star in "Fog Bound." The support will include Mack Swain, Charles Gerrard, Ruth Cherrington, Emil Chautard and Tommy Dugan.

Warner Baxter will be one of the feature players in "Danger Street," a screen version of Harold McGrath's novel. The screen play has been written by Enid Hibbard. Ralph Ince will direct.

Sam Hardy and Greta Nissen will be seen in important roles in "The Butter and Egg Man." William Demarest is another addition to the list of players.

When the new M-G-M picture co-starring Marion Davies and William Haines is completed, King Vidor and his wife, Eleanor Boardman, will leave for Hollywood for New York, where they will sail for Europe for a two-months' vacation.

Larry Kent, Lucien Littlefield and Loretta Young have been added to the cast which will appear in "The Boss of Little Arcady," which First National is to make.

More comedy players brought to the cast of Columbia's "Golf Widows" are Vernon Dent, John Patrick and Dill Stanton. Kathleen Key will be the "drama" relief.

The Costello sisters will play together in Warner Bros.' "Noah's Ark."

Key City Reports

New York City

SEVERAL of the Broadway houses held up extremely well in view of the fact that Holy Week, one of theatredom's annual periods of depression at the box office, was in effect. As during the entire Lenten season, those theatres having out-of-the-ordinary attractions chalked up grosses approaching house records while others with weaker pictures, even 'though backed with strong exploitation, felt the lull to quite an extent.

The Paramount chose Paul Whiteman and his orchestra to offset the depression and to bolster the picture "Doomsday" (Par) and Maestro Paul came through in great shape—enough to give the big Publix house one of its best weeks. It was Paul that did the trick—not the picture. Critics rated the film a weak one.

In its second week at the Roxy "The Jazz Singer" continued to pull in patronage from all parts of the city, the East Side particularly responding to the pop prices. **It was a timely booking by the Roxy management** in lieu of the Jewish holidays and the film was applauded time after time. It is more than possible that the Jolson film might have filled the 6,200 seater for a third week.

Another high light of the week was Harold Lloyd's newest comedy "Speedy," which smashed all existing box office records at the Rivoli for a week-end, Paramount claiming a $400 advance over the mark set by "Sadie Thompson." Two days showing and a midnight performance almost brought a total of $20,000. **"The Gaucho" went out after three weeks with a fair enough record.** It had previously played nine weeks at the Liberty at top prices. The Strand with **"Stand and Deliver" (Pathe) held the average** for this theatre—not so good, not so bad. The Capitol with Chaney's **"The Big City" did not hold to the high mark it made the first week but the average for the two weeks is entirely satisfactory.**

Paramount's "Wings" continues at the Criterion as one of the street's strongest attractions and **"The Trail of '98" (M-G-M) at the Astor is also apparently pointing for a record run.** Since the latter's premiere business has been remarkably fine. While not doing the rush business that "Love" did at the Embasy, **"Two Lovers" (U. A.) is getting along fair enough.**

Fox's "Four Sons" at the Gaiety is another of the specials doing its share of business—nothing sensational but consistently fair ever since it opened. **"Mother Machree" is now doing its crying at the Times Square** —for how long? Fox's exploitation dep't will have to answer. The new Fox picture **"The Street Angel" with Movietone came into the Globe on Monday of this week and the boys say it has box office** written all over it.

The Rialto with **"Legion of the Condemned" is still going along nicely** but two more weeks will probably see the end of a satisfactory run. The Colony with **"We Americans" is giving this house more trade than it has had in a long time.** At the Central, Universal's **"Uncle Tom's Cabin" is almost ready to call it a run** after spending about six months to pretty fair business.

The Cameo let go of "Czar Ivan the Terrible" (Amkino) after four weeks of good business. Harry Langdon's **"The Chaser" followed** in. **"Flying Romeos" at the Hippodrome shared honors** with the K-A vaudeville. The First National Murray-Sidney aviation comedy is well spoken of. At Warner's theatre, **"Tenderloin" is very very fair.**

Los Angeles

HIGH winds and the fact that Holy Week kept a large number of motion picture patrons away from the theatre resulted in all theatres reporting a noticeable slump in box office receipts.

"Uncle Tom's Cabin," at the Criterion, was the **mecca for school children** during the Easter vacation period. It has been reported that afternoon performances have been thronged by grade and high school pupils. The **evening attendance was not very satisfactory.** Spring vacation also brought out the children to the matinees of "The Circus" at Grauman's Chinese. The evening performances were not marked by any special record breaking attendance.

"Ramona," at the United Artists, with its **popularity unabated,** enters its third week. At the Carthay Circle, **"Four Sons"** finished its **ninth and final week—leaving an average record. The Boulevard was very popular,** considering the general run of theatre attendance, **with "The Silver Slave,"** the Meglin Kiddie Revue, and Gene Morgan with his novelty numbers.

With an attendance record that will likely stand for a long time to come, **"Wings" begins its thirteenth week** at the Biltmore. The picture was originally brought into the Biltmore for a special run of six weeks. **Greta Garbo was a hit in "The Divine Woman"** at Loew's State.

"The Sporting Age" fell a little below normal. It was somewhat of a fill-in between "The Crowd" of last week and "Speedy," which opens Saturday. **"The Smart Set" brought in satisfactory audiences** to the Metropolitan.

Chicago

DURING the last week of Lent, business was decidedly spotty in Chicago, many houses having an exceptionally poor box office report for that period.

At the Chicago theatre, the four Marx Brothers in person headed the bill with "A Night of Mystery" as the screen feature, the combination proving popular and business being extremely satisfactory under existing conditions. **"The Patent Leather Kid" closed its extended run at McVickers, attendance being slightly off, the same being true of "Chicago," which was in its last week** at the Roosevelt. **"The Patsy," backed by special advertising, and Paul Ash and his Gang in "A Jazz Bouquet," fared better** at the Oriental and business was practically normal. **"My Best Girl," at United Artists theatre, continued to hold up** fairly well.

The Tivoli offered a strong attraction in George Jessel in person with "Red Hair" as its screen attraction and had a good week. "Red Hair" was also the screen attraction at the Uptown theatre, where Benny Kreuger headed the stage show, business being fair.

The Granada and Marbro theatres both offered "The Jazz Singer" with full Vitaphone accompaniment and had big weeks, the Marbro holding this picture over for a second week, for the first time in its history.

The Granada theatre will establish a new precedent next week when it brings back "The Jazz Singer" for a five-day showing, following its successful week ending April 8th. This picture, with full Vitaphone accompaniment, is reported to have broken all records at the big north side house.

Boston

DOWN town theatres report rather spotty business for the week because of the observances of various religious holidays. Receipts have been, however, better than in any previous Holy Week in the memory of the oldest managers, and follows out the entire season's splendid business.

"The Jazz Singer" completed its eight weeks' run at the two theatres, Modern and Beacon, Friday night, where it has run simultaneously **for a new record** for each house. "The Port of Missing Girls" will be its successor.

"Wickedness Preferred" drew well at Loew's State and had as a **companion picture "40,000 Miles with Lindbergh."** The presentation was the Mosconi Brothers and Tyler Mason.

"A Night of Mystery," at the Metropolitan, **proved the best Holy Week offering which the Metropolitan has experienced.** Gene Rodemich and his band staged a college revue which drew well from the college population home for the Easter vacations.

"Sadie Thompson," at Loew's Orpheum, was another picture which **brought smiles to the box office.**

The Bowdoin Square's showing of **"Ben Hur"** proved a wise selection and **played to heavy business** in spite of former showings of that film in other Boston theatres.

Other **films reporting good business** during the week are **"Love Me and the World Is Mine"** at the Scollay Square Olympia, **"The Secret Hour"** at the University, **"The Dove"** at the Lancaster, **"Chicago After Midnight"** at the Washington Street Olympia, **"The Noose"** at the Capitol and Exeter theatres, **"Finders Keepers"** at the Keith-Albee Boston, and **"The Secret Hour"** at the Fenway.

Buffalo

ALTHOUGH it was Holy Week, box office receipts at Buffalo theatres were decidedly pleasing last week. Exceedingly favorable weather and excellent bills served to draw the public. "King of Kings," in its final week of a two-weeks' return engagement, attracted normal audiences, although attendance fell off some toward the end of the week. **"Sorrell and Son,"** at the Buffalo, with "Roman Nights" as the stage presentation, **packed them in steadily** all week long, except for some lightly-attended matinee performances. The Hippodrome **lured the customers** in in usual numbers **with "Love and Learn"** and a Keith-Albee vaudeville program. **"Good Time Charley,"** the film feature at the Great Lakes, **showed strong pulling power,** especially toward the end of the week. The Hippodrome Choir with 35 voices, was the stage feature. **"The Circus" played a return engagement,** this time at the Lafayette, and proved the usual magnet, those who failed to see him in this picture recently at the Buffalo, flocking to the Lafayette, where the stage bill was headed by Harp Ensemble. **"Under the Black Eagle,"** and Nat C. Haines headlining **the vaudeville program** in "Hello, Mama," proved **a happy combination** at Loew's State. Neighborhood houses also had a fairly good week, nearly all of them presenting strong bills.

Cleveland

LOCAL theatres last week experienced the annual Holy Week slump. While business fell off at almost all the houses, it did not go below the usual low record for this period of other years. Keith's Palace seemed to have survived with the least scars, due, **probably, more to the elaborate style show staged with the co-operation of one of the leading department stores than to the feature, "The Sharp Shooters,"** a good program picture.

The Stillman maintained a satisfactory average, bringing a four weeks' engagement of "The Gaucho" to a close.

"Rose Marie" drew just moderately well at the Allen, where the picture was offered with song accompaniments from the play. Pola Negri on the screen in **"The Secret Hour" divided whatever honors there were to be divided,** at the State, with James J. Corbett, as the headline vaudeville attraction. The Park and Cameo played a **simultaneous first run engagement last week of "The Devil's Skipper" to pretty good business,** considering the general average run of business at all the theatres.

Reade's Hippodrome managed to pull out some nice profits with "Chicago," a picture which played the Palace a few weeks ago to tremendous business. **"Come to My House,"** a drama of life in a big city, **did only fairly well** at Keith's East 105th Street theatre. The Oriental, which recently adopted a new policy of showing specials, opened that policy with **"Husbands or Lovers,"** a German-made production featuring Emil Jannings. **The results were encouraging,** and the policy will be continued.

Neighborhood houses took their medicine gracefully, expecting just what they got—a poor week.

Kansas City

A STRONG lineup of pictures and cooler weather had beneficial effects upon the box offices of first run theatres in Kansas City this week. Richard Dix, in **"Sporting Goods,"** at Loew's Midland, **played to good crowds** throughout the week, **as did "Bringing Up Father," at the Newman**

At the Mainstreet, Leatrice Joy, in **"The Blue Danube," played to a fair week's attendance,** while the Pantages did a **big business on "Dressed to Kill."** Marie Prevost, in **"The Night Bride,"** at the Globe, also **held up well during a week's engagement.**

Nothing out of the ordinary routine newspaper advertising and lobby displays was attempted by any of the theatres, with the exception of a bit more lobby display at the Liberty on "Bringing Up Father," a few more cut-outs being used.

San Francisco

BOTH good and poor business conditions were reported by the first-run motion picture theatres in this city. One reason for the poor business being laid to weather conditions, as exceptional rain and wind storms were witnessed for four days. The end of the week was better than the early part.

"The Jazz Singer," held over for a seventh week showing at the Embassy Theatre, again crowded that theatre. It was estimated that almost 200,000 attended this Vitaphone house in that time. A record has been set by this picture in San Francisco, and it will be held over an eighth week.

Another picture that went over big last week was Marion Davies in "The Patsy," shown at Loew's Warfield Theatre, together with the Rube Wolf production. Weather condition kept none from visiting this house in the evenings or afternoons. **Norma Talmadge in "The Dove," together with the Publix Stage Revues, well filled that theatre.**

"The Enemy," shown at the California Theatre, while proving fairly popular with some war veterans, was not popular with the people as a whole, as very few, comparatively, went to see this picture the first week. War pictures are not, generally, popular here.

"Partners in Crime," shown at the St. Francis Theatre, while considered a fairly good feature comedy, was not good enough, it seemed, to induce the man or woman to leave his home on a stormy night.

The Golden Gate Theatre more than crowded its doors with the Sixth Anniversary Program shown with the feature comedy, "Stand and Deliver," and special vaudeville acts. The Union Square reported **fair business with "Tongues of Scandal,"** "Man of Letters" and vaudeville acts.

Manager Jack Ley reported big business in the residential theatre, The Alexandria, where **"Old San Francisco"** was shown, and Bill Crosby reported big business in his residential house, The Coliseum Theatre, where **"The Broncho Buster"** and the special stage attractions were shown.

Harrisburg

A GOOD variety of attractions in the downtown houses brought quite satisfactory business to the Harrisburg theatres in the week preceding Easter. At Loew's Regent there was a bill featured by **"The Latest from Paris,"** which **pleased the patrons** immensely. Added to this in the same program was the film, "40,000 Miles with Lindbergh," which, being well advertised in the newspapers, boosted the crowds.

Wallace Beery and Raymond Hatton appeared on the Victoria screen in **"Partners in Crime,"** and **made a distinct hit.** Harrisburg patrons declared this film is one of the funniest made by this pair, and the crowds were big throughout the week. Tom Mix, in **"The Arizona Wildcat,"** was the feature at the Colonial, where the **crowds were not quite up to par,** although those who saw the film liked it.

At the State the picture feature the last half of the week was "The Girl from Chicago." The Broad Street did **good business with a double bill consisting of "Your Wife and Mine" and "The Son of a Gun."** The Russell also offered a double feature with considerable success. It was "White Pebbles," with Wally Wales, and "Stolen Pleasures," with Helene Chadwick.

Ottawa

THEATRES of Ottawa, Ontario, did hit a slump during Holy Week. There was no attempt on the part of Ottawa exhibitors to lay down in the matter of picture quality and patronage was fairly good during the first few days of the week. The outstanding film was **"Beau Sabreur,"** at the Regent theatre, which was **well liked** despite removal of the dancing scenes by the censors.

"The Leopard Lady," at B. F. Keith's, had the fans talking.

Ottawa fans saw **"The Last Laugh"** at last at the Imperial theatre. It **opened to tremendous business** on the Saturday before Holy Week. Later in the week a new print with sub-titles was substituted for the wordless print, but, judging by comment, nothing was gained by the change. The picture had been banned in Ontario for three years because of its German origin.

"Sailors' Wives," at the Centre theatre, **was popular** among the sheiks and shebas. At the Columbia theatre, the regular patrons, which include many juveniles, were delighted with "Red Hot Leather," a typical Jack Hoxie feature. There was also plenty of excitement at the Rex theatre for **"The Riding Rascal."**

Seattle

FOR the fourth consecutive week since its opening, the Publix Seattle theatre topped all other houses in this city last week, piling up a large gross, against average or below average business for the other houses.

"Red Hair" was the screen attraction at the Seattle, and Clara Bow again demonstrated that she was probably the best drawing individual star in films that hits this city. **Gross for the week around $20,000.**

The Fifth Avenue theatre had a week that was quite a **bit better than average—"Chicago" was the attraction.** The film was widely heralded, but was not especially well liked by most patrons. Fanchon-Marco's "Circus Days Idea" on the stage was not particularly good.

"Wild Geese" at the Blue Mouse theatre was one of the week's surprise attractions, pulling **very good business** and getting unusually good audience and newspaper comment, despite its heavy theme. The film did a very good weeks gross, aided by a group of Vitaphone acts that were not exceptional in entertainment value. Business slightly above average.

"Ramona" was the attraction at the United Artists theatre, where business was **below normal.** "Soup to Nuts," as the comedy attraction, took the house by storm. A week below average, and the film was taken off.

At the Columbia, **"Love Me and the World Is Mine"** was the film feature. It had a fine cast and director, but **failed to click.** Earl Gray and His Orchestra were featured on the stage. The double bill attracted just the average business.

"Come to My House," at Pantages, was considered a good program attraction that **played to fairly good houses,** and **"The Shield of Honor,"** at the Orpheum was **fairly well received,** but had no particular box office appeal. Business at the Orpheum is still below normal, despite the new reduced prices and grind policy.

"Outcast Souls," at the Embassy, and "Border Cavalier," at the Winter Garden, were program attractions. Neighborhood business is still off, with the exception of the Egyptian, which still does big business with its new Vitaphone and Movietone installations.

Tampa

HOLY Week cut into the box office takings this week and business shows up "off" in all houses, with the possible exception of the Victory, which led the field in receipts, and was the only house to report business up to the average. **The attraction that brought the business for the Victory was "Tenderloin"** and four extra good Vitaphone presentations. Manager Peck had so many requests from people who refrain from amusements this week to hold this show over that he has arranged to keep the entire program for a second week's run.

The Tampa, for the first time since it opened, featured the stage presentation above the screen for the first half of the week. The stage attraction was "Florida," with a local girl featured. The screen attraction was "A Girl in Every Port." The show opened Sunday to very good business, but the following three days were just fair. **"The Smart Set"** was the feature of the last half, and it **did fairly good.**

The Strand had two pretty good days with "The Flying Romeos," but "Freckles," used the next three, failed to draw, or did "Woman Wise" start anything the last two.

The Franklin also had an under average week. "The Chaser" and "The Devil's Skipper" were the first run attractions used, and "Old Ironsides" was brought back for a second showing.

Cincinnati

BUSINESS in the downtown houses went considerably above the average last week. As all the more prominent houses in the business section are under control of the Keith-Albee-Libson-Harris-Heidingsfeld interests, and the takings, therefore, all reverting to the same place, the average is usually satisfactory in any case where one or more of the houses should happen to experience a slump during any particular period.

"The Jazz Singer," with Vitaphone at the Capitol, drew as heavily in its second week as it did during the first week's run. The picture is being held over for a third and what is said to be the final week.

"The Legion of the Condemned" at Keith's also enjoyed a very good week, and will be held over for another seven days.

The Albee displayed "Silk Legs," together with the Pavley-Oukrainsky Ballet as the stage attraction, and piled up a nice gross for the week. "Chauve Souris" was presented at one of the legitimate houses at the same time, and whether the Albee booking was intentional or accidental, the house cashed in to a considerable extent on the Russian spectacle, which was playing in the city.

The Lyric, in the final week of "The Enemy," did a satisfactory volume, both for the last week, as well as the entire engagement. "The Whip Woman," at the Walnut, drew fairly well, while the Strand, with **"Something Always Happens," had quite a satisfactory week.**

The Family, playing split week with "Why Sailors Go Wrong," first half and "Nameless Men" last half, did an average business with both films.

Des Moines

"ROSE MARIE" played at the Des Moines theatre here for **a very nice week's business.** It was shown with "Forty Thousand Miles with Lindbergh," and this also was a fine drawing card. At the Capitol theatre, **"The Showdown"** was the feature, and this picture **was given a good hand.** The stage show was "Night Life," which had several good hits in it and was a rollicking collection of fun. At the Strand theatre, playing for the half week, **"The Patsy" did business out of the ordinary.** It was exceptionally well liked. **"The Circus Rookies"** finished out the week and **did nicely.**

The vacation at school offset the Holy Week slump at the theatres in Des Moines, but exhibitors over the state have been making bitter complaint of the run of trade at this season.

Minneapolis

WITH the exception of the new Minnesota Theatre, which did another tremendous business the second week of its existence, Minneapolis exhibitors didn't have a great deal to be thankful for during Holy Week. The Minnesota was still stealing the crowds away from all the theatres, the Chicago Grand Opera Company came into town to play to some 30,000 persons in the new auditorium, and one evening was spoiled for the movie theatres by an unseasonable snowstorm which assumed the proportions of a blizzard at times. The combination of all these circumstances made Holy Week just a bit drabber than usual, theatrically speaking.

Greta Garbo in "The Divine Woman," was at the Minnesota, while the Publix unit, "Blue Plate," staged by John Murray Anderson, was the stage attraction. The theatre did a whale of a business, although it is only fair to say that the newness of the theatre, rather than the picture attraction, was responsible for the crowds. **Al Jolson in "The Jazz Singer" came back to the State for a repeat engagement, but did a very mediocre business.** This was the first time in eight years that the State had ever played a repeat engagement. **Two months ago "The Jazz Singer" broke all house attendance records** at the State, but last week it just couldn't get going.

The Strand showed the mystery picture, "The Chinese Parrot," and the Garrick showed "The Blue Danube," but neither picture was big enough to overcome the odds of the week. **"Under the Tonto Rim"** was at the Lyric, and Pantages bolstered its vaudeville program with **"Topsy and Eva,"** starring the Duncan Sisters. The Hennepin-Orpheum's picture was **"Chicago After Midnight."** It is no secret that the new Minnesota has affected the attendance at both these vaudeville houses rather badly, although probably only temporarily.

Some of the neighborhood houses reported good business. **The Lagoon, for example, made a fine showing with "Seventh Heaven," and so did the Loring.** Other neighborhood attractions included such pictures as **"Garden of Allah," "Sadie Thompson," and "Gentlemen Prefer Blondes."**

Milwaukee

MILWAUKEE theatres have just finished a record week—a record for the season's slowest business. The close of the Lenten season was one reason and the inclement weather was another. **"The Gaucho"** at the Garden **started fairly well, but business dropped** off appreciably at the end of the week. The picture is being held over for another week. The Wisconsin offered **"The Heart of a Follies Girl" to very slim houses. "Finders Keepers" failed to stimulate** any unusual **business** at the Alhambra. **"Quality Street"** was accorded **fair patronage** at the Merrill. **"Tillie's Puntcured Romance" brought rather meager patronage** to the Strand. **"Stand and Deliver"** was the photoplay feature at the Orpheum where **business was also very quiet.**

Neighborhood theatres found things rather dull throughout the entire week. The Colonial offered "Surrender," and business was fair. "The Cohens and the Kellys in Paris" brought moderate patronage to the Venetian. "Helen of Troy" was rather popular at the Oriental. "The Divine Woman" at the Garfield, Uptown, Tower and Modjeska found business dull. The National and Milwaukee theatres did moderately well with "The Student Prince."

Dallas

RECEIPTS at the Dallas theatres for the past week were only fair and the weather received most of the blame.

At the Majestic, **"Ladies Must Dress" brought a fair gross** for the week, but failed to get the average Majestic crowds. **"The Smart Set,"** at the Melba, did not get the good opening "West Point" enjoyed, but business **built up and receipts for the week were good.** "40,000 Miles with Lindbergh" was included in the program and was responsible for a nice share of the business, due to the good publicity behind it.

At the Palace, **"Rose Marie" opened slow, but after the first three days** of fair business **they were packed for the rest of the week.** The presentation offered was a Body Beautiful Revue, composed of 16 local girls, and was well received.

"On Your Toes" failed to get the business for the Capitol, and gross for the week was low. **"The City Gone Wild" and "Burning Daylight" proved to be good box office attractions** for the Old Mill, and business was above average for the week.

"The Gaucho" and "Gentlemen Prefer Blondes" brought the Arcadia another good week, with Fairbanks getting most of the business.

Baltimore

BUSINESS for Holy Week in the Monumental City, beginning April 2, went to a very low ebb, **with only Loew's Century doing what might be called a very good business for that week with Norma Shearer's latest starring vehicle, "The Latest From Paris,"** and a stage presentation act entitled See-Saw, with Ted Claire and other headliners.

As a special Holy Week attraction **"The White Sister," starring Lillian Gish, was shown in its reissued form** at Loew's Valencia, and on the same program was **"40,000 Miles With Lindbergh." Business throughout the week was fairly good.**

A surprise greeted the management of the Little Theatre, operated by the Motion Picture Guild, Inc., for **"Light of Asia,"** the production made in East India under the direction of Himansu Rai, **went over good throughout the week.** It was decided to hold the picture for another week.

"Across the Atlantic," starring Monte Blue with Edna Murphy, went across good at Warner's Metropolitan during the first three days, but proved only fair during the latter three days.

At the Keith-Albee New Garden Theatre, **"A High School Hero,"** featuring Sally Phipps, with high-class Keith-Albee acts, **went over fairly well.**

Business was considered poor at all the other first-run houses, **including Keith's Hippodrome, with "Almost Human,"** featuring Vera Reynolds, and Keith-Albee family time vaudeville; **at the New Theatre, with "Blue Danube,"** featuring Leatrice Joy, Joseph Schildkraut and Nils Asther, and a vaudeville act; **at the Palace, where "The Rose of Kildare,"** featuring Pat O'Malley, was shown with burlesque; **at the Stanley, where "Finders Keepers,"** starring Laura La Plante, was shown on the same bill with a presentation act called Broadway Revels, with Boyd Senter, and at the Rivoli, where **"The Texas Steer,"** starring Will Rogers, was on the bill.

Salt Lake City

THEATRE reports of the down town houses are slightly above the average this week at several of the houses. The weather turned suddenly cold for a few days, encouraging inside entertainment, and some special productions also proved to be good.

"Burning Daylight" played to capacity houses at the Capitol theatre, **in conjunction with the special stage attraction** featuring "Eight Famous Victor Artists."

"The Crowd" was personally endorsed by Manager Grant Pemberton, of the Pantages theatre, during the forerunning week on the screen, as being a picture of unusual entertainment value and **has drawn big crowds** all week to this house, which also offers a vaudeville program.

Charlie Chaplin, in "The Circus," is having an extended run at the Paramount Empress and **the house has been packed** to overflowing during the matinee performances.

Will Rogers, in **"A Texas Steer," did an average good business** at the Victory theatre, according to reports, **as did** Reginald Denny, in **"On Your Toes,"** at the American.

"Skyscraper" proved to be very successful, according to reports from the Gem theatre this week, capacity houses being the rule. **The second showing of "Sorrell and Son" drew good business** to the Rialto, it is reported.

The Mission Neighborhood house showed **"Man, Woman and Sin"** the fore part of the week **with a good share of success.** Mary Pickford, in **"My Best Girl," was a very satisfactory drawing card** at the Towers, being shown as a third run, and **"What Price Glory" filled the house** generally at the Forum as a third run.

Albany

THE combination of Holy Week and mid-summer weather proved too great an obstacle for the majority of motion picture theatres in Albany to surmount during the past week. In all probability the week will be known as the worst week from the box office standpoint, during the entire year. The weather was of the sort that reminded one of June or July, rather than April, bringing out the automobiles by the thousands, and leaving the theatres stranded for business. At the Mark Strand, **"The Jazz Singer," playing a return engagement, did not do any business to brag about.** The same might be said of the Leland, in Albany, running "The Tragedy of Youth." The Clinton Square theatre in Albany fared no better with its first run double features consisting of "The Tired Business Man" and "The Haunted Ship." The Mark Ritz in Albany **did fairly well with "Chicago after Midnight,"** and this picture would have probably packed the house any other week. Harmanus Bleecker Hall, which has been playing to capacity audiences with a combination of pictures and vaudeville, also felt the effects of the weather and the closing week of the Lenten season. The **neighborhood houses** in Albany **reported business as being bad** during the week. In the neighboring **city of Troy there was little business** done by the motion picture theatre either in the business center of the city or among the neighborhood houses. The Lincoln used **"Nameless Men" to poor business,** while **"Two Arabian Knights" played to mediocre business** at the Troy theatre.

Atlanta

ATLANTA theatre box-offices this week waved a banner flag on the whole. The Capitol, with **"Thanks for the Buggy Ride," plus a good vaudeville bill, drew crowded houses** throughout the week. Next door, at Keith's Georgia, **"Something Always Happens" filled the seats** easily every day.

Down the street, at the Howard, **"The Garden of Eden" drew praise and a teeming coffer,** and Loew's Grand, with **"Quality Street,"** did not suffer, although business was on the slump.

The Rialto, showing **"So This Is Love," held the scales about even** with preceding weeks. **"If I Were Single,"** following "The Jazz Singer" at the Metropolitan, **ran steadily good** throughout. Three short numbers, "The Lash" particularly, drew loud hands.

The Tudor had **fair business from "Desert Dust," "Captain's Courage," and "Splitting the Breeze,"** while the New Alamo played to good houses with a second run bill for the week.

Baltimore

(Week of March 26)

TWO first-run theatres here did exceptionally well during the week beginning Monday, March 26, despite the Lenten season, **"The Night of Mystery," starring Adolphe Menjou, going over strong** at the Stanley with a stage presentation, headed by Boyd Senter, including the six Brown Brothers and other attractions.

At Loew's Valencia Emil Jannings continued to pull them in strong with "The Last Command" during the second week of its engagement there. Business at that house was considered excellent and this was thought due in part to the advertisements which were placed in every foreign newspaper in Baltimore.

At Keith's Hippodrome **"Wallflowers," featuring Jean Arthur and Hugh Trevor, went over good with five acts of Keith-Albee family time** vaudeville on the same bill.

Business at Warners' Metropolitan, with **"The Fortune Hunter," starring Syd Chaplin, with Vitaphone musical accompaniment, proved a fairly good** drawing card there with other Vitaphone attractions also.

Bebe Daniels' latest starring vehicle **"Feel My Pulse" proved only a fairly good business getter** at Loew's Century with a stage presentation called Broadway Blues with Ted Claire as master of ceremonies.

Fairly good business was done by "Streets of Shanghai" at the Keith-Albee New Garden with Sessue Hayakawa on the same bill with other Keith-Albee high class acts.

The Neuman production "Power of Darkness" held forth at the Little theatre, operated by the Motion Picture Guild, Inc., and business started off fair but wound up very good during the latter part of the week. The good patronage during the last part of the week was attributed to a splendid review given in the Evening Sun by Q. E. D.

"The Devil's Skipper, with Belle Bennett, proved only a fair drawing card at the Rivoli with the program including Maryland Revels on the stage with Willy Smith and his jazz instrumentalists and other feature artists.

"Pajamas," starring Olive Borden, went over good at the New theatre with a stage presentation and at the Palace where burlesque is given in addition to pictures, **"A Blonde for a Night," starring Marie Prevost, proved a fairly good attraction** there.

News Reel Resume

Paramount News No. 73: Rockefeller, Sr., on Florida golf links; workmen dressing up the ferris wheel at Coney Island; snapshots of Chauncey M. Depew; new invention which enables tennis player to practice up on his strokes; Capt'n Wilkins ready for his polar flight; youthful candidates for the Fascisti ranks; the navy trying out new planes; animal tamer's children in Los Angeles; the world's roughest ride—the grand national steeplechase in England; Cambridge crew defeating Oxford.

No. 74: Harry F. Sinclair on trial in Teapot Dome case; children crowding the White House lawn for Easter egg roll; Moors end month of fasting; Thomas Edison; Easter morning services in Washington hospital; boy scouts visiting New York zoo; guns on California coast proving their defensive qualities; the oldest garden in the U. S. located in Charleston; Byrd's South Pole plane ready; Easter fashion parade in Atlantic City; army tank corps in maneuvers.

Pathe News No. 31: The rough and ready course of the grand national steeplechase in England; Cambridge defeating Oxford; Chauncey M. Depew; a kiddies' circus; airplane wreck in which American fliers were killed while nearing Mexico City; marathon runners reach Texas line; the "Big Ten" begin football practice.

No. 32: Lindbergh testing his new plane; French race across country on skates; a bungalow high up on a tree; a rummage sale in Paris; Easter finery display in Atlantic City, Washington, D. C., and New York; Byrd's plane tested in Canadian wilds.

International News, Vol. 10, No. 28: Annual Fairbanks dog Derby in Alaska; 150,000 recruits mass in rain for Mussolini; Chauncey M. Depew; Sec'y Mellon sailing for Europe; Rockefeller, Sr.; Arthur Vandenbert, new U. S. Senator; girl athletes in Olympic tryouts; kindergarten tots fighting disease by drinking milk; Mrs. Lottie M. Schommell making swimming endurance record recently surpassed; basketball stars competing for national championship; a shipment of 1,100 monkeys; spills in the grand national steeplechase in England.

No. 29: Lindy and his new plane; earthquake devastates Italian town; salmon fisherman sailing for Alaska fishing banks; cherry blossoms announce spring's arrival in Washington; tests freak auto for try at new speed mark; new-recruited troops sail for Panama; colored folk baptizing in the Mississippi; gay Easter style parade in New York; goats shorn of their wool; Cadets' opening review at West Point.

Kinograms No. 5385: Windjammers off on sea race; Chauncey M. Depew; cadets from England visit French academy at Saint Cyr; spring beer demonstrations in Germany; LaCoste's new tennis practicing machine; the grand national, classic steeplechase.

No. 5386: Cambridge crew defeating Oxford; Easter parade in New York; the same in Atlantic City; the egg rolling at the White House; negroes baptized on Easter morning in the Mississippi; two salvation army workers and their 11 children; Lindy flies new plane for the first time.

M-G-M News, Vol. 1, No. 68: Recruits join the Fascisti army; General Pershing; Chauncey M. Depew; woman who swam 32 hours; John D., Sr., as he leaves "Dixie"; lions roar as jazz band plays; Wilkins hops off on first lap of Polar flight; England's great steeplechase.

No. 69: Easter pageants and fashion displays; throngs follow the "way of the cross" in the Roman Coliseum; windjammers start for Alaskan fishing grounds; dogs do police duty on English wharfs; Lindbergh makes test flight in new plane; feats of new x-ray tube; wire-walking above New York skyscrapers.

Fox News, Vol. 9, No. 55: Golf pros compete in North and South open; French president opens French cattle show; style experts decide on new dress styles; camera interview with Paul Block, newspaper owner and publisher; Americans who set new plane endurance mark; the huge statue of St. Charles above Lake Magiore; Will Rogers and Rockefeller, Sr.; cowboys rounding up wild horses.

No. 56: Bowie "inaugural" opens race season on Maryland track; boys shoot falls in canoes; little horsewoman shows her skill with her steed; Cambridge defeats Oxford; new changes in New York's skyline; Mussolini sees Italian boys enter Fascisti organizations; Desert bedouins salute the English in camel procession; the famous grand national steeplechase.

Indefinite Philly Run for "Les Miserables"

"Les Miserables," the French production being released through Universal, will be launched in Philadelphia on April 23rd at the Arcadia Theatre, the long-run house of the Stanley organization. It goes in for an indefinite run, it is announced. Bob Wood, Universal exploitation man, has the promised co-operation of the Philly schools and civic authorities.



Selling the screen version of "Chicago" to theatregoers in the cities and towns of the country. Above are reproduced several newspaper displays which featured campaigns for this picture. The ads shown were used by the Regent, Rochester; Adam's Newark, N. J.; Circle Indianapolis; Kirby, Houston, Tex.; Schine's Eckel, Syracuse, N. Y., and Rialto, Washington, D. C.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Laboratory man, nine years' experience in all branches of laboratory work, including 16 m.m. production. At present employed; desires connection with future. Address: Box 195, care Motion Picture News, 729 Seventh Avenue, New York City.

Experienced Projectionist. Single. Go anywhere. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

ORGANIST. AAA references from theatres that count. Exceptional opportunity to secure well known musician of uncommon ability. Investigate. Box 315, care of Motion Picture News, New York City.

EXPERIENCED MUSICAL CONDUCTOR, baton, arranger — with vast library of music for pictures and concert—is open for engagement. Address, Musical Conductor, care of Love, 514 West 136th St., New York City.

WANTED — Experienced salesman to sell Pipe Organs in middle west territory. Opportunity for a live wire to make real money. Address Box 340, care Motion Picture News, 729 Seventh Ave., New York.

For Sale

FOR SALE—Two theatres in Southwestern town of 15,000. Both located advantageously. At a bargain for cash sale. Address Box 341, care Motion Picture News, 729 Seventh Ave., New York.

1,300 BASEBALL CHAIRS for Ball Park, Airdrome. Like new. $1.35 each. 2,500 LEATHER UPHOLSTERED and VENEER Theatre Chairs perfect condition, 800 are RE-UPHOLSTERED look like new. $1.50 up. Will sell any amount. AMUSEMENT SUPPLY CO., INC., 729 Seventh Ave., New York City.

FOR SALE—1,100 second hand, veneer theatre chairs in first class condition at $1.10 per chair. Also 650 first class upholstered opera chairs at $3.00 per chair. Address Box 425, care Motion Picture News, 729 Seventh Ave., New York.

FOR SALE: Corporation operating chain of six theatres in towns of 2,000 to 7,000 population. Will sell all or part. Inquire Box 323, care Motion Picture News, 729 7th Ave., New York City.

FOR SALE—Hope Jones Wurlitzer Unit Organ—Style No. 135—With automatic attachment, four-stop unit piano console, three sets of percussions, and full set of traps—Complete with blower and generator. Organ in its own swell box. Also one Reproduco Player Pipe Organ. Address: S. H. Selig, 450 South State Street, Chicago, Ill.

PAYING THEATRE WANTED. Give details. Box, 339, care Motion Picture News, 729 Seventh Ave., New York City.

Opinions on Pictures

Nameless Men

Good Melodrama

(Reviewed by Raymond Ganly)

POSSESSING a good story emblazoned with the good old fireworks, a melodramatic type of entertainment is presented here. There is excellence in the direction and in the portrayals by Eddie Gribbon, Ray Hallor and Antonio Moreno. It is a well balanced yarn, with a variety of things to keep it alert and snappy.

The gentry of the underworld and of the penitentiaries—these are the birds whose fortunes are disclosed in the story. A detective goes among them, becomes a fellow prisoner, so that he can learn their secret. He falls in with a big, easy-going crook with the result that they are soon side-kicks. All these pleasantries continue until it becomes imminent for the detective to save the brother of the girl he loves. The other crooks are anxious to elicit valuable information out of him and are succeeding. This is the time for the detective to break his bonds, set a police squadron in pursuit and engage the villains in personal combat.

The way it is directed and acted gives it a smack and punch which raises it above the average melodrama.

Drawing Power: A good prospect for houses catering to lovers of melodrama. **Exploitation Angles:** Stress the underworld angle, its prison scenes. They rob a bank, which scene makes good attraction getter.

THEME: Melodrama of the underworld in which a detective saves the young brother of the girl he loves from becoming enmeshed in a life of crime. To do this he is forced to kill a crook, a buddy with whom he has palled to get the evidence on him. But he finds solace in the girl.

Produced and **Distributed** by Tiffany-Stahl. **Released**, January, 1928. **Length**, 5,708 feet. **The Cast:** Antonio Moreno, Claire Windsor, Ray Hallor, Eddie Gribbon, Sally Rand, Steppin Fetchit, Carolynne Snowden, Charles Clary. **Story** by E. Morton Hough. **Continuity** by Jack Natteford. **Director**, Christy Cabanne.

The Chorus Kid

Average Film Fare

(Reviewed by Raymond Ganly)

THE ex-chorine gets her man in this truly make-believe story of a jazz mamma and a doting millionaire who thinks she's a dear. Having become well-to-do with some oil stock, the gal decides to drop a few years from her scroll, enter a school for girls and experience some of the childhood she had missed. The result of her little venture is that she becomes intimate with the daughter of the millionaire, meets him at his home and falls in love.

Standing in their way and watching the romance with a malignant eye is a scheming widow with a strong yen to get the millionaire her self. When he learns of the girl's deception of course he feels hurt, but is willing to forgive all. There is a further romance between the daughter of the millionaire and the widow's son. Almost everyone seems to have found happiness except the widow, who finds herself baffled in the end.

This tale of so slight timber has been produced in a satisfactory fashion. Excitement is not overwhelmingly in it, by any means. There are some good bits of acting from the cast. Of them all, Hedda Hopper is the best as the poor widow. Howard Bretherton directed smoothly while building up to his climax—a scene in a hunting lodge where the final cards are disclosed.

Drawing Power: Fair. Suitable for neighborhood, second-run theatres and the like. **Exploitation Angles:** See the press book.

THEME: Heart drama of a chorus girl's venture to capture her childhood. She finds instead love and romance in the form of a wealthy man, whose daughter is her chum at school.

Produced by Gotham. **Distributed** by Lumas. **Released**, April 10, 1928. **Length**, 6,200 feet. **The Cast:** Virginia Browne Faire, Bryant Washburn, Thelma Hill, Tom O'Brien, John Batten, Sheldon Lewis. **Story** by Howard Rockey. **Director**, Howard Bretherton.

Flying Romeos

Good Aviation Comedy

(Reviewed by E. G. Johnston)

PURSUIT of aviation engages the attention of the well-known comedy team of Murray and Sidney in this new First National release, and we firmly believe your audience is in for some real, deep-throated laughs. Two sequences stand out as the best; the first, in which the pair go through their evolutions in the air, being by far the most interesting. Director LeRoy also deserves credit for his efforts here. The other most worthy of mention has to do with a barber shop where a large number of comedy fans have seen this pair before. But some new tonsorial stuff has been injected, and past experience has only made these two the more experienced in this particular profession. The rest of the cast do their work in good style.

Charlie and George are the proprietors of the tonsorial firm of Cohen and Co-han. Both are in love with their manicurist, who has a fondness for aviators. One appears in the shop for a hair cut and they vent their ill feeling by giving him a bad hair cut. To further their love affairs, the partners take up aviation, become panicky in school, escape in underwear, and take refuge inside a 'plane in a nearby aviation field. They unwittingly put the plane in motion when mechanics are testing the motor, and, as this machine is equipped with a new gyroscope, marvelous stunts are performed. The owner insists that they fly his 'plane on a trans-Pacific flight—which they attempt with the aid of a crazy pilot. The latter is absolutely balmy and but for parachutes our heroes would have been in for their last moments. On their safe return the manicurist has married another aviator.

Drawing Power: A sure thing for all houses catering to a comedy-loving audience. **Exploitation Angles:** Take advantage of high interest in aviation by putting over any reasonable airplane ballyhoo or stunt. Press book describes several. Toy 'planes and parachutes may be procured at small cost. Play up names of stars.

THEME: Irish-Jewish barber shop partners come to grief attempting to gain love of manicurist who prefers aviators to tonsorial artists.

Produced and **Distributed** by First National. **Length**, 6,172 feet. **Released**, February 26, 1928. **The Cast:** Charlie Murray, George Sidney, Fritzi Ridgway, Lester Bernard, Duke Martin, Jas. Bradbury, Jr., and Belle Mitchell. **Directed** by Mervyn LeRoy and **Produced** by E. M. Asher.

Speedy

Fast-Gaited Fun Vehicle for Lloyd

(Reviewed by Thomas C. Kennedy)

THE title of the picture tells the whole story of this new Harold Lloyd comedy, graced with a metropolitan background which should make it especially appealing in the cities and towns of the country and endowed with a showmanship quality, typical of this star's product, in the form of a timely interest in its introduction of baseball and amusement park sequences.

Lloyd and his gag men (or if you will "comedy constructors") have devised a formidable array of comic incidents, lined them up into a compact parade and set the whole business off at a pace possibly equalled but probably not surpassed in any previous screen work. It is the speediest picture this reporter has memory of seeing, and the laughs are nicely timed to match the pace of the action. In casting his lot in that direction, naturally the comedian places less accent on characterization than has been his tendency in the several works which preceded "Speedy." But there is no danger in relying solely upon incident when the material is so sure-fire and the execution thereof is in the keeping of an actor so well versed in his craft and so shrewd in his understanding of audience reaction as is Mr. Lloyd.

There is a plot. It concerns itself with an old-timer, the owner of the last remaining horse-car line in New York. The franchise is valuable to a big traction company, and they buy out old man Dillon at a handsome figure, thanks to Speedy's uproarious and break-neck dash to send the old car over its route before the expiration of the 24 hours specified in the franchise. Speedy is in love with Dillon's daughter and he ultimately makes good, though his previous record has been a new job a day. The incident opens with Speedy's crack exhibition of "soda jerking" behind the fountain at a confectionery. Next he tries a job as a taxi driver, which culminates with as wild a ride through Broadway traffic as ever has been executed. Speedy's fare on this trip is Babe Ruth, and the famed Sultan of Swat registers a clever performance in expressing

shock and fear as he is whirled to the Yankee Stadium to be in time for the game. A trip to Coney Island is productive of a series of really funny incidents. The dash of the old horse-car despite obstacles set up by the "interests" is a riot of fun.

Ann Christy, a very competent comedienne, is the heroine. And Miss Christy makes a pretty and pleasing one. Bert Woodruff does an excellent job of the old horse-car driver, and Brooks Benedict completes the cast receiving credits in the program. Ted Wilde directed "Speedy."

"Speedy" is for all ages and all types of fans. It will score as a laugh hit everywhere.

Drawing Power: Very good. **Exploitation Angles:** A very elaborate campaign book has been prepared on this release, which offers excellent opportunities for advance teaser advertising of the ballyhoo, poster and newspaper style, and many opportunities for local tie-ups with taxi companies, street car companies, amusement resorts, moving van companies, book stores, etc.

THEME: A comedy dealing with a likeable chap who is just a little too fast for the type of jobs he can get, and he gets a new one every day. But he makes good for the girl he loves by saving her father his horse-car franchise and finally sells it over to a big traction company.

Produced by The Harold Lloyd Corporation. **Distributed** by Paramount. **Released**, April, 1928. **Length**, 7,960 feet. **The Cast:** Harold Lloyd, Ann Christy, Bert Woodruff, Brooks Benedict. **Director**, Ted Wilde.

Ladies' Night in a Turkish Bath

Full of Spontaneous Laughs

(Reviewed by Chester J. Smith)

WHILE there may be considerable lacking in this story, and while its construction may not be of the best, you can't take away from it the fact that it contains a large number of laughs of the spontaneous variety, and the probably is what it was made for. The press sheets describe it as a comedy-drama. As for the drama angle, the least said about it the better, but it does abound in laughs.

Strange as it may seem, a comparative unknown in comedy roles all but steals the picture. In fact, he just about does steal it from everyone but Dorothy Mackaill, whose clever mannerisms and genuine attractiveness, serve to put an audience in just the proper mood to appreciate the heavier comedy of "Big Boy" Quinn Williams, who has the role of a tough structural iron worker. "Big Boy" in the past has confined his screen activities largely to Westerns. He is a first rate comedian and following this effort will doubtless get much work along this line. Jack Mulhall is his usual self, with his same attractive smile and winning personality, but he is overshadowed just a little by this "Big Boy" Williams.

The picture drags badly in spots, and is entirely too long in getting to the Turkish bath sequences. There is only the thread of an inconsequential story and a somewhat disconnected one, but laughs have been injected at such regular intervals that one can overlook the shortcomings of the story.

Drawing Power: The comedy is good and with the popularity of the leading players it should go well in any house. **Exploitation Angles:** The title will readily offer a number of ideas, which however, should be used only along comedy lines. The dieting and massage sequences will offer others.

THEME: Structural iron worker becomes enamoured of girl vendor of prepared lunches, whose parents become wealthy and move uptown. He pursues her, accompanied by his roughneck boy friend. All of them become involved in a number of humorous situations which culminate in a Turkish bath following a raid on an indecent dance hall, and eventually the iron worker wins the girl.

Produced and **Distributed** by First National. **Released**, April 1, 1928. **Length**, 6,592 feet. **The Cast:** Dorothy Mackaill, Jack Mulhall, James Finlayson, Sylvia Ashton, Harvey Clark, Reed Howes, "Big Boy" Quinn Williams. From the stage play by Charlton Andrews and Avery Hopwood. **Directed** by Edward Cline. **Produced** by Edward Small.

Skyscraper

A Mediocre Feature

(Reviewed by Chester J. Smith)

THERE is not much that can be recommended in this De Mille studio production. Aside from the fact that it provides a laugh at intervals all too far apart it is all very filmsy and mediocre. The slim story drags more or less wearily along, and never does get much of anywhere in particular except for the usual happy ending. It is not convincingly done, and the climaxes consequently mean little or nothing in the action of the picture.

William Boyd is the star, with Alan Hale as his buddy, the pair of them being structural iron workers, and Sue Carol in the role of the leading lady. With the poor material assigned to them none will increase his or her popularity.

Boyd effects the rescue of the jobless girl when a steel girder being hoisted atop a skyscraper breaks from its fastenings. And there starts a romance. She stumbles into a job as chorus girl, and he stumbles off a girder and becomes desperately crippled. He refuses to mend because he thinks she does not care for him, and she knows nothing of his injury as it happens after the show has left town. He is chided by his pal for not showing more guts and secretly effects his own complete recovery in time to flatten his buddy, who has chided him on, and to win the girl.

The action, what there is of it, is laid partly on a half completed New York skyscraper and partly in a New York pleasure park, with a number of sequences atop a theatre roof, where it seems, the girls do much of their cavorting during lapses in rehearsals.

Drawing Power: It is doubtful if there is either enough story or comedy to get this one by to advantage. **Exploitation Angles:** The splendid shots from atop the skyscraper; the backstage and pleasure park sequences and the popularity of the star.

THEME: Structural iron worker saves the life of a jobless girl, woos her when she becomes a chorus girl, is injured in a fall from a building and, after some differences between them are patched up, their marriage follows.

Produced by De Mille Studios. **Distributed** by Pathe. **Released**, April 9, 1928. **Length**, 7,040 feet. **The Cast:** William Boyd, Alan Hale, Sue Carol, Alberta Vaughn. **Director**, Howard Higgin.

Why Sailors Go Wrong

Fair Story with a Few Laughs

(Reviewed by Chester J. Smith)

WHILE [illegible] the veriest slapstick nature of its comedy, the fact remains that it will probably click with the majority of motion picture patrons who are not inclined to delve too deeply in the search for [illegible], but are willing to take things as they come.

Sammy Cohen and Ted McNamara provide most of the fun and aside from their antics there is really nothing much to it. Nick Stuart and Sally Phipps, who are also among the featured players add little to the value of the picture principally because their roles are more or less inconsequential and they have only poor material with which to display their talents.

Sammy and Ted are a combination bound to provoke mirth and their all too ridiculous exploits here will doubtless be appreciated despite poor direction which prolongs many of the sequences to an impossible point in an effort to promote laughs. There are, however, many humorous situations and quite a number of gags that will meet with the entire approval of the cash customers. Sammy as a taxi driver and Mac as a hansom cab driver are not as funny as they have been on other occasions, but it would seem they are quite funny enough to put even this picture over.

Drawing Power: The abundance of slapstick comedy and the reputations of the two comedians, despite a poor story, will probably bring healthy box-office returns. **Exploitation Angles:** The pair of comedians and the humorous comedy situations will offer a number of exploitation angles, several good ones of which are outlined in the press book.

THEME: Taxi driver and hansom driver enlist their services for generous remuneration to a young lover who would join his sweetheart on a yachting cruise, but who is being detained through the intrigue of the villain. The comedy pair win their reward and the young couple achieve their aim, but only after many humorous antics and a few of a thrilling nature.

Produced and **distributed** by Fox. **Released** March 25, 1928. **Length**, 5,112 feet. **The Cast:** Sammy Cohen, Ted Mc Namara, Sally Phipps, Nick Stuart, Carl Miller, E. H. Calvert, Jack Pennick. **Director**, Henry Lehrman. **Story** by William Conselman and Frank O'Connor. **Scenario** by Randall H. Cave.

"Off Balance"

(Educational—One Reel)

THE [illegible] to render service in this Cameo starring Monty Collins, who appears as a doting hubby and a light-fingered gent. Funny complications develop when the hubby is chased by Marcella Arnold, the feminine accomplice of the crook. Also with the crook do things grow uncomfortable, as he is mistaken by the wife for hubby while trying to rifle the latter's apartment. To add to the confusion is a burly yegg [illegible] interest in Marcella.

It is a humorous reel, one that will click. Lucille Hutton is the young wife and Jack Lipson the tough egg. Jules White directed.—RAYMOND GANLY

"Sailor George"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

GEORGE is a ridiculous gob who goes through a lot of silly antics in this two-reeler which is neither better nor worse than the usual run of the type. He loses interest in the navy with the arrival of Marion, who comes for a tour of the ship. George becomes enamoured of her, as does the ensign, and each tries personally to conduct her over the ship.

The ensign palms off Miss Quince on George and takes possession of the fair one, but George outsmarts him and recovers the girl, with whom he makes an engagement for the following day, when he will have shore leave. They are about to start out on a gay time the next day when they run into the ensign again and he orders George back to the ship.

George meantime has secured his discharge papers but has misplaced them. He makes a hurried getaway and pretending to be a soda-jerker, gets a job in a drugstore, where his services prove most unsatisfactory and disastrous to the wearing apparel of a number of customers who are smeared with sodas and ice drinks of various descriptions. George is kicked out, recovers his missing papers and then suddenly visualizing the responsibilities of married life decides it would hardly be worth it.

There is nothing new in the way of gags in the picture and the humor is of the stereotyped order. There is a laugh here and there.

"Money! Money! Money!"
(Universal—One Reel)

ALL of the trouble in this one-reeler of the Snappy Comedy series starts through the absentmindedness of Harold Highbrow, star reporter of the hick town paper, who is entrusted by his employer to deposit the days receipts in the bank, and who, instead, drops them into the hat of a supposed blind man.

The blind man clearly sees the mistake and tries to make a quick getaway but he bumps into Harold's girl and her friend and the three go down in a heap as Harold approaches and recovers the cash. Meantime the office charwoman learns the bank is closed and starts a rumor that it has failed. There is an immediate rush for the bank as Harold starts to get out an extra on the failure. Later in the day the bank cashier returns and announces the bank had been closed in observance of National Prune Day.

Bennie Hall and Lydia Yeamans Titus are the featured players and they offer the usual brand of rough and tumble comedy that will probably be appreciated in the neighborhood houses.—CHESTER J. SMITH.

"Felix the Cat in Polly-Tics"
(Educational—One Reel)

YOU would think a studio turning out a continuous supply of cartoons would come across with an average release once in a while, at least, but not so with the Pat Sullivanites, who control the destinies of Felix. This subject is an excellent example of how bright, entertaining and nicely presented an animated cartoon can be.

In it Felix finds a home and proceeds to boss the other pets. How they try to oust him, led by the irascible polly is the story.—RAYMOND GANLY.

"The Untamed"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

AN abundance of very familiar material has been assembled for this so-called Western featurette with the youthful Newton House as the hero. It is all interesting enough despite the hackneyed plot. This young Billy Newton is very friendly with the Indian Apache Joe, whose young horses Billy is engaged in breaking.

The youth lives with his married brother and the latter's wife near the Indian reservation. Frank, Billy's brother is on unfriendly terms with Bob Dane, a no-good character of the neighborhood. Dane heads a band of cattle rustlers and to get even with Frank steals the Indian's horses and places two of the most valuable in Frank's corral.

There is nothing for the sheriff to do but place Frank and Billy under arrest, but Billy, through a ruse makes his getaway and runs down the Dane gang in possession of the balance of the horses. The youth gets the upper hand on them and keeps the entire band covered until the arrival of the sheriff's posse.

"Newlyweds' Imagination"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

SNOOKUMS plays havoc aboard ship in this latest of the Newlyweds series, which features Addie McPhail, Jack Bartlett and Sunny McKeen. The youngster, as winsome as ever is responsible for most of the comedy with which the picture abounds.

Mrs. Newlywed becomes alarmed over the condition of her husband and insists upon him visiting a doctor, who prescribes a sea trip alone. But Mr. Newlywed hasn't the heart to go alone so he takes the family with him. Snookums in an entirely new environment finds a wide fieleld for his mischief and throws the ship into a complete state of consternation.

About the time the sea gets good and rough Snookums emerges from the galley with a knuckle of ham and sends the loungers in a scurry for the rail. Tiring of this he discovers the fire bell and sounding a lengthy warning causes the life boats to be lowered and throws the boat into a panic.

As soon as composure is again restored the youngster wanders into the pilot house, attaches a rope to the pilot's ankle and the other end to a packing case balanced over the hold. A lurch of the ship sends the packing case and the pilot into the hold and Snookums takes possession, while the passengers get one of the wildest rides they have ever experienced. There is a general rush of ship officers to the pilot house and there they find Snookums peacefully sleeping at the wheel. There is a lot of good fun in the picture, which will be appreciated in any but the largest houses.

"Fandango"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

THE scene of Lupino Lane's new comedy is a little Spanish town, Bullonia, by name. Swashbuckling their way through the various sequences are caballeros, dashing senoritas, toreadors, and the necessary bull. It is a background not generally seen in a short comedy. But although the costumes and all the rest may give this number an unusual flavor, the gags and comedy weeds they have planted will not cause any laughter of the quaky kind.

Yes, that's the fault here. The comedy is not boisterous and really funny as an ordinary soul would expect seeing that Lane is the star, and knowing his possibilities. It has a languid air, which is too bad. True, Lane exhibits several tricks with his bolo and has to do a tango with a rough lady. But when all the gags have been paraded you can readily see that few of them can lay claim to sprightliness or originality.

It's a fairly good comedy attraction for any house, and it has several laughs. But what we want to emphasize is that any comedy with Lane starring should be decidedly better.

Stern Bros. Engage Lois Hardwick, Child Star

Lois Hardwick, child star, has been signed to Stern Brothers to play the role of Mary Jane in the new series of Buster Brown comedies projected for next season. Her first work in the series will be in "Buster Minds the Baby."

Paramount to Release New Series of Shorts

EUGENE SPITZ, producer, will make a series of 12 two-reel productions which will have popular stars of the stage starring in stories by writers of prominence. They will be released by Paramount under the brand name of "Great Stars and Authors." Spitz will be supplied with talent through an agreement with the Actors' Fund of America and the Author's League Fund whereby he will turn over to these societies a percentage of the net profit to be made from the sale of the picture. The decision as to story and stage production will rest with Emanuel Cohen.

Production on the first of the series is now under way at the Cosmopolitan Studio in New York, where Edward Lawrence and John McCutcheon with Mr. Spitz as production supervisor are shaping "Two Masters," an original by Rita Weiman in which figure Mary Eaton, Rex Cherryman, Carroll McComas, Clark Silvernail, Minne Dupree, Tammany Young, Eddie Nelson, Jenny Eustace, Ann Sutherland and Eddie Robbins.

5 Comedies on Universal's April Releasing Sheet

Five Stern Bros.' comedies, including one Junior Jewel, are being offered exhibitors by the Universal exchanges as April releases.

"The Newlyweds' Friends" is the Junior Jewel. Snookums is the star of the comedy which has Jack Bartlett and Addie McPhail as his parents. Gus Meins directed. "The Keeping Up With the Joneses" series is represented by "Her Only Husband," in which Harry Long, Stella Adams and Harry Martell are the principals. Meins also directed this one.

"That's That" is the new Buster Brown comedy. It was directed by Francis Corby and presents Arthur Trimble, Doreen Turner and Pete, the Dog. Mike and Ike, the Rube Goldberg twins, are impersonated by Charles King and Charles Doherty in "Taking the Count," also directed by Corby. The final Sterns release for the month will be "When George Hops," the latest of the "Let George Do It" series starring Sid Saylor. In the new comedy, directed by Sam Newfield.

6 Short Subjects Being Offered by Pathe April 22

Six short subjects, comprising 7 reels, are Pathe's offerings for the week of April 22nd. They are Pathe Review No. 17; "The Flying Age," an Aesop cartoon; "The Enemy Within," fifth chapter of the Pathe-serial, "The Mark of the Frog;" Topics of the Day No. 17, and issues Nos. 36 and 37 of Pathe News.

In the new issue of the Pathe Review are presented: "The Pride of Devonshire," Pathecolor scenes of Exeter in England; "Interesting People the Editor Meets," in which Fannie Hurst, authoress, and Percy Crosby, cartoonist, are interviewed by the camera; and "Modern Vikings of the Deep," which shows whale hunting off the coast of Labrador.

Regional News from Correspondents

Cleveland

SHAKER HEIGHTS, one of the most exclusive of Cleveland's exclusive residence suburbs, will permit Sunday motion picture shows. The Council last week was asked what its attitude would be in the event that a picture house were built within its confines. Mayor W. J. Van Aken stated, after taking the matter before the Council, that neither the Council members nor the police would interfere with Sunday shows. "There is no local legislation against them at the present time," Van Aken stated, "and the members of the Council have agreed to pass none." Plans are on foot to build a picture house in Shaker Heights at the intersection of Kinsman and Lee roads. Cleveland Heights, a next door neighbor to Shaker Heights, does not permit Sunday movies. There are two motion picture houses in Cleveland Heights, but they are permitted to keep open only six days a week. Strenuous efforts have been made to overcome the mayor's prejudice against Sunday movies, but so far without success.

Stubby Gordon, of the Allen orchestra, who was made temporary conductor during the absence of Al Evans, continued as maestro of the baton again last week. Evans is acting as guest conductor at the new United Artists theatre in Columbus for the time being. Stubby Gordon was formerly a member of Phil Spitalny's Band.

Cleveland exhibitors who will attend the convention in Pittsburgh on April 16th include J. J. Harwood, M. B. Horwitz and George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors' Association.

W. L. Hart, who owns the Norka theatre, Akron, has been in poor health for some time and last week left for an extended trip west. Charles Stadler is managing the house during his absence.

M. C. Howard, special representative for Gotham Pictures, spent a few days in town last week visiting with Fred Schram and Bill Onie, who operate Security Pictures, and who distribute Gotham pictures in this territory.

Joe Schagrin, the other one of the Schagrin twins who operate the Park theatre, Youngstown, did some of his Easter shopping in Cleveland last week, and although his trip was strictly for pleasure he did speak about business long enough to say that the Park has inaugurated dramatic stock as a summer policy.

Summer is here. We don't tell it by the thermometer nor by the robins. Theatre policies are accurate indications of the seasons. In Cleveland the New Carlyon and the National, the former operated by Mrs. Sara Robinson, and the latter by Ben Wise, have reduced their operating schedule to two days a week, namely Saturday and Sunday.

Lon Young, now in the production end of the business, was here last Friday, accompanied by George Batcheller, of Chesterfield Motion Picture Corporation. They were on their way to New York from the west coast.

Independent Pictures, Inc., organized several months ago by Lee Chapman, has extended its activities and increased its personnel. S. G. Miller and M. L. Wiener have become associated with the organization financially. Chapman is general manager, with headquarters in 706 Film Exchange Building. Plans are under way to open a branch office in Cincinnati to take care of the southern part of the state. Independent Pictures will distribute independent product in Ohio, including the new Rayart pictures, "The Lady from Paris," with Vilmy Banky, and "Dough and Dynamite," a 2-reel Chaplin reissue.

The Standard Film Service Company has followed the economy programs now in practice in all branches of the motion picture industry, and have reduced their operating forces in all four exchanges considerably. There has been effected a concentration of effort in the departments of physical handling. The sales departments have not been reduced, however. Standard Film Service Company has offices in Cleveland, Cincinnati, Detroit and Pittsburgh. Harry Charnas is president, and Jesse Fishman is general manager.

Last week's severe sleet storm caused the theatres in several Ohio towns to remain dark for a couple of days. Wires were all down, and no lights were available. Findlay, Tiffin and Fostoria are among the cities which reported they were closed Thursday and Friday.

Ed Reynard, who operates theatres in Marion, will face a jury on April 12th on a charge of keeping open on Sunday.

The Amphion theatre, Cleveland, has changed hands again, for the third time in a year. John Neuzil, Sr., and John Neuzil, Jr., are the new owners. They purchased it from Paul Hurayt. Hurayt recently bought it from Mike Hudac, who, in turn, had purchased it from M. B. Horwitz.

Fred Hindman, of the Dreamland theatre at Cardington, Ohio, was arrested for keeping his house open on Sunday. He was fined $50 and given 30 days. This sentence was suspended, however, when Hindman promised never to repeat the offense.

The Rex and Apollo theatre, of Oberlin, now belong to Jerry Steele. Oscar Smith, the former owner of the houses, died recently.

Messrs. Conway and Karl have sold the Rivoli theatre, Cleveland, to Ed Gherke.

Mary Butora, who has been managing the Rex and Strand theatres in Marysville for her uncle, John Stahl, has taken a lease on both houses, and is now an exhibitor in her own name.

John F. Royal staged a $15,000 style show at Keith's Palace theatre last week that put ideas into many women's heads.

N. V. A. week was celebrated in Cleveland last Thursday at Keith's Palace Theatre and at Loew's State theatre with special midnight performances. For the first time, seats for this performance were reserved. All tickets sold for $2.00. Local committees were headed as follows: W. R. Hopkins, city manager, honorary chairman; John F. Royal, Keith's Palace, general chairman; M. A. Malaney, of Loew's publicity staff, chairman of publicity committee; W. A. Haynes, Allen, chairman of program committee; Henry Dykeman, Keith's East 105th St., chairman of act transportation committee; Thomas Carroll, Loew's State, in charge of theatre service; George Stevens, Reade's Hippodrome, in charge of tickets; Bert Todd, of Manheim Amusements, in charge of music, and George Dumand, of Loew's in charge of art.

Dallas

THE Melba Theatre presented the Vitaphone for the first time in a preview of "The Jazz Singer" at 11:00 P. M. Wednesday. The Melba's guests included the mayor and city officials, the religious leaders of Dallas, the Dallas theatre managers, and the press.

Charles Dees was elected president of the Dallas Metro-Goldwyn-Mayer Efficiency Club at the election meeting Thursday.

Harry Scott, Short subjects salesmanager, and Chas. McDonald, general manager Aesop Fables of Timely Films, Inc., were visitors at the Pathe exchange last week.

Leslie Wilkes, manager of the First National Dallas Exchange, has been absent for more than a week on a business trip to points in West Texas.

Leroy Bickel, manager of the Dallas Metro-Goldwyn-Mayer Exchange has just returned from a business trip to South Texas.

Ray Beal, exploitation man for Metro-Goldwyn is in Houston for a five day visit.

Louis E. Schneider, Divisional Manager for Publix has returned from a trip to Denver, and will remain until after the opening of the Melba's first Vitaphone presentation "The Jazz Singer."

Mr. L. E. Harrington, manager of the Dallas FBO offices has just returned from Galveston and Houston where he has been transacting business for the last four days.

Simon Charninsky, manager of the Capitol, left for St. Louis and Chicago and will be away a week.

A. Hayden Mason, manager of the Palace, was away from the theatre a few days due to having his tonsils removed.

Barry Burke, former manager of the Palace and now manager of the Publix Theatre in Denver is expected to arrive for a visit.

Louis L. Dent has returned from El Paso where he has been on business pertaining to the erection of a half million dollar theatre to be finished within the next year.

Martin Groggery is erecting a new theatre at Edinburg, Texas, which will be named the Isis.

The Queen Theatre at Richmond was destroyed by a fire which started in the projection room and the fire destroyed a half block of the business district before being brought under control.

The opening of San Angelo theatres on Sunday caused the usual wrath from most of the churches, but up to the present time no cases have been filed against the theatres.

[illegible] Motion Picture Theatre Owners will be held in Little Rock, April 15th and 16th, with the chief idea of increasing membership.

W. G. Underwood, general manager of Liberty-Specialty is in New York making final arrangements for releases for the coming year.

Jack Huey, manager of the Tiffany exchange [illegible] business trip to Houston.

[illegible] Dallas Universal exchange, has returned from a trip to West Texas.

V. W. Crisp, one of the original [illegible] film trade magazine, the Motion [illegible]

S. G. Fry has opened the remodeled Palace Theatre at Mt. Pleasant Texas.

Atlanta

R. V., better known as "Dick" Anderson, in charge of International Newsreel released through Universal, New York, spent Thursday in Universal's Atlanta office in conference with R. B. Williams, southeastern district manager, incident to the addition of an extra newsreel print which the Atlanta office finds necessary for service in this territory.

With thirty cases on the calendar for consideration, the Atlanta Joint Board of Arbitration met last Tuesday. Nearly all the cases were disposed of, but the board will hold an adjournment session next Tuesday to complete its work. The out-of-town exhibitors who served on the board last Tuesday were W. H. Welch, Strand Theatre, Dallas, Ga.; P. J. Henn, Bonita Theatre, Canton, Ga. and G. O. Hatcher, Social Theatre, Social Circle, Ga.

C. R. Beacham has returned to the First National fold. Early this week he resumed activities under that banner as special representative, assigned for the present to the state of Alabama. In the new capacity Mr. Beacham will work under the jurisdiction of the home office and General Sales Manager Ned E. Depinet, but immediate supervision will be in the hands of C. A. Clegg, newly appointed manager of the Atlanta exchange.

Carl Cape, of the Colonial Theatre, Buford, Ga., was visitor to Film Row this week.

C. L. Peavey, manager of F B O's Atlanta exchange, spent the week in South Georgia.

W. G. Minder, southeastern district manager for Tiffany left Tuesday for Birmingham where he spent several days, returning the last of the week.

R. E. L. Golden and son, of the Golden Theatres, LaGrange, Ga., made a trip to Atlanta this week.

C. T. Hopkins, of the Colonial Theatre, Lawrenceville, Ga., was a guest in the film exchanges during the week.

J. H. C. Wink, of the Crescent Theatre, Dalton, Ga., visited Film Row this week.

A. Solomon, of the Independent Theatres, Chattanooga, Tenn., was a visitor to Film Row during the week.

George F. Blethen, formerly with Liberty-Specialty in the Dallas territory has joined the personnel of the company's Atlanta branch and has been given northern Alabama and Tennessee.

Alex Callen, Liberty-Specialty salesman has returned to his territory in South Alabama after visiting in the Atlanta office.

C. A. Clegg, Atlanta branch manager for First National, accompanied salesman George Almon into the Florida territory this week.

R. T. Hill, president of the Cumberland Amusement Co., Tullahoma, Tenn., was guest on Film Row during the week.

J. H. Patton, Jr., of the Homewood Theatre, Birmingham, Ala., visited the exchanges Wednesday.

Fred F. Creswell, of A. C. Bromberg Attractions, visited the Charlotte exchange this week.

J. H. Butner, Atlanta branch manager of Educational, has returned from a trip through the Florida territory.

John W. Hangham, Jr., head of the Atlanta exchange of Liberty-Specialty Film Distributing Corporation, spent the week in the Atlanta office.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, is still in Florida, where he is making a tour by auto, and is not expected to return to Atlanta for several days.

F. A. Leatherman, of Atlanta, who handles the Reproduce pipe organ and the Cuevox Talker in this Southeast, made a trip to South Georgia early this week.

W. H. Welch, who operates the Strand Theatre at Dallas, Ga., was a visitor in Atlanta this week.

P. J. Henn, of the Bonita Theatre at Canton, Ga., visited Atlanta early this week on business.

G. O. Hatcher, who operates the Social Theatre at Social Circle, Ga., visited Atlanta on business.

Canada

WHEN the Quebec Legislature passed the law recently prohibiting children under 16 years of age from attending any theatre with or without adults, the provision was made that moving pictures could be shown in schools and convents for actual pupils.

It has already been found, however, that practically no pictures are available for the schools or convents because of theatre bookings. In other words, the film exchanges have no pictures which can be loaned or rented the educational institutions and the Government is said to be in a quandary already. The natural result is that there are no film subjects of current value for children anywhere in the Province. Parents are also raising objection to the law because they cannot go to a show and leave their children at home.

After playing a number of leading Canadian theatres as a road show, "The Patent Leather Kid" is now being released by First National in the Dominion to all theatres under regular booking.

For the first time in Toronto history, two of the leading theatres are presenting a feature simultaneously. The attraction is Harold Lloyd's "Speedy" which opened at both the Uptown and Tivoli Theatres on Easter Saturday at 60 and 30 cent prices. These are two of the largest and most important houses of Famous Players Canadian Corp.

An unusual incident in connection with the presentation of "The Last Laugh" at the Imperial Theatre, Ottawa, Ontario, during the week of April 2 was that, with the week half over, announcement was made by Manager Ray Tubman in newspaper advertisements that a print of the feature had been secured with sub-titles inserted. The titled picture was shown for the balance of the week. The advance advertising referred to the fact that "The Last Laugh" was a feature without sub-titles. Then, without warning, the picture was changed to one with sub-titles. Attendance during the first half of the week was greater than during the last half. Incidentally, this feature was kept out of Ontario for three years because of the Provincial Government's ban on German films which was raised a few months ago.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, has again been elected a director of the Ottawa Humane Society, the 40th annual meeting of which was held recently.

Ronald McClelland, manager of the Copitol Theatre, Toronto, Ontario, has returned home after spending the greater part of the winter in the West Indies.

Twelve teams competed in the Montreal Theatrical Bowling League for the handsome Phonofilm Trophy, these representing 11 local theatres with the 12th team made up of members of the Operators Union. In the final matches, the Papineau Theatre employes won out from the Corona in two straight games.

In spite of the fact that he conducted two special Saturday morning shows in an effort to accommodate all juvenile patrons who flocked to the Empress Theatre, Edmonton, Alberta, to see Chaplin's "The Circus," Manager Sam Binder found that there were still a considerable number of children clamoring to get into the theatre. Mr. Binder published a public apology because these children were disappointed even with the staging of the successive presentations. Manager Binder had to call three policemen and four city firemen to look after the enormous crowds during the morning.

Milwaukee

SAM THIRION, formerly manager of the Bijou at Green Bay, has leased the Fern theatre of this city from the Universal chain and will take over management at once.

Fred Aiken, special representative for Sport Lights, visited the Pathe exchange this week.

R. B. Riggs, formerly of the Purtell theatre at Rio, is spending sometime in the city.

Community Theatres, Inc., has taken over the Strand theatre at Whitewater from the Fischer Theatre Circuit.

Walter Rourke, manager of the Pastime theatre at Horicon, drove to this city in new sedan on Tuesday.

L. E. Bogumill has taken over the Rialto theatre at Thorpe from J. A. Walsdorf.

W. A. Aschmann, formerly branch manager and now associated with Topics and Fables, visited the Pathe exchange recently.

William Van Dyke, of the Vaudette theatre at Kaukaun, spent Wednesday in the local exchanges.

The Princess theatre at Crandon recently changed hands when H. D. Chesney sold to A. W. Freimuth and A. C. Doran.

M-G-M exchange and Fox branch have moved into their new exchange building on the corner of 8th and State. The two new exchanges are luxurious, well lighted, well equipped and conveniently arranged. The Fox exchange faces 8th street, and M-G-M faces south on State street. The building is L shaped with a gasoline filling station occupying the corner space. Ludwig Film Exchange moved into the quarters occupied by Fox on Wells street.

Chicago

EARL SILVERMAN, popular manager of Warner Brothers Chicago exchange, became a benedict on Thursday of last week, Miss Ethel Cooper, of Chicago, being the bride. Immediately after the ceremony, Mr. and Mrs. Silverman will leave on a honeymoon trip to Bermuda, returning to New York in time for the Warner Brothers convention, which is scheduled for the end of April.

The Diversey theatre, which has been operating as an Orpheum vaudeville house, is changing its policy and will operate as a straight motion picture house week days, with vaudeville on Saturday and Sunday. Thirty cents will be the top price during the week.

Joseph Pastor opened his Orchard theatre on April 7th. The house has been thoroughly overhauled and redecorated and presents an attractive appearance. Mr. Pastor also owns and operates the Argmore, Bryn Mawr, Mohawk, and Lincoln-Webster.

Manager Judah, who has been in charge of the Diversey theatre for some time past, has been transferred to the State-Lake theatre in a similar capacity.

A. Friedman, of the Rialto and Venetian theatres, Racine, was a visitor on film row last Friday, and while here arranged with National Screen Service to make up special presentation trailers for the new theatre which is scheduled to open on April 12th.

Fox salesmen are up on their toes in anticipation of Jimmy Granger Week, which is set for June 10th to 16th. The Chicago salesman making the best record during this period is to receive a handsome gold watch and the boys all are after this prize.

Frank Schaefer expects to leave for Los Angeles on May 1st, where his wife has been spending the winter. After a brief visit on the coast he will accompany his wife back to Chicago. This will be Mr. Schaefer's second visit to California this season.

Fred Aiken, general sales manager of the Grantland-Rice Sportlights, was in Chicago this week, making his headquarters at the Pathe Exchange, and reports that he, hereafter, will spend a considerable amount of time in this city, which will be good news to his host of friends and good wishers in the territory.

The Opera House at Hebron, Illinois, has been sold by Manager Miller to "Red" Latham, a newcomer in the motion picture business, who has changed the name of the theatre to Red's theatre.

Manager Herbert Washburn, of F. B. O.'s Chicago exchange, is arranging for a big reception for Tom Mix, who is scheduled to spend the day of May 2nd at the Chicago office. Mr. Washburn wishes to give all the theatre men of the Chicago district an opportunity to meet the famous western star during his stay.

Max Roth, Fox home office representative, with headquarters in New York City, was visiting the Chicago exchange this week. Mr. Roth has been making a tour which included the central west exchanges.

Ed Johnson, popularly known as "Red," is leaving this week for a brief visit to New Orleans, where he is going on personal business. He expects to be back at his head quarters in F. B. O.'s exchange next week.

Charles and Spiros Skouras and William Goldman, of the St. Louis Amusement Company, were in Chicago, recently, making preparations for the reopening of the Circle theatre in Indianapolis, Indiana. It is understood that the Circle will go into a band show policy and Brook Jones, who is now at the Missouri theatre, St. Louis, will be brought to Indianapolis to head the band.

Joe Koppel, managing director of the Pearl and Alycon theatres, Highland Park, Illinois, reports that beginning April 9th, the Pearl theatre will be open only on Saturdays and Sundays.

Joseph Pollack, president of the National Screen Service, is scheduled to arrive in Chicago next week for a stay of several days. Among other things to receive his attention while here will be plans for new quarters to which National Screen Service will move about May 1st.

The Varsity theatre, Evanston, has been taken over by Lubliner & Trinz, and the price of admission reduced from fifty cents top to forty cents. Lubliner & Trinz are installing a salon orchestra in the Varsity and pictures will be changed from three to four times a week.

Manager Clyde Eckhardt, of Fox Film Corporation, will go to Milwaukee for the formal opening of his company's new exchange in that city on April 17th. Fred Sliter, manager of the Milwaukee branch, is very enthusiastic over the new quarters, which he states will be commodious, well furnished and up to date in every particular.

Gradwell Sears, whose transfer from the Cleveland office of First National to assume the position of Chicago manager, was announced some time ago, has arrived in Chicago to take up his new duties. Mr. Sears was given a warm welcome as he has many friends in this city where he was located for some time.

New England

K. OF P. HALL at Freyburg, Me., has been sold by R. C. Gaffner to L. P. Gorman, who operates many theatres in Maine.

The Park theatre at Lebanon, N. H., has been sold by F. P. Sharby to L. C. Beede, who will continue to operate.

Odd Fellows at Buckfield, Me., has changed ownership, C. W. Edwards having acquired the theatre.

The Town Hall at York Village, Me., a well known summer theatre, which has also operated through the winter season for the past two years, has been sold by F. W. Marshall to A. E. Newick.

It is understood that the Garde theatre at New London, that city's newest theatre, has been taken over by the Garde estate, who will operate the house.

Publix Theatres are said to be negotiating for three theatres in Nashua, N. H., the Park, Tremont and Colonial. These three playhouses have been very successful under their present management and are among the best known New Hampshire theatres.

Phil Fox, booker at the Independent Films, Inc., Boston, is confined to his home with throat trouble, which may necessitate a minor operation.

Laurence DeCain has resigned as manager of the Riverside theatre in Medford and William Spragg, formerly of Chelsea, Mass., will manage the theatre.

Charles Ray is expected to be in attendance at the third annual ball of the New England Bookers Association, to be held at the State theatre ball room, Boston, April 20th.

Herbert Higgins, booker at First National, has returned after a week's illness of the grippe.

Charles Heath, projectionist at the Pathe exchange, is the owner of a new Pontiac coach. Frank Wolf of the same exchange has a new Chandler, Harry Smith a Buick, Dick Sears, news cameraman, received the first of the new Ford coaches delivered in Boston.

The Pathe bowling team defeated the Independent squad by 21 pins in a hard fought match Saturday.

A new theatre is to be erected at Franklin, Mass. The owners' name is withheld for the present.

Joseph J. Flynn of the Victoria, Lawrence, Mass., and the Casino at Hampton Beach, N. H., was in Boston this week, arranging dates for the summer. It is probable the Casino will open this season several weeks earlier than in former years.

The Town Hall at Westboro, which has been operated by T. B. Lewis for seven years, is to be torn down. A new theatre is to be built at once and it is expected that Mr. Lewis will be ready to open the new theatre within three months.

The Bijou theatre, Springfield, will change its policy starting next week. It will run a full week's program instead of the three changes a week. The new policy will be in force for a period of 13 weeks and may be extended indefinitely. Al Landers is manager of the house.

Ernest Warren, who covers Vermont and New Hampshire for Pathe, is laid up with an infected knee. He expects to get back on the road within a week.

Commencing Monday, the Mystic theatre at Malden, Mass., returns to a first run house, with a full week's run of double features. The theatre is also showing vaudeville on three nights each week.

Edward B. Connolly of the National Screen Service, Boston, is [illegible] ing of the fishing season.

Arthur Ruscica, student at the Fox exchange, Boston, has returned after a week's illness at his home in New York City.

Taunton is having its first experience of two houses playing day and date this week with the showing of "Seventh Heaven" at the Star and Casino, with orthophonic victrola accompaniment.

Frank Grady, a former booker at Pathe, is now breaking in as auditor at the Metro-Goldwyn ex-

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Kansas City

M. B. SHANBERG, managing director of Loew's Midland Theatre, Kansas City, since its opening last fall, has resigned to devote his entire time to the operation of a recently acquired circuit of theatres in Missouri and Kansas. The general offices of the circuit are in the Midland Theatre building. Mr. Shanberg sought to be relieved of his duties at the Midland in January when the control of the other chain came into his hands. With his withdrawal, H. H. Maloney becomes resident manager of Loew's Midland. Mr. Maloney has been at the theatre the last five months as house manager. Harold Evans will continue as manager of the Newman Theatre, also operated by Loew interests. Mr. Shanberg and Herbert Woolf, of Kansas City, will remain joint owners of the Midland with Loew's, Inc.

The second show had just started at the Rivoli Theatre, suburban house of Kansas City, Friday night, when fire broke out in a back-stage dressing room. The audience of about 300 filed out in orderly manner, however. The loss was estimated at $700.

Walter Wallace, of Leavenworth, Kan., part owner of the Orpheum, Lyceum and Strand theatres of Leavenworth, died Saturday in St. Joseph Hospital, Leavenworth, from pneumonia. He was one of the most widely known exhibitors in Missouri and Kansas He leaves his widow, a son and a daughter.

Last February a bandit robbed the cashier of the Madrid Theatre, suburban house of Kansas City, of $50. Miss Mae Ahearns, relief cashier at the theatre, was thinking of that hold-up, coincidentally, when a Buick touring car stopped in front of the theatre. A bandit alighted, rushed up to the box-office and pointed a revolver at Miss Ahearns, who ignored the danger and rushed from the box-office into the theatre. The bandit fled, getting nothing.

A charge of violating the city smoke ordinance was dismissed against K. S. Duncan, president of the Rialto Theatre Corporation, Kansas City, in the South Side Municipal Court this week. J. P. Hays, smoke inspector, told Judge Ira S. Gardner that Mr. Duncan had eliminated all unnecessary smoke conditions at the Broadmour Theatre, a suburban house.

Extensive preparations are being made by Kansas City's movie row for entertainment features in conjunction with the First National mid-west convention in Kansas City, May 1, 2 and 3. This will be the first sales convention of importance to be held in Kansas City. More than 100 executives, branch managers and salesmen will attend.

The management of the Ritz Theatre, Marshall, Mo., has been taken over by Mrs. Mae Edmonds.

Russell Borg, Kansas City Educational branch manager, and "Bernie" Bernfield, salesman, were hustling for more business in the territory this week.

J. W. Carson, who has been operating the Electric Theatre in Englewood, Mo., has assumed charge of the Elliott Theatre there also.

The remodeling of the Star Theatre, Nevada, Mo., has been completed, as has the remodeling of the Orpheum Theatre, Neosho, Mo., operated by Hugh Gardner.

Mrs. Mattie Chaffee, mother of Al Chaffee, cashier of the First National branch, died in St. Mary's Hospital Friday.

The First National branch office will undergo a complete redecoration soon.

Cecil Mayberry, sales manager for Columbia, was a Kansas City visitor.

D. M. Major, formerly with the Liberty Film Exchange, Kansas City, has joined the FBO sales force.

Detroit

STARTLING and lavish use is made of jewels in the new Fox theatre, the huge dome of which has just been completed except for the finishing colors. When the canopy is completed the ornamental work, it is claimed, will be finer than in any house ever erected in this section of the country. Each week the signs, six feet tall, are changed, with reports of building progress or coming attraction in the huge new Hindoo temple type theatre.

Starting April 7, the State theatre will revert to presentation and picture programs. The present policy of Loew's vaudeville was inaugurated last season with excellent results until C. H. Miles opened his new Oriental theatre, where Pantages variety and photoplays are displayed. Under the new plan, Fred Stritt will preside as master of ceremonies and Walter Bastian will assume his duties as director of the stage band.

Dave Nathanson, brother of Sam Nathanson, one of the Pathe salesmen in Detroit, recently opened a gents' furnishing store in the new United Artists Theatre Building.

Jack Heagney, formerly with Warner Bros., who resigned in January to have an operation for appendicitis, has returned to this city and will announce his connection shortly.

Mr. and Mrs. John H. Kunsky and their son-in-law and daughter, Mr. and Mrs. Robert W. Albright, are making preparations to leave the latter part of March for Spain. They will spend about three months on the other side.

It is rumored that a new Kunsky theatre will be erected at Woodward and the Six-Mile Road, directly opposite the Keith-Albee Uptown. A few years ago, it is said, the Kunsky organization had decided to erect a house in that vicinity.

The policy of the United Artists theatre will be a change of shows on Fridays, rather than Saturdays or Sundays, as most other houses here do.

The new zoning plan for Detroit and Grand Rapids has been completed after many weeks of conferences between branch managers and exhibitors.

Stanley Fisher, formerly state representative for Pathe, has signed to sell Tiffany-Stahl products.

E. H. Robinson, of Film Truck Service, is recuperating from a long illness at St. Petersburg, Fla.

Vernon Locey, owner of the Temple in Howell, has been making arrangements for a new theatre in connection with a recreation building being erected by the Lincoln Theatre Co. The house will seat 750 and designed along the lines of Spanish architecture. At present, Locey is showing feature pictures and shorts in the local high school. The Temple burned to the ground March 1.

Minneapolis

AT the regular village election held recently in Hayfield, Minn., the question of Sunday shows was voted upon and the negatives won by a margin of 19 votes. There will therefore be no Sunday shows in Hayfield for at least another year.

W. H. Bannister, owner of the Grand theatre, Hallock, Minn., has organized an orchestra from local talent and secured a well known director, Blind Bischoff of Thief River Falls, Minn., to lead the young people. The orchestra has been named Wild Bill's Syncopators and has done so well that they are playing for shows and dances in a number of Minnesota and North Dakota towns.

For the first two weeks of the opening of his new theatre at Huron, S. D., Don Harris has done a remarkable business. The new theatre, which seats 800, is one of the finest in any town of the size of Huron in the middle west.

The Gem theatre, at Littlefork, Minn., has been taken over by Al Peterson, of International Falls. The local manager will be Ted Fairchild.

The Grand theatre, at De Graff, Minn., has been reopened by McNellis and Tauer.

The Thebold Aldrich House building at Benson, Minn., which houses the Viking theatre, has been purchased by Jack DeMarce, who plans to erect a modern theatre on the site.

The theatre at Halliday, N. D., was opened April 7.

The new State theatre, which has just been completed at Moorhead, Minn., was opened early in April. It was erected by the McCarthy Bros. and has been leased for a term of years by the American Amusement Company, which controls theatres at Minneapolis, Fargo, and Mankato.

Frank Woskie is to sell for Paramount out of Minneapolis. For the last three years he has been associated with Myron Candies.

Dick Baasen, an exhibitor from Minot, N. D., was a recent visitor in Minneapolis.

Philadelphia

THE fact that police have so far been unsuccessful in apprehending the slayer of Max T. Harrison, assistant manager of the Crosskeys theatre, 60th and Market Streets, Philadelphia, in spite of a city-wide manhunt spurred on by a reward of $1,000 offered by the Stanley Company of America, and have also failed to capture two gunmen who escaped with $200 stolen about a month ago from Earl Western, manager of the Jefferson theatre, Philadelphia, has caused such widespread alarm among theatre owners in this section at the increasing number of holdups that arrangements are being made by a number of exhibitors for the collection of receipts by armored cars. The killing on March 23rd of Max T. Harrison, assistant manager of the Crosskeys theatre, who was left dying on the sidewalk while a 17-year-old girl was dangerously wounded, was one of the most daring holdups in this city for several years.

The Garden theatre, Fourth and Spring Garden Streets, Philadelphia, formerly known as the Spring Garden theatre, will be reopened during the second week in April, under the management of Joseph Goodstein and Herbert Elliott, who also operate the Palm theatre. About $30,000 has been spent in remodeling the house, the seating capacity has been reduced to 940 in order to provide for the addition of a stage, and presentation acts will augment the regular picture program.

Ambler, Pa., a town of about 4,500 population, located not far from Philadelphia, is the scene of a theatre building contest which is arousing a great deal of local interest. Dr. R. V. Mattison, millionaire head of the firm of Keasbey & Mattison, owners of the largest asbestos and magnesia manufacturing plant in the world, which employs about 1,200 of the inhabitants of the town, who is the owner of the Ambler Opera House, an antiquated second-story theatre, and the only place of amusement the town affords, has announced that the theatre will be rebuilt and modernized, but that the scale of admission prices, 10c and 15c, will be maintained. Ambler is a one-industry town and naturally reflects Dr. Mattison's influence. Some time ago Harrison Brothers decided to build a new 1,200-seat motion picture theatre in Ambler only about three blocks from the Opera House. Contracts have been let for the work, which will start soon. Public interest is running high as to whether Harrison Brothers will be able to make a success of their venture in spite of the determined and powerful opposition of the millionaire owner of the Opera House, particularly if he adheres to his admission charges of 10c and 15c, with a 10c increase for vaudeville on Saturday nights.

John P. McCarthy, of Kansas City, has succeeded Edward J. Melniker as manager of the Regent theatre, Harrisburg, one of the Marcus Loew chain. Prior to taking charge of the Harrisburg house, Mr. McCarthy was manager of Loew's Newman theatre in Kansas City. Mr. Melniker, who was manager of the Regent for 15 years, was transferred to Loew's Ohio State theatre, Columbus, Ohio.

Jacob Fabian, president of the Stanley-Fabian theatres, and father of Si Fabian, newly elected director of the Stanley Company of America, will spend several weeks in the South convalescing from an operation which he recently underwent in a New York hospital.

At the last meeting of the M.P.T.O. of Eastern Pennsylvania, Southern New Jersey and Delaware, of seventeen complaints brought against exhibitors by exchanges, not one was against a member of the local organization.

William H. Erbe, Boston branch manager for Paramount-Famous Players, was a recent visitor in Philadelphia, [illegible] to spend Sunday with friends after attending a meeting of the Paramount Pep Club in New York. Mr. Erbe began his theatrical career here in 1919, as a salesman for the old [illegible]

W. E. Smith, district manager for [illegible] kins Glen, N. Y., for a short rest and to thoroughly recuperate his health, which has not been of the best lately.

Percy E. Bloch, branch manager for Paramount in Philadelphia, is spending his annual vacation with relatives in New Orleans, his home.

Charles Erlanger is reported as being seriously ill at Atlantic City, where he will probably be obliged to spend some time before returning to New York.

Lessey Bros., Michael, A. E. and Geo. W., operating the Aurora and Diamond theatres of Philadelphia, recently opened the new Collingswood theatre, Collingswood, N. J., replacing an old house of the same name. The new house has everything in the way of modern equipment, including Vitaphone and Movietone and an eight piece orchestra and mny interesting innovations in the way of interior decorations.

Cincinnati

THREE-FOURTHS of Cincinnati's population attend the 46 motion picture shows in the city, according to a recent national survey, the average number attending being 304,200.

Floyd F. Smith, who has been connected with Loew's Ohio theatre, at Columbus, Ohio, has been appointed manager of Loew's new house, at Richmond, Va.

Edward J. Melniker, who has been manager of Loew's Regent, at Harrisburg, Pa., for the past fifteen months, has been made manager of Loew's Ohio, at Columbus. Melniker will, in turn, be succeeded at Harrisburgh by John P. McCarthy, who formerly managed the Newman theatre, at Kansas City.

Fred Hineman, who operates a motion picture theatre at Cardington, Ohio, was arrested recently for Sunday showing. He was fined $15 and costs, and given a suspended jail sentence of 30 days, the suspension being conditioned on a promise that no further attempts at Sunday performances would be made.

The old Delaware, Ohio, Opera House will be extensively remodeled, and converted into an up-to-date house, at an estimated cost of $20,000, according to announcement by the city authorities.

The Grand theatre, Middletown, Ohio, of which Nick Mallers is manager, is being renovated. New projection equipment, as well as an Orchestraphone, are being installed.

Leo Burkhart, manager of the Hippodrome, Crestline, Ohio, recently played host to members of the local basket ball teams.

The Strand theatre, Piqua, Ohio, owned by The Piqua Amusement Co., was discovered to be on fire by a passerby a few days ago. The blaze was extinguished before material damage was done. The house was empty at the time.

The Kenton, Ohio, Amusement Co., of which W. W. Bowers is president, will erect a new house in that city at an estimated cost of $125,000.

Among the recent visitors along Film Row, in Cincinnati, was George Peakras, Columbus, Ohio, who recently took over the Rivoli and Ritz theatres in that city. J. Reynolds, manager of the New theatre, Columbus, was also a recent Cincinnati visitor.

A survey recently made at Dayton, Ohio, with a view of checking up on theatre attendance, shows that more white persons than negroes attend the Palace theatre, in that city, which house caters to a colored clientele.

George J. Riester, who hails from New York City, has been appointed manager of the Ohio and Majestic theatres, Mansfield, Ohio, to succeed Harry Brown, Jr., who has been transferred to Lorain, Ohio, where he will be manager of the new Palace theatre in that city. No changes will be made in the Mansfield houses by the new management.

Frank G. Kroell, assistant superintendent of the Columbia theatre, 2527 Vine Street, Cincinnati, may suffer the loss of his left leg as the result of an explosion of an air compressing machine. Kroell had started the machine in operation just prior to opening the theatre, when the explosion occurred, [illegible] of flying metal penetrating his leg. He was removed to the General hospital, where the physicians announced that amputation would probably be necessary.

Manager Erk, of the Piqua Amusement Co., Piqua, Ohio, recently arranged for motion pictures to be taken of Piqua and vicinity, which he showed at his theatres. He is also holding same available for all local clubs and societies for the purpose of exploiting the city.

Harry Flinn, Wadsworth, Ohio, has taken a two-year lease on the Opera House, at Ashland, Ohio. The house is under control of the city council, and Flinn's bid for the two-year period was $14,256. A clause in the lease, however, prohibits the showing of pictures on Sunday.

Manager Harry Brown, Jr., of the Ohio and Majestic theatres, at Mansfield, Ohio, was one of many who installed radio receiving sets in their houses to enable the patrons to listen in on the Dodge hour of movie stars.

The Grand Opera House, St. Marys, Ohio, has been ordered sold by the Auglaize county common pleas court and proceeds applied to mortgages held on the building.

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South West

THE semi-annual meeting of the Oklahoma M. P. T. O. will convene at the Huckins hotel, Oklahoma City, Okla., April 9th, for the purpose of transacting routine business and anything else that may come up.

Mrs. J. H. Dooke, biller for Universal at Oklahoma City, is sporting a new Nash coupe.

Mrs. Ella Bennett opened the new Majestic theatre at Seminole, Okla.

G. A. Peterson is making rapid progress in the erection of his new Cozy theatre at Hollis, Okla.

W. Z. Spearman, of Edmond, Okla., president of the Oklahoma M. P. T. O., visited in Oklahoma City the past week.

The Rialto theatre at klahoma City has been closed for remodeling.

C. Lyles has purchased the Hamley theatre at Clinton, Okla.

Miss Louise Beamus of the Universal office returned to her duties at Oklahoma City Monday after a week of illness.

The Palace theatre at Blackwell, Okla., has been reopened after remodeling.

M. Dodson will remodel a building and open a new theatre at Van Buren, Ark.

The Princess theatre has reopened at Little Rock, Ark., following remodeling.

A. M. Wolf, former National Screen Service representative in Oklahoma, has left for Milwaukee, Wis., to join the Universal staff.

The Trinity, a Dallas, Texas, suburban house, suffered a loss from fire recently, the loss was covered by the Southern Underwriters.

The Greater Palace theatre at Mount Pleasant, Texas, opened to pleased capacity business last week.

Dent Theatres, Inc., have moved its Vitaphone equipment from the Arcadia Theatre at Dallas, Tex., to be one of the organization houses in Wichita Falls, Tex., leaving the Melba at Dallas the only Dallas house using the Vitaphone.

B. C. Howell & Sons will open their new theatre at Coleman, Texas, soon.

Oscar Korn's new 1,200 seater theatre at McCamey, Texas, will open soon.

Diaz Callahan is erecting a new theatre at Carizzo Springs, Texas.

The Palace theatre at Midland, Texas, is installing a new $7,500 organ.

Sam Stokes, for the past three years manager of the Kings Inn and Queen theatres, local proprietors of the R. & R. interests, has been transferred by his company to Sherman, Texas, where he will take charge of their theatres in the North Texas city.

The Majestic theatre at Sabinal, Texas, has reopened after having been closed by reason of smallpox prevalence.

New cooling systems are being installed in the R. & R. theatres at Big Springs, Texas.

Rowley & Rob, et al., are erecting a new $1,000,000 theatre and office building at San Angelo, Texas.

The Rialto theatre at Gonzales, Texas, has opened for business.

Saengers are erecting a new house at El Dorado, Ark., to compete with the Lightman chain of theatres.

B. H. Hunter will open his new Strand theatres at Uvalde, Texas, soon.

Fred S. Oliver, of the Liberty theatre, Shamrock, Texas, spent Thursday and Friday visiting friends on film row this week.

Fire originating between the ceiling and flooring in the Rex theatre at Waurika last Friday destroyed the booth and most of the equipment. This house was recently opened by Glen Ellison and Ollie Snipes, who advise their loss was not covered by insurance. It has not yet been decided whether the house will be reopened.

Word has been received that T. E. Cook has sold his Liberty theatre at Ada, Okla. Mr. Cook has had this theatre for a number of years.

Mr. F. M. Tull, proprietor of the Camera theatre, Stillwater, Okla., has returned to Oklahoma, after spending the winter in Los Angeles. His stay here will be rather short, however, since Mr. and Mrs. Tull are booked on the Isle de France, which sails May 1st for Europe, where they expect to spend the summer.

Ed. Brewer, branch manager for First National, has been spending the past week in Medicine Park. Mr. Brewer is devoting his well deserved vacation to getting caught up with his spring fishing.

Charles R. Zears, secretary of the Oklahoma City Film Board of Trade, spent last Wednesday in Ponca City, where he attended the dedication of the Everette A. Taylor Municipal Air Port. The Air Port was named after Lt. Everette A. Taylor, the only Oklahoma aviator who lost his life in action during the world war. Lt. Taylor and Mr. Zears were boyhood friends.

Mr. L. S. Creason has sold his Liberty theatre at Sasakwa, Okla., to Mr. S. D. Glascock.

Mr. and Mrs. E. Harkins, of the Art theatre, Cordell, Okla., were business visitors on film row this week.

Announcement was made last week that a new theatre will be erected in Capitol Hill, an addition to Oklahoma City fy the A. H. Emenheiser Theatrical Enterprises. The house and equipment will cost approximately $150,000.

The theatre will be called the Ritz and with a seating capacity of 1,000, and will be of Spanish design with side, walled-in gardens.

In one of the most hotly contested campaigns ever conducted in Oklahoma over the Sunday blue law, the citizens of Norman voted by a majority of 312 to retain the present ordinance prohibiting Sunday shows in the University town, in an election held last Tuesday, A total of 2,252 votes were cast, with more than 75 voters being challenged at the polls.

The Rialto theatre in Oklahoma City has been closed for the past week while decorating and refurnishing plans were being carried out. It will reopen soon with a new coat of paint and a new organ.

G. A. Peterson of the new Cozy theatre at Hollis, Okla., reports work is progressing nicely on this new theatre. When completed, it will have a seating capacity of 900.

M. E. Woodridge, of the Wigwam theatre at Altus, was a visitor on film row last week.

Miss Louise Beamus of the Universal office returned to her desk last Monday after a week's illness.

After being closed for some time the Palace theatre at Blackwell, Okla., has reopened with complete new decorations.

Central Penn

ALTERATIONS to the stage of the Strand theatre, York's newest and largest picture and vaudeville house, a part of the chain of the Nathan Appel Enterprises, are to be made at a cost of $50,000. The work began on April 1. The stage will be fully equipped with scenery, wings, flies, drops, curtains, special lighting facilities and dressing rooms. It is announced that the improvements will not interfere with the showing of motion pictures or presentations.

The management of the Family theatre, New Cumberland, turned over the auditorium the night of April 9 to the New Cumberland Civic Club for the holding of a benefit performance of motion pictures.

Mrs. C. Floyd Hopkins, wife of the district representative for the dozen Wilmer & Vincent theatres in Harrisburg and Reading, has been chosen captain of one of the teams in Section 3, to solicit funds in the annual campaign to raise the $300,000 budget for the support of the thirty charitable and benevolent institutions maintained by the Harrisburg Welfare Association.

Vitaphone apparatus is being installed in the Colonial theatre, Lancaster, controlled by the Stanley Company of America. The first use of the device will be in connection with the showing of "The Jazz Singer."

The open air amphitheatre being constructed at Cedar Crest College, Allentown, will be ready for a try out during the present month, and for the presentation of the first public play on June 4. It is being constructed under the direction of the Rev. William Franklin Curtis, president of the college.

The Colonial theatre, Lebanon, was formally reopened, under the management of John A. Jackson, a veteran theatre man of that city, on the night of March 19. There were speeches by Mayor William L. Brunner, of Lebanon, and by M. Shulman, of the Universal Exchange. Other out-of-town guests of the occasion were William Bethell, De Luxe; John Sharkey, Pathe News; Robert Lynch, Metro; Samuel Rose, F. B. O.; John Bethell, Tiffany; Morris Fishman, Liberty; Mr. Korson, Masterpiece, and Edward Sherman and Mr. Levinson, Penn Productions.

John P. McCarthy, who recently succeeded E. J. Melinker, who went to a theatre in Columbus, Ohio, as manager of Loew's Regent in Harrisburg, has had wide experience as a theatre manager. He started in the business when 14 years old as usher in a theatre in Bridgeport, Conn., his native city. He was variously promoted until he became manager there and later was sent to Scranton, Pa., where he served in a managerial capacity in one of the leading theatres for seven years. After that he served successively in theatres in Baltimore, Memphis and Kansas City.

C. D. Hoagling has bought the Family theatre, New Medford, Pa., from C. E. Phinney.

"Blonde Week" was celebrated in the Rialto theatre, Williamsport, starting March 26, in connection with the showing of the Paramount film play, "Gentlemen Prefer Blondes." In the preceding week a score of the prettiest blond girls of the city were selected by a committee of judges from photographs which were submitted in a contest. On each of the first four nights of the succeeding week five of these girls appeared in person on the Rialto stage and the audience each night selected the one they thought the most beautiful.

A Pennsylvania charter of incorporation has been issued to the Blossburg Amusement Co., Inc., of Blossburg. It is incorporated to "purchase theatres, etc." J. R. Stratton, of Blossburg, is treasurer, and the incorporators are M. C. Bermingham, F. B. Smith and F. W. Coe, all of Blossburg.

Buffalo

PREPARATIONS have been completed for two important theatrical events that are scheduled for the latter part of the week—the Movie Ball and Carnival to be held by the Motion Picture Theatre Owners of Buffalo on Thursday evening, April 12, and the National Vaudeville Artists' week program which will take place on the following day, Friday, April 13.

The theatre owners organization, representing 80 uptown and neighborhood movie houses, has been laboring for weeks to make the Movie Ball and Carnival, which will be held in the Broadway auditorium, the biggest and most unique affair of its kind ever held in Buffalo, and last-minute indications are that it will prove a memorable event.

Bobby Albert of Lancaster, who operates the Albert theatre there, has just sold his Grand theatre at Westfield to Charles Tarbox of the Film Classics Exchange, Buffalo.

The Martini Brothers, who operate theatres in Dansville and Mr. Morris, are taking over the New Academy theatre at Nunda from J. Doyle.

J. G. Schultz has closed the Park theatre in Rochester.

Martyn Kaplan of Rochester paid a visit last week to the Warner Brothers exchange here and announced that the Rivoli theatre, formerly the Jefferson, in Rochester, has been entirely remodeled.

The Paramount exchange here, a beautiful, small building, whose architectural splendor catches the eye in admiration, is going to be even more beautiful shortly. The landscape is being beautified, alterations are in progress, a new concrete sidewalk is being laid, and other improvements are planned to make the structure superbly handsome.

Nikitas Dipson, an associate in the Zimmerman-Dipson circuit, who operate scores of theatres in New York, Pennsylvania, and Ohio, is recovering in his home at Batavia from the effects of a severe cold that bordered on grippe.

R. C. Fox, of the R. C. Fox Exchanges in Buffalo, was named last week by the Brill Distributing Corporation, New York City, to supervise sales in the Buffalo territory for "Tartuffe, The Hypocrite," with Emil Jannings, and "A Modern Du Barry," with Maria Corda. The first picture, a UFA production, goes into Shea's Hippodrome here on April 15.

Ben Wallerstein of the Broadway theatre, Buffalo, is in New York on a several days' business trip.

H. M. Addison of the Great Lakes theatre put over a nice publicity stunt last week. He arranged for an official reception at Mayor Schwab's office in City Hall for the Florentine Polyphonic Choir, headlining the vaudeville section of his theatre's program.

Marre Williams, owner of the Dreamland theatre at Bolivar, N. Y., has just ordered an orchestraphone from V. G. Sanborn, salesman of the Buffalo office of the National Theatre Supply company.



Norma Shearer, Metro-Goldwyn-Mayer star, whose latest vehicle is "The Actress" an adaptation of "Trelawney of the Wells"

Shea's Buffalo has just arranged a tie-up with the Buffalo Evening News whereby a series of midnight exchange here, what ground he covers, and he'll promptly tell you it's the "muddy territory." Elmer made a sales trip through Erie and Niagara counties last week and when he came back he had to forego the use countenance illuminates the F B O organ recitals will be broadcast every Monday night over station WMAK, with Tom Grierson, the Shea's Buffalo organist, at the keys.

Ask Elmer Lux, whose rubicund of his car for several days while the mud, caked on it an inch thick, was removed.

The Village theatre at Ripley has closed for a month on account of a wave of diphtheria that assumed almost epidemic proportions.

John Nolan, chief of the Fox Film Corporation exchange here, has just returned for the Easter holidays after an extended trip that took him to Gloversville, Binghamton and Scranton, Pa.

The Pathe exchange here had Fred Knispel, of the New York home office, for a visitor last week. He remained several days.

The population of the Buffalo exchange colony has been increased. H. L. Beecroft, Metro salesman, is a papa now and refers to "my son" with deep pride, and Richard Walsh of the accessories service department of Metro is daddy of a recently-arrived daughter.

James Cranides of Olean paid a visit during the week to the United Artists exchange here.

"Herc" Webster, formerly of the Bond Photoplay exchange here, has joined the sales force of First Graphic Pictures exchange in Buffalo.

Matt Schiesel, former F B O booker in Cleveland, has been named manager of the New Ariel theatre in Buffalo, which was recently taken over by L. E. Chamberlin from Michaels Enterprises.

Albany

CHARLES MARSHALL, of Ausable Forks, who operates the theatre there and incidentally sells automobiles, was along Albany's Film Row last week and announced that he had taken over the agency of another car, and was driving one back that he intended to sell before 10 o'clock that night.

Austin Battaglia, of Troy, manager of the Lansing and Monroe theatres in that city, and who is probably the youngest theatre manager in this part of the state, spent Easter in Washington, accompanying a high school delegation on an excursion.

Alec Sayes, manager of the Leland in Albany, is back from a week or so in Havana. Mrs. Sayles accompanied her husband on the trip and both had a most enjoyable time.

Quite a number of the film exchange managers in Albany spent Easter out of town. Al Guteck, manager for F B O, journeyed over to Fitchburg, Mass., while Charles Stombaugh, local manager for Pathe, spent the day in New York City. Several of the film salesmen also spent the day out of town.

Ray Smith, a well known salesman for Universal out of Albany, had a rather amusing experience one night last week, while calling on an exhibitor in Schaghticoke. Mr. Smith had parked his car, which is equipped with a Gabriel bugle, along the main street of the village, and was engaged in trying to sell some pictures to the exhibitor, when he heard the horn of his car going full blast. Several of the villagers, thinking there was a fire, rushed out of their homes, as Mr. Smith ran toward his car in an effort to discover the trouble. It was found that there had been a short circuit and the only way Mr. Smith could stop the horn was to disconnect the wires. By that time there was a crowd of at least 100 persons around the automobile.

There was a rumor last week to the effect that Roach and Hickey, of Schenectady, well known to Albany's film Row, and who had been identified with theatres in the electric city, would take over the Hudson in Albany, a Berinstein house, operated by Feltmann and Son.

Ely Rosenbaum, owner of the Hippodrome in Ogdensburg, has resumed charge of the theatre, the lease of James S. Burnham having expired. Mr. Burnham has made no announcement as to his future plans.

In one of the stiffest political fights ever waged in Binghamton at a primary election, W. W. Farley, of Albany, owner of several theatres in Schenectady, went down to defeat in a contest to determine the Democratic leadership of Binghamton, Mr. Farley's home town.

Among the exhibitors in town during the past week, were F. L. Sands, of Pyrites; Henry Frieder, of Hudson; Eli Sobel, and Joseph Sternberg of Boonville. The week, however, was not characterized by the usual number of exhibitors being in town.

L. E. Jerome, of Mayfield, has just returned to the ranks of exhibitors, having taken over the house which he had leased to another person.

Good news came out of Cooperstown during the past week to the effect that William Smalley, head of a chain of a dozen or more houses, and who had been seriously ill, is on the road to recovery. It will probably be several weeks, however, before Mr. Smalley can make his usual trip to Albany.

T. O. Fuller has taken over the Rutherford theatre in Franklin, which has been operated by E. D. Woodward. Stuart and Adams have taken over the house in Millerton from R. F. Shaffer.

William Dwan has been re-engaged as leader of the Strand orchestra in Ogdensburg. Dwan resigned a few months ago when the theatre was taken over by a new management.

V. A. Warren, of Massena, well known to exhibitors in northern New York, and likewise on Albany's Film Row, back from a three months' trip abroad, is telling of having been snowbound in the Atlas mountains. Mr. Warren, who was one of a party of four, covered about 18,000 miles by motor, touring across northern Africa and through Spain and France.

The Rialto theatre in Albany will now be known as "The Trojan" and was opened last Saturday by its new owner, Edward Cary, who will operate the house along with a gasoline station on the same site.

Harry Lazarus, of Kingston, is one of the best trout fishermen in this part of the state and as might be expected, he was out [illegible] early last Saturday morning.

Salt Lake City

THE Capitol Film Laboratories, under the management of Robert Schofield, have recently taken up air photography and mapping with the assistance of Ray Pack, pilot at the Salt Lake airport.

Fred P. Brown, one of the owners of the DeLuxe exchanges in this city and Denver, is leaving the Salt Lake exchange within a short time. Brown intends making a trip to New York City, which may keep him there for several months.

The DeLuxe exchange in this city is to be renovated and remodeled.

Joe Koehler, manager of the Idaho theatre at Twin Falls, Ida., is in Salt Loke for a short stay.

Among recent exhibitor visitors who were in this city on booking tours were A. W. Smith, manager of the Thorley theatre at Cedar City, Utah, and E. Olstlund, of the Rivoli theatre, at Springville.

The local Paramount-Famous-Lasky organization are all out on the road at the present time: Manager O. Wog being in Montana, Salesman C. P. Epperson in Idaho, F. J. Murphy and A. K. are making Montana, H. B. Loveless is in the Idaho branch and Joseph A. English and F. S. Gulbransen are both covering the Utah section, it is reported.

Manager L. C. Wingham, of the Metro - Goldwyn - Mayer office in this city, is enroute to the Butte office, from which he will make the Montana territory. "Buck" Wade is also in Montana, while A. A. Bruce is making the northern section of Utah and J. A. Epperson is in Idaho. Epperson is reported to have been married recently at Ogden, Utah.

The Theatre Scrip which is being offered at the Salt Lake Louis Marcus Enterprises theatres, is also available at the Paramount theatre at Ogden, the Paramount of Provo, and the Idaho theatre of Twin Falls, Idaho, which houses also belong to this organization.

Edwin Bluck of the Rialto theatre at Durango, Colo., left this city a few days ago, accompanied by his wife, after having spent several days visiting with Ross Bluck, booker at the F. B. O. exchange, who is the son of Exhibitor Bluck. It is stated here that the selection of a name for the new theatre now under construction by Bluck at Durango will be made by holding a contest with a newspaper of that city with prizes being offered for the winning title.

Manager Fred Lind of the local F. B. O. exchange, and Sam Kaminsky, who came to this city from Denver, are leaving here for the new shipping office at Butte this week. Kaminsky is to take charge of the Butte office, it is announced.

"Hap" Fredericks, who has charge of the local Columbia exchange, is working in the southern part of Utah.

Fred Young, who has been working in the Denver territory for Columbia for some time, is now making a tour of the Salt Lake territory.

George Smith, of the Gem and Empress theatres of Magna, Utah, is conferring with local exchange managers this week. Smith has had a new ventilating system installed at the Gem theatre and the Empress, which is being reconstructed and remodeled, will be completed sometime this month and ready for the reopening.

District Representative Ben F. Rosenberg of the Fox Films Corporation is in the Salt Lake territory.

Chas. Walker, manager here for Fox, is on a two weeks tour of Idaho and intends making Montana also before returning to the local exchange. Salesman J. L. Tidwell is in the office for a brief stay from his Southern Utah section.

Mrs. G. B. Dickenson of the Rex theatre at St. Anthony, Idaho, is on a buying tour here.

Manager Clyde H. Messinger of the local Educational exchange is preparing to leave within a few days for the Idaho branch, where he will make an extensive sales campaign.

Barney Shooker of the Atlas Film Corporation has been in this city relative to opening an office with Able Davis here.

Manager W. F. Gordon of the Associated First National exchange in this city is still working in Montana. Sales Representatives Claude Hawkes and Vete Stewart are out in their respective territories in Idaho and Montana, it is stated here.

A recent trip was made here by George A. Allen of the Majestic Amusement Company of Boise, Idaho, and also of the Idaho Theatres Company of Nampa, Idaho.

A. W. Hartford, manager in this city for Universal, came in from the Idaho branch this week. Salesman C. C. McDermond spent a short time at the local office and has left again for the territory.

Manager Wayne Ball, who was recently appointed to take charge of the Warner Bros. exchange here, is leaving for his initial trip into Idaho and Montana.

A new film vault is being built at the Pathe shipping office of Butte, Montana, it is stated, and Manager Al O'Keefe has left his exchange duties here for the purpose of supervising the installation.

Salesman Jack Connors is making the Coal Camps of Southern Utah this week out of the local Pathe office. Geo. Hayes is traveling in the Idaho section. Hayes recently won the Spring Golf Tournament held here.

The theatre and exchange men are all practicing up for another golf tournament to be held the latter part of May, according to report.

Eddie Smythe, who has been connected with the local Pathe exchange for some time, is at present in California with his family, due to the death of his father there.

"The Urge Within" is a picture production now under way in the vicinity of Beaver, Utah. Ralph Cloninger, well known in this city, and his director, Henry Otto, are now in Beaver with camera men and a staff of assistants. Mildred Harris will play the leading feminine role.

Louis Marcus, head of the L. Marcus Enterprises, received a message recently from Jesse L. Lasky, vice-president of the company, from his office at the Paramount motion picture studio in Hollywood, requesting that Marcus aid in locating Fred L. Freitas for whom a $500 check is awaiting. Freitas, the missing man, was was picked recently from 40,000 contestants as winner of the sixth prize in the Paramount-Photoplay magazine idea contest. Having failed to put his address on the manuscript, he was lost track of, as the envelope in which the script was mailed had been thrown away months before the judges decision.

South East

LOUISVILLE'S newest theatre, the Uptown, Eastern Parkway and Bardstown Roads, will open Saturday night. It is said to be the last word in suburban picture theatres, and the management defines a policy unlike any now employed in local theatres of this character. Clarence J. Steurle, will be in charge of the new theatre, which is one of the many in the chain of the Fourth Avenue Amusement Company and Broadway Amusement Company. This theatre will offer a change of program three times a week, on Sunday, Tuesday and Friday. A complete installation of Vitaphone and Movietone has been made.

Floyd Miller, manager Miller Theatre, Mt. Vernon, Ky., has returned from a trip to New York.

The Walter J. Brackin theatre interests in Bainbridge, Ga., are this week celebrating their twenty-first anniversary of theatre operation and the occasion is of more than local interest, for the reason that Mr. Brackin is well known throughout the Southeast as a live wire exhibitor.

P. M. Jones and J. C. Rambo have taken over the Strand Theatre, Mountain City, Tenn., formerly operated by C. W. Lane; William Rise has taken over the Clay Theatre, Manchester, Ky., formerly called Manchester; F. W. Karnap has taken over the Regent Theatre, Russell, Ky.

After a two days' hearing which ended last Friday in the fourth circuit court of Tennessee, at Memphis, Anthony J. Xydias, of the Sunset Pictures, Inc., of California, won in the suit for damages brought by I. M. Cohen, of the Dixie Film Co., which arose over the dispute of ownership in the film "What Love Will Do." Cohen claimed that he purchased the film, "What Love Will Do," and offered it to Xydias' company for sale. A discussion arose as to the ownership of the picture, Cohen declared, resulting in Xydias coming to his office, where an argument ensued and Xydias had Cohen carried to the police headquarters where he was detained for more than an hour. Cohen claimed $10,000 damages for this mistreatment. With the conclusion of a two days' hearing, the jury decided that Xydias had not injured Cohen and he was freed from payment of damages. Ralph Davis was the defense attorney.

Leo F. Keiler, of Paducah, Ky., manager Strand Amusement Company, was a visitor in Mayfield last week.

In conjunction with their regular bill last week, the Belmont Theatre, Nashville, Tenn., staged a spring style show.

James Fisher, manager Lyric Theatre, Versailles, Ky., has returned from a trip to Cincinnati.

The Strand Amusement Company, Mayfield, Ky., has purchased the building occupied by the Dixie Theatre on the west side of court square, the building adjoining it.

Mr. and Mrs. A. N. Miles, Eminence Theatre, Eminence, Ky., were visitors at the Louisville, exchanges last week.

The new Parks Theatre, at 41 and Market Sts., Louisville, is practically completed, and will open between the first and middle of May.

The Auditorium Theatre, Dawson Springs, Ky., formerly owned by J. M. Bishop, has been sold to J. E. Hosick and Roy Scott.

Mose Klein, owner of the Lillian Theatre, Clarksville, Tenn., and theatres at Dickson, Tenn., and Guthrie, Ky., was a visitor at the local exchanges last week.

Mr. and Mrs. Lee Goldberg, of Big Features Rights Corporation, Louisville, have returned from a trip to New York.

The Rohs Theatre, Cynthiana, Ky., staged a style show last Tuesday, in conjunction with the regular bill.

Florida

C. A. CLEGG, manager of the Atlanta office of the First National Pictures, and George Almon, former Florida representative of this company, visited in Tampa and the West Coast cities the past week.

The Rialto, Tampa's stock house, is going in for another week of pictures. They are advertising "Is Your Daughter Safe" for a full week starting Sunday. This is the second time they have shown films since the house was opened about two years ago.

The Florida School Supply Company are giving demonstrations, in the schools of this section, of a portable projector they have added to their line.

Eduardo Arozamena, who succeeded Anthony Juran in the management of the Casion theatres in Ybor City and West Tampa, a short time ago, has imported some Spanish films which are pleasing the Latin people.

Clem Clay Price, a well known Florida exhibitor, died suddenly Saturday, March the 24th at his home in Live Oak. During the last six or eight years Mr. Price has operated the Sans Souci, in Ybor City; the Dixie at Dunedin; the Royal at Tarpon Springs and the Alimar at Live Oak. The deceased is survived by his wife, three sons and two daughters.

The Campobello, an exclusive colored theatre in the Belmont Heights section of Tampa, is putting on musical shows in connection with their picture programs. They have a colored troupe known as the "Charleston Revue."

The Cuban Club gave a "movie ball" last Saturday night, with prizes for the best "get ups" on cinema stars.

The Star theatre at Mulberry has been sold and the new owners have given it a complete overhauling and re-opened under the name "Mulberry Theatre."

According to report received in Jacksonville a new theatre, with seating capacity of 1,000, is to be built this Summer at Lake Wales, Fla., by the Princess Realty Company, of which H. S. Norman is president, and leased by the Lakes Wales Investment and Amusement Company, of which N. W. Remond is president. Mr. Remond is now operating the Scenic Theatre in Lake Wales and the Royal at Wauchula.

The new house is scheduled to open about December 1. The approximate cost is given as $100,000. A stage 20 feet deep, suitable for vaudeville or small road shows, upholstered seats, modern ventilating system, pipe organ and other equipment will be used.

The Florida Theatre, Jacksonville, this week began distribution of attractive new programs of 8 pages, carrying chatty reading material and theatre schedules.

Lee Newsome, of the Florida Theatre, has been promoted to the post of advertising manager, which was vacated when Jack Hodges went to the Avalon Theatre at Avon Park, Fla., as manager. Mr. Hodges first was reported going to Winter Park.



Gloria Swanson, star of United Artists productions, whose latest release, "Sadie Thompson," netted her many new friends at the box office.

Jesse Clark and Frank Dowler, of Publix, were in Jacksonville this week.

Friends of Manager Charles P. Lester, of Universal exchange, Jacksonville, will regret to hear that he has been confined to his home by illness for several days. It is reported he has pneumonia.

Manager Scotty Chesnutt, of Paramount exchange, in Jacksonville, will go to Washington, D. C., to attend the annual convention of managers and district managers of Paramount. He will take five members of his office staff with him.

Jack Pickett, formerly of the Empress Theatre, was transferred this week to the Imperial Theatre, Jacksonville, where he is assistant manager. Fred Lake, formerly assistant manager at the Imperial, was transferred this week to the Phiel Theatre at St. Petersburg, as manager.

Manager John Crovo, of the Imperial, and William A. Krause, of the Empress, left Jacksonville this week for a trip to Palatka, St. Augustine and Gainesville to advertise the premiere showing of "Glorious Betsy" at the Imperial all next week.

Announcement of a new de luxe theatre for Tampa to seat 1,500 and to cost approximately $200,000 has just been made by Anthony Shimko, president of Southern Theatres, Inc. Construction has already started on the new house which will be located at La Fayette Street and Grand Central Avenue.

Des Moines

JAMES GORDON of Manila, Ia., who had the theatre there until he sold over a year ago to D. C. Jorgenson, stopped in at the Paramount office to chat with Manager Copeland. He still finds the picture game fascinating and indicated that he is thinking of returning to the business again.

Park D. Agnew, who made a heap of friends when he served as booker and assistant office manager for the Metro-Goldwyn-Mayer office in Des Moines, will return to the exchange office after an absence of a year, coming in his capacity of traveling booker for the main office. Mr. Agnew left the Des Moines office to take up this work last May. He comes to Des Moines from Omaha.

Double headers were played in the bowling tournament last week and First National and Paramount came out still in a tie. First National won two out of three games from Pathe and the same score from Paramount. Universal lost six games, three to Metro-Goldwyn-Mayer and three to F. B. O. Everyone was most modest in their reports of the games last week with Paramount and First National each conceding the lead to one another and with Universal and Metro-Goldwyn-Mayer in polite dispute for last place. In spite of the fact that D. G. West of the Metro-Goldwyn team scored the best that he has yet made with a nice 200, the team did not have a previous record high enough to insure them in a place in first money. Anyway, there are about a dozen more games to be played before this thing is settled. And the match with Omaha has not been definitely set.

The business men of Hardy, Ia., are reopening the theatre there.

Cecil and Everette St. Peters, of Moville, Iowa, have bought the New Radio theatre at Correctionville, Iowa, which was owned by Cecil Seff.

Mrs. Leona Conner, who has the Columbia theatre at Milton, Iowa, was in Des Moines to transact business and called at the Paramount office. Mrs. Conner is associated with her husband in the theatre business and takes charge of the theatre almost entirely herself, while Mr. Conner is engaged with other business interests. Executives of film row were very much pleased with the visit of this energetic woman manager.

A visitor in film row was L. C. West of the Colonial theatre at Grinnell, who, several months ago, bought the Strand theatre at Mt. Vernon from Mr. Sterns, who had the theatre for a short time after his purchase from L. D. Hendricks. Mr. West will keep a manager in charge of the theatre at Mt. Vernon.

The girls of the Metro-Goldwyn-Mayer office had a dinner party last Wednesday at the Ayreshire Apartments, to which their friends were invited. The girls cooked the dinner themselves

Walter Carroll of the Star at Colfax, Jimmy Martin of the Strand and Willard at Creston and Waller and Michaels of Jefferson, Scranton and Osceola, called at the First National office.

J .H. Pabst has bought the Star theatre at Davenport. This theatre has been closed for some time. Mr. Thornton was the previous manager of the Star.

At Klemme, Iowa, the American Legion will take over the management of the theatre there, which is known as the Idle Hour. The theatre was owned by M. O. Barr.

The DesMoines Poster Exchange of which Ted Yarowsky is manager, have added several artists and painters to the working staff.

Film Row callers were H. H. Stanley of the Grand and Lyric at Greenfield, Larry Simpson of the Garden at Sigourney and the Strand at McGregor, W. D. Kale of Truro. Mr. Keletis of the Columbia at Cedar Rapids; George Weighman of the Strand at Boone, Mr. Hall of Elcador.

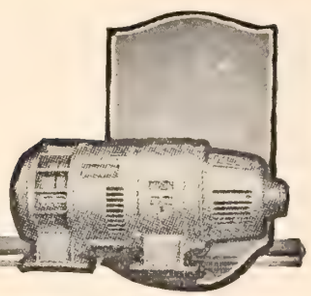
Harry Musselman of the Auditorium theatre at Osceola reports that last week a patron of his theatre, Clyde Peterson, became so engrossed in the picture's theme that he walked out of the theatre and left behind his small son. The lad was found peacefully sleeping on a cot in an anteroom, where he had been left by his daddy when the theatre was opened up again by Mr. Musselman at the request of the frantic father.

The American theatre at Muscatine, owned by Harmon Nemec, is not one of the houses which was included in the sale by Universal to the Midland Circuit of Kansas City. The Grand theatre at Muscatine was the only Midland house included in this transaction.



Projection

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Inquiries and Comments

Take Your Education in Small Doses

MOTION picture projectionists throughout the country are now under a virtual educational bombardment which seems to come from every direction of the compass. It appears that everybody is out to educate the projectionist—whether he likes it or whether he doesn't.

Trade journals, projectionist publications, union schools and non-union schools have suddenly sprung into existence and over night, have taken up the cudgel for the sole purpose, apparently, of making this hitherto neglected and little known fraternity swallow large doses of knowledge—and like it.

Some of these enterprises are commendable in that they are actuated by an honest and sincere desire on the part of their promoters, to render to the projectionist fraternity a real service by disseminating useful information of a practical nature so that their members may eventually command more respect—and a more appropriate financial return from the exhibitors.

Of the others, it can only be said that they are tainted with a commercial aspect for their principal object appears to be that of rolling up a comfortable financial return for their sponsors.

Whatever the object, whether selfish or altruistic, the effects of these various educational endeavors are visible in a certain restlessness among projectionists in general, some of whom are taking it upon themselves to step out from the ranks and reach for the knowledge which they feel to be rightly theirs and necessary to them in their every day work.

The Top of the Ladder

Ever increasing numbers of projectionists are applying for membership to the Society of Motion Picture Engineers with the idea in mind that once membership in this Society has been obtained they will have reached the pinnacle of knowledge in addition to being able to claim a certain distinction between themselves and the ordinary run of projectionists.

The idea, in its general form, may be perfectly all right and a quite logical one for the projection fraternity to entertain in that it establishes a goal, or a mark, toward which they may aim and it is useful as an inspiration to assist in the acquirement of knowledge essential to success. A number of the applicants, however, are unfortunately under the impression that by merely putting in an application and then paying thirty dollars, to cover the cost of the entrance fee and the first year's dues, they can immediately raise themselves from the projectionists ranks to a parity with recognized professional men, practically all of whom have spent years in preparing themselves educationally for their life's work.

Even though these applicants were accepted, they would be unable to take advantage of the educational benefits which the Society has to offer through its meetings and printed transactions for the reason that they would not have obtained the knowledge and perspective which results from an orderly and logical procession up the ladder. No man can make broad jumps without remaining in ignorance of what lies in between the jumping points and sooner or later he will reach the point where it will be necessary for him to retrace his steps in order to learn what was missed in his earlier rapid progress.

It is far better to cover the ground slowly and thoroughly so that the knowledge acquired today may be used to digest the knowledge which will be presented tomorrow.

The ability to exchange ideas is the direct result of the preliminary work men had to do long before they ever thought of applying for membership to the Society. They are in the Society not so much for the information which they receive but more for the reason that they are able to make valuable contributions concerning the practical end of projection.

Some of the Intermediate Steps

It may be logically asked what the intermediate steps are between the projectionist ranks and membership in the Society.

Certainly the first one is a thorough knowledge of the mechanical requirements of projection which is obtained by acquiring projection room experience in an intelligent manner. In other words, complete knowledge of the trade of motion picture projection. We use the word "trade" deliberately because the mere act of projecting pictures and performing the routine work incidental to the projection room is simply that and nothing else.

The second step is the accumulation of theoretical knowledge obtained by a wide reading and study of projection problems, as found in the trade press and the available books on the subject.

The third step is an active continuous participation in union educational meetings, where such are available. This is for the purpose of keeping in intimate touch with developments which directly affect the every day work of the projectionist, and for the purpose of obtaining detailed knowledge of manufacturers equipment even though the particular equipment is not being used by the projectionist.

And the fourth step is membership in the American Projection Society. This is probably most important of all.

Memembership in the American Projection Society is essential for a number of reasons. In the first place, its printed proceedings are the official organ of the projectionist's craft. Its publication now contains a wide variety of original information on all phases of projection which is of direct benefit to the projectionist and which should assist him materially in his everyday work.

The Society is recognized by practically all equipment manufacturers as the logical forum from which their respective equipments may be explained and demonstrated to the Society's members for their better handling of the equipment.

Most important of all—the American Projection Society is not conducted for personal gain on the part of any of its officers since its object is the purely altruistic one of obtaining greater respect for the motion picture projectionist so that he (the projectionist) can in turn feel a greater responsibility and thus be inspired to give the most that is in him.

Upon this feeling of responsibility rests the future of the projectionist since the union can only protect him from unfair infringements on the part of his employer.

The American Projection Society is to the projectionist what the Society of Motion Picture Engineers is to the general theatre industry.

Any projectionist who fails to support the former cannot possibly possess those qualities which will make him a desirable candidate for the latter.

And let it be said that financial reward for pursuing such an educational program will follow of its own accord.

Chinese Theatre in Phila. Attracts Attention

Exhibitors from all parts of the city and surrounding territory are visiting the new Lindy Theatre, 69th St. and Elmwood Ave., Philadelphia, the newest addition to the Equity Theatre Corporation's circuit, and have been loud in their praise of its beauty of design and up to date equipment. The new theatre is arousing particular interest because it is the first house in the city to be designed in the Chinese style of architecture and furnishing.

The exterior is of terra cotta and in honor of its name, a sign bearing a monoplane similar to that used by Lindbergh on his flight is mounted over the entrance of the

(*Continued on following page*)

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IS THE STATIONERY OF THE SCREEN

theatre. The furnishings and decorations of the theatre are Chinese throughout, black, gold and red predominating in the color scheme. The design of the ceiling is made up of dragons and the organ chambers present the appearance of Chinese pagodas. A Chinese effect has been attained in the lighting system by the use of Chinese lanterns made of perforated iron and brass. The drinking fountains are of tile with an oriental peaked roof also of tile. The booth equipment includes two modern projectors. Color effect machines and a specially controlled screen designed to minimize eye strain.

W. H. Lee was the architect who designed the Lindy and the George Kessler Contracting Company was responsible for the construction of the house. Equity Theatres Corporation, the owner, was organized last year and already numbers thirty-five houses in this territory. It is regarded as one of the coming theatre groups of the section.

Acker & Lucas Open New Florida Theatre

W. R. Pedreick, builder of the new Etta theatre at Ocala, has given that Florida city a playhouse that will compare favorably with those in cities several times the size. The building, both in exterior and interior, follows the semi-Spanish type and is of concrete and tile construction. There are two floors, the main floor seating 650 and the balcony 250. These 900 seats are all of the spring cushion type.

The heating and cooling of the house is regulated by the Muller system. The organ is a Special Style E Wurlitzer. Jimmy Knight, of Jacksonville, handles this instrument.

Although the house was intended for pictures, a stage was provided so road attractions could be handled, and ample space was provided for the proper showing and the comfort of the players. The stage is 60 feet in the clear from wall to wall, with a depth of 34 feet. The picture sheet, hung at the back of the stage, is a "Dalite" and measures 15 by 20 feet.

The projection room, built of concrete at the back of the balcony, is large, being 20 feet wide by 10 feet deep and the same height, well lighted and ventilated. The machines are the DeLuxe Motiograph with reflecting arcs. The booth is in charge of Oakley Busler, of Tampa, who installed the equipment.

The house has been leased by Acker and Lucas, both old-timers in the theatrical business. Lester Lucas has a record of 15 years as a professional, nearly eight of which he was with the Coburn Minstrels. Bert Acker also has a stage record of many years and will be remembered by many through the South through his service as leading man with the Hazel Burgess Players. He was known professionally as Bert Leigh. The house has been very successful since it opened a few weeks ago and with the able management and high class shows it is giving the people of Ocala, it will no doubt continue.

Each Month The Showman Issue of Motion Picture News Carries announcements of Vital Interest to All Theatre Owners

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 29
Back to God's Country	R. Adoree-R Frazer	Universal	5751 feet	July 26
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C.Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	5655 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B.Steele-L. Gilmore	F. B. O.	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mac-Laill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel on Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 25
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 28
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6301 feet	July 9
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 13
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O.	6186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct 9
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 13
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M Pickford-C Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 13
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 3
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros.	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	Mar. 31

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 28
Broadway After Midnight	P Bonner-C. Landis-G Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 25
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 13
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	6390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E Hearne-C. Keefe	F. B. O	5240 feet	Dec. 15
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 13
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers.	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	6492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	6791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	Mar. 31
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	Mar. 31
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros	5613 feet	
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	6711 feet	Dec. 3
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel.	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	Mar. 31
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)	5210 feet	
Polly of the Movies	G. Short-J. Robards.	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 11
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5644 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5200 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H.Costello-G.Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 24
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O.	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Cassinana-M. Loy-N. Joyce-R. Armstrong.	Fox	5882 feet	Mar. 3
Heart of Broadway, The	P. Garon-R. Agnew	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 21
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce	First National	7331 feet	Jan. 7

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Rieffenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5382 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. *
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl	6273 feet	Mar. 31
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker Lumas		5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee Pict. (S. R.)		8400 feet	Mar. 24
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	Feb. 11
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	April 7
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O.	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National	6184 feet	
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O.	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K. Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	5954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Oland	Pathe-De Mille	5423 feet	April 7
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Arkansas	Gardner James	First Division (S. R.)	6000 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	Mar. 31
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	J. Donovan-M. Gray-G. McConnell	Pathe	4550 feet	Mar. 31
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S.R.)	5600 feet	Mar. 3
Forbidden Hours	R.Novarro-R.Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 14
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent-L. Sherman-M Harris	First National	5957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M	7289 feet	
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount	6331 feet	Mar. 31
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan-D. Appleby	Fox	5397 feet	Mar. 31
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl		
Tracy the Outlaw	Jack Hoey	New-Cal (S. R.)	6000 feet	Mar. 31
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M	5901 feet	
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Avenging Shadow, The	Klondike (Dog)-R. Hallor-M. Morris	Pathe	4293 feet	Mar. 31
Bell o Avenue A		First Division (S. R.)		
Bit of Heaven, A	B. Washburn-L. Lee	Excellent Pict. (S.R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia		
Canyon of Adventure	K. Maynard-V. B. Faire	First National	5800 feet	
Chinatown Charlie	J. Hines-L. Lorraine	First National	6365 feet	
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6 reels	
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W. Russell-V. B. Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal	5645 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	Mar. 31
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Law's Lash, The	Klondike (Dog)-R. Ellis-M. Maberry	Pathe	4902 feet	Mar. 18
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National	7700 feet	
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 23
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Skyscraper, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille	7040 feet	
Speedy	H. Lloyd-A. Christy-B. Ruth-B. Woodruff	Paramount		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher-R. Dwyer	F. B. O.	5872 feet	Mar. 24
Arizona Cyclone, The	Al Wilson	Universal	4076 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
Hell Ship Bronson	Mrs. W. Reid-R. Howes-H. Foster-N. Beery	Lumas		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Million for Love, A	R. Howes-J. Dunn	Sterling Pict. (S.R.)		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros.		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	9151 feet	April 7

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept. 4'26
Man Higher Up, The		Lumas		
Roulette	R. Barthelmess-M. Livingston-W. Oland-L. Basquette	First National		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O.		
Barker, The	M. Sills-B. Compson	First National		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Albany Night Boat, The		Tiffany-Stahl		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt-P. Haver-S. O'Neill	United Artists		
Beggars of Life	W. Beery-R. Arlen-L. Brooks	Paramount		
Bellamy Trial, The	L. Joy	M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Beward of Blondes		Columbia		
Be Yourself	R. Denny-M. Nolan	Universal		
Big Bow Mystery, The	I. Rich-C. Brook	F. B. O.		
Big Game Hunt, Too	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	C. Murray-D. Reed-D. Dawson	First National		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Brotherly Love (tentative)	K. Dane-G. K. Arthur	M-G-M		
Butter and Egg Man, The	J. Mulhall-M. O'Day-G. Astor	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan-A. Hale-R. Armstrong	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Creole Love		First Division (S. R.)		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Dancing Daughters	J. Crawford-J. M. Brown-D. Sebastian-N. Asther-A. Page	M-G-M		
Date With a Duchess, A (tentative)	A. Menjou-E. Brent	Paramount		
Deadline, The	Flash (Dog)-L. Lorraine-L. Gray	M-G-M		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Cage, The	P. Garon-D. Keith	First Division (S.R.)		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian-S. Hardy	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		

Feature	Players	Distributed by	Length	Reviewed
Domestic Relations		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	H. Gibson-E. Gilbert	Universal		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft-E. Brent-W. Powell	Paramount		
Dreaded Bandit, The (foreign film)	L. Albertine-E. Iinajeff	Cinema Attractions	6000 feet	
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Fifty-Fifty Girl, The	B. Daniels-J. Hall-W. Austin	Paramount		
First Kiss, The	F. Wray-G. Cooper	Paramount		
Fools for Luck	W. C. Fields-C. Conklin-S. Blane-J. Luden	Paramount		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	John Gilbert	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
George Washington, Jr.	George Jessel	Tiffany-Stahl		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glorious Betsy (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Green Grass Widows	Walter Hagen	Tiffany-Stahl		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Half a Bride	E. Ralston-R. Arlen	Paramount		
Handle With Care	I. Rich-A. Ferris-W. Collier, Jr.	Warner Bros		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone-M. Love	First National		
Hawk, The	M. Sills	First Nationa		
Heart to Heart	C. Moore-E. Lowe	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
Hit of the Show, The	Joe Brown-G. Astor	F. B. O		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James	L. La Plante-C. Delaney	Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
It Might Happen to Any Girl		Sterling Pict. (S.R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
Jungle Triangle	"Aesop Fables"		May 6	1 reel
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 3
Kit Carson	Fred Thomson	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Warning, The	Laura La Plante	Universal		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		

Feature	Players	Distributed by	Length	Reviewed
Madamoiselle From Armentieres (English Film)	R. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor-L. Young-A. Conti-M. Milner	Paramount		
Man About Town, The	L. Cody-N. Trevor	M-G-M		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles-H. B. Warner	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	H. Chadwick-Fairbanks, Jr.-B. Kent	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Duchess, The		Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount	5741 feet	
Noah's Ark (Vitaphone)	D. Costello-G. O'Brien-N. Beery-L. Fazenda	Warner Brow		
None But the Brave	Lionel Barrymore	Fox		
Odd Fellows	Fields-Conklin	Paramount		
Once There was a Princess	Mary Astor	First National		
One Way Street, The (tentative)	M. Loy-C. Nagel-W. Russell	Warner Bros		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Part-Time Marriage	June Collyer	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Plastered in Paris	S. Cohen-J. Pennick-M. Batelini	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Play Goes On	C. Vedt-M. Nolan	Universal		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Prowlers of the Sea		Tiffany-Stahl		
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Racket, The	T. Meighan-M. Prevost	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Lips	M. Nixon-C. Rogers	Universal		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
River Woman, The	Alma Rubens	Lumas		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Shooting Stars (English film)		Artlee Pict. (S.R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Silks and Saddles	M. Nixon-R. Walling-M. Nolan	Universal		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Son of St. Moritz, The (tentative)	J. Gilbert-G. Garbo	M-G-M		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Stormy Waters	E. Southern-M. McGregor	Tiffany-Stahl		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.	ft.	Aug. 5, '27
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros.	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		

Feature	Players	Distributed by	Length	Reviewed
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)	4900 feet	
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		
Trail of '98	K Dane-P Starke-R Forbes-Del Rio	M-G-M	11,100 feet	Mar. 24
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Undressed		Sterling Pict. (S.R.)		
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
War in the Dark, The	Greta Garbo	M-G-M		
Warming Up	R. Dix-J. Arthur	Paramount		
Watch My Speed	R. Denny-B. Worth	Universal		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman-A. Q. Nilsson-R. Forbes	First National		
Why Sailors Go Wrong	S. Cohen	Fox		
Wild West Romance	R. King-L. Gilmore	Fox		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland	United Artists		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove-C. Brook-Seyferritz	First National		
You'll Never Get Rich		First Division (S. R.)		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fat and the Canary	McDougall Kids	Dec. 20	2 reels	Dec. 9
Fowl Play	McDougall Kids	April 20	2 reels	
Fresh and a Devil	Clyde-Malone-Irving	Sept. 1	2 reels	Oct. 21
Here's Another One	Novelty	Oct. 15	1 reel	Oct. 7
Here's Another One	Novelty	Dec. 15	1 reel	Dec. 2
His Ticklish Predicament	Jack Cooper	Oct. 1	2 reels	Oct. 21
Iron Derby, The	Eddy Featherstone	Oct. 10	2 reels	Oct. 21
Lost in a Pullman	Perry Murdock	July 13	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Magic Game, The	McDougall Kids	Nov. 20	2 reels	Dec. 2
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7
Orphans, The	McDougall Kids	Sept. 6	2 reels	
Way of All Fish, The	J. Cooper-N. Cavalier	Dec. 1	2 reels	Dec. 9

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan		Nov. 20	1 reel	Nov. 26
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
Angel Eyes	"Big Boy"		Dec. 25	2 reels	Dec. 31
At Ease	Lloyd Hamilton		Sept. 4	2 reels	Sept. 2
At It Again	Monty Collins		May 13	2 reels	
Back Home	Curiosities		Sept. 25	1 reel	Sept. 23
Batter Up	George Davis		Sept. 11	2 reels	Sept. 16
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	April 7
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Brunettes Prefer Gentlemen	Jerry Drew		Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch		Oct. 23	2 reels	Oct. 7
Call o the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Character Studies	Carter De Haven		Nov. 20	1 reel	Jan. 14
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch		Sept. 18	1 reel	Sept. 9
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Delving Into the Dictionary	Hodge-Podge		Sept. 11	1 reel	Sept. 25
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson		Oct. 9	1 reel	Oct. 14
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane		May 6	2 reels	
Felix the Cat Hits the Deck	"Sullivan Cartoon"		Dec. 11	1 reel	Feb. 11
Felix the Cat in Arabiantics	"Sullivan Cartoon"		May 13	1 reel	
Felix the Cat in Behind in Front	"Sullivan Cartoon"		Dec. 25	1 reel	Jan. 14
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"		Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"		Sept. 18	1 reel	Oct. 7
Felix the Cat in In-and-Out-Laws	"Sullivan Cartoon"		May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	Mar. 31
Felix the Cat in No Fuelin'	"Sullivan Cartoon"		Oct. 16	1 reel	Nov. 11
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Felix the Cat Switches Witches	"Sullivan Cartoon"		Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"		Nov. 13	1 reel	Dec. 1
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"		Nov. 20	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"		Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Follies of Fashion	Curiosities		Sept. 25	1 reel	
For Men Only	Curiosities		Oct. 30	1 reel	Oct. 21
Fox Tales	Drew-Dunham		Sept. 25	2 reels	Sept. 23
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
Half-Pint Hero, A	Lupino Lane		Sept. 18	2 reels	Sept 2
Hello Sailor	Lupino Lane		Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge		Oct. 16	1 reel	Oct. 28
He Tried to Please	Monty Collins		Aug. 12	1 reel	
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
Hope Hampton Displaying Creations Parisienne in Color (Color Film)	Hope Hampton		Dec. 4	1 reel	Dec. 9
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		Dec. 25	1 reel	Dec. 23
It's Me	Monty Collins		Dec. 4	1 reel	Dec. 9
Kilties	Dorothy Devore		Oct. 9	2 reels	Oct. 7
Kitchen Talent	George Davis		April 15	2 reels	Mar. 31
Landlord Blues	Curiosities		May 27	1 reel	
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Little Rube, The	Dorothy Devore		Nov. 20	2 reels	Nov. 11
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Lovingly Yours	Curiosities		Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts		Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Waters	Bruce Outdoor Sketch		Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge		Nov. 13	1 reel	Dec. 16
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"		May 27	2 reels	
Never Too Late	Wallace Lupino		May 6	1 reel	
New Wrinkles	Lloyd Hamilton		Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Nothing Flat	George Davis		Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd		Sept. 25	1 reel	Oct. 14
Off Balance	Monty Collins		April 22	1 reel	
Oh, What a Man!	Larry Semon		Dec. 4	2 reels	Nov 26
Papa's Boy	Lloyd Hamilton		Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton		Dec. 25	1 reel	Jan. 7
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		May 20	1 reel	
enny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Red Hot Bullets	Eddie Quillan		Nov. 27	2 reels	Nov. 18
Rest Day	Monty Collins		Nov. 27	1 reel	Nov. 18
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Scared Silly	Johnny Arthur		Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis		Oct. 16	2 reels	Oct. 7
Shamrock Alley	"Big Boy"		Nov. 27	2 reels	Nov. 26
She's a Boy	"Big Boy"		Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd		Oct. 23	1 reel	Oct. 21
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Stunt Man, The	Larry Semon		Oct. 23	2 reels	Sept. 30
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Three Tough Onions	Monty Collins		May 20	1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge		May 6	1 reel	
wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whirl of Activity, A	Hodge-Podge		Dec. 11	1 reel	Dec. 31
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	ruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers		May 20	2 reels	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
...ice Cartoons (Released Twice a Month)			1 reel	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 8	2 reels	
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Come Meal	Al Cooke	May 28	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Krazy Kat Cartoons (released twice a month)				1 reel	
Mickey's Battle	Mickey Yule	Dec.	5	2 reels	Dec. 9
Mickey's Circus	Mickey Yule	Sept.	4	2 reels	
Mickey's Eleven	Mickey Yule	Nov.	7	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Pals	Mickey Yule	Oct.	3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct.	12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept.	28	2 reels	Nov. 25
Rah! Rah! Rekie	Al Cooke			2 reels	Feb. 18
Restless Bachelors	Al Cooke	April	30	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct.	19	2 reels	
Silk Sock Hal	Al Cooke	May	14	2 reels	
Social Error, A	Al Cooke			2 reels	Feb. 11
Tanks of the Wabash	Karr-Ross-Alexander	Oct	10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec.	12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept.	7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept.	11	2r eels	

FOX FILMS

Title	Star	Rel.	Date	Length	Reviewed
Argentina, The Rich	Variety	Oct.	2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan.	8	1 reel	
Art Treasures of the Vatican	Variety	Dec.	25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct.	23	2 reels	Nov. 4
Cow's Husband, A	F. Spenser-M. J. Temple			2 reels	
Desert Blooms, The	Variety	Feb.	5	1 reel	
Exploring Norway	Variety	Aug.	7	1 reel	
Fool and His Honey	Tyler Brooke	Sept.	25	2 reels	Nov. 4
Four Faces West	Tyler Brooke	Nov.	6	2 reels	Dec. 16
Headhunters of Ecquador, The	Variety			1 reel	Feb. 4
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct.	9	2 reels	Nov. 4
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman			2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan.	1	2 reels	
Jack and Jilted	P. Cunning-M. King			2 reels	
Jungles of the Amazon	Variety			1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson			2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher			2 reels	
Lights and Shadows of Sicily	Variety	Nov.	27	1 reel	
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec.	18	2 reels	Mar. 17
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Moose Country, The	Variety	Nov.	13	1 reel	
Mum's the Word				2 reels	Sept. 2
Northern Alaska Today	Variety	Oct.	16	1 reel	
Old Wives Who Knew	Haliam Cooley			2 reels	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Romantic Alhambra, The	Variety	Oct.	30	1 reel	
Silly Sailor, A	G. Cameron	Nov.	20	2 reels	
Sky Frontiers	Variety	Sept.	4	1 reel	
Solitudes	Variety	Dec.	11	1 reel	
Too Many Cookies	T. Brooke-L. Miller			2 reels	
Twenty Legs Under the Sea	R. Walling-J. Lorraine	Sept.	11	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept.	18	1 reel	
Wild Puppies	Kid Comedy	Dec.	4	2 reels	Jan. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
African Adventure, An	Ufa Oddities	Aug.	2		
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Assorted Babies	Ufa Oddities	Nov.	5	1 reel	Nov. 25
Barnum and Ringling, Inc.	"Our Gang"	April	7	2 reels	
Battle of the Century	Laurel-Hardy	Dec.	31	2 reels	
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov.	26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct.	15	2 reels	
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar.	17	2 reels	
Death Traps	Ufa Oddities	Oct.	22	1 reel	
Dog Days	Ufa Oddities	Oct.	8	1 reel	
Dog Heaven	"Our Gang"	Dec.	17	2 reels	Mar. 24
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	1 reel	
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight For Life, A	Ufa Oddities	Nov.	19	1 reel	
Fighting Feathers	Max Davidson	Dec.	10	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Flag, The (Technicolor)	E. Bennett-F. X. Bushman-J. Walker-A. Calhoun	Oct.	1	2 reels	Feb. 18
Forty Thousand Miles With Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Hats Off	Davidson-Hardy	Nov.	5	2 reels	
Heavenly Bodies	Ufa Oddities			1 reel	
Heebee Jeebees	"Our Gang"	Nov.	19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct.	22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept.	10	1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Lighter That Failed, The	Charley Chase	Oct.	1	2 reels	
Limousine Love	Charley Chase	April		2 reels	
Lion Hunt, The	Ufa Oddities	Dec.	17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov.	12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Never the Dames Shall Meet	Charley Chase	Dec.	24	2 reels	Dec. 9
Old Wallop, The	"Our Gang"	Oct.	22	2 reels	Mar. 3
Palace of Honey, The	Ufa Oddities	June	16	1 reel	
Pathfinders, The	Ufa Oddities			1 reel	
Parasol Ant, The	Ufa Oddities	Dec.	31	1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec.	3	2 reels	Dec. 9
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct.	8	2 reels	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	May 3
Sleeping Death	Ufa Oddities	June	30	1 reel	
Soaring Wings	Ufa Oddities	Sept.	24	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Sting of Stings, The	Charley Chase	Sept.	3	2 reels	
Sugar Daddies	All Star Cast	Sept.	10	2 reels	
TallyHo	Ufa Oddities			1 reel	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy			2 reels	
Tokens of Manhood	Ufa Oddities	June	2	1 reel	
Us	Charley Chase	Nov.	26	2 reels	
Way of All Pants, The	Charley Chase	Oct.	29	2 reels	
What Every Iceman Knows	Max Davidson	Sept.	17	2 reels	
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Winged Death	Ufa Oddities	Dec.	3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities			1 reel	
Yale vs. Harvard	"Our Gang"	Sept.	24	2 reels	

PARAMOUNT

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Campus Cuties	Billy Dooley	April	7	2 reels	
Crazy to Fly (Christie)	Bobby Vernon	Sept.	17	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Dizzy Sights (Christie)	Billy Dooley	Dec.	17	1 reel	
Easy Curves (Christie)	Billy Dooley	Nov.	12	2 reels	
Fantasy	Novelty	Oct.	15	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	
Find the King	E. E. Horton	Nov.	5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov.	19	1 reel	
French Fried (Christie)	Neal Burns	Sept.	3	2 reels	
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 rees	
Grid Ironed	Krazy Kat Cartoon	Dec.	31	1 reel	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb.	11	2 reels	
Hot Papa (Christie)	Billy Duffy	Oct.	1	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Ko-Ko Kicks	Inkwell Cartoon	Nov.	26	1 reel	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct.	29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct.	15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept	17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov.	12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec.	10	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec.	24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept.	3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct.	1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept.	24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Mad Scrambles (Christie)	Neal Burns	Nov.	26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec.	3	1 reel	
Moony Mariner, A (Christie)	Billy Dooley	Sept.	24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec.	24	2 reels	
Ocean Blues (Christie)	Jimmie Adams	Nov.	19	2 reels	
Oh Mummy (Christie)	Jimmie Adams	Oct.	8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov.	5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept.	24	1 reel	Oct. 4
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct.	29	2 reels	
School Daze	Krazy Kat Cartoon	Sept.	10	1 reel	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan.	28	1 reel	
Short Tail, A	Novelty	Sept.	10	2 reels	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Splash Yourself (Christie)	Bobby Vernon	Dec.	3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec.	17	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Swiss Movements (Christie)	Jimmie Adams	Dec.	31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct.	8	1 reel	
Toddles	Novelty	Dec.	10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct.	22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct.	22	1 reel	
Water Bugs(Christie)	Billy Dooley	Feb.	4	2 reels	
Wedding Wows (Christie)	Bobby Vernon	Oct.	22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

PATHE-DE MILLE

Title	Star	Rel.	Date	Length	Reviewed
Alien Antics	Sportlight	Nov.	13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct.	9	1 reel	Oct. 7
Animal Snaps	Rarebits	April	8	1 reel	
Assistant Wives	Charley Chase	Dec.	4	2 reels	Dec. 2
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar.	18	2 reels	Mar. 10
Big Tent, The	"Aesop Fables"	Oct.	23	1 reel	Oct. 21
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar.	4	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Bull Fighter, The	Bevan-Hurlock	Nov. 27	2 reels	Dec. 2
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Calcutta (Educational)	Geographical Number	Dec. 11	1 reel	
Carnival Week	"Aesop Fables"	Dec. 4	1 reel	
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Christmas Cheer	"Aesop Fables"	Dec. 18	1 reel	
Clothes and the Game	Sportlight	April 15	1 reel	April 7
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 26
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daily Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Defensive Ends, The	"Football Sense"	Nov. 27	1 reel	
Defensive Half, The	"Football Sense"	Nov. 6	1 reel	
Delhi (Educational)	Geographical Number	Feb. 29	1 reel	
Do Detectives Think?	Stan Laurel	Nov. 20	2 reels	Nov. 18
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque	Dec. 18	1 reel	Dec. 16
Fair Catch, The	"Football Sense"	Nov. 13	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May 13	1 reel	
Fiddlesticks	Harry Langdon	Nov 7	2 reels	Nov. 26
Flying Age, The	"Aesop Fables"	April 22	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Football Field Officials	"Football Sense"	Oct. 23	1 reel	Oct. 21
For Sale a Bungalow	Hurlock-Quillan	Oct. 30	2 reels	Oct. 28
Forward Pass, The	"Football Sense"	Oct. 9	1 reel	
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
Frolics in Frost	Sportlight	Dec. 18	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Fundaments of Football	Sportlight Special	Oct. 23	1 reel	
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Everywhere	D. Pollard-S. Halloway	Dec. 11	2 reels	Dec. 2
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawaii, the Beautiful (Educational)	Geographical Number	Nov. 27	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
Horses, Horses	Sportlight	Sept. 4	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In Again. Out Again	"Aesop Fables"	Sept. 18	1 reel	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	Mar. 31
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits	Dec. 18	1 reel	Dec. 23
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Keeping Fit	Sportlight Special	Nov. 20	1 reel	
Kick, The	"Football Sense"	Oct. 2	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	"Football Sense"	Oct. 16	1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	Oct. 28
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Matching Wits	Sportlight	April 29	1 reel	
Nature's Cathedral (Educational	Geographical Number	Dec. 18	1 reel	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
On the Ice	"Aesop Fables"	Mar. 11	1 reel	
Outwitting Time	Sportlight	Oct. 2	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Rats in His Garret	"Aesop Fables"	Dec. 11	1 reel	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept 30
Run Girl, Run	Sennett Girls	Jan. 15	2 reels	Jan. 14
Sailors, Beware!	Stan Laurel	Sept. 25	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Scaling the Alps	"Aesop Fables"	April 1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number	Mar. 18	1 reel	
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should a Mason Tell?	L. Baird-T. Holmes	Sept. 18	2 reels	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Should Tall Men Marry?	Roach Stars	Jan. 15	2 reels	Jan. 7
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smile Wins, The	"Our Gang"	Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Farm Days	Hiatt-McKee-Jackson	Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan. 8	2 reels	Dec. 31
Smith's Modiste Shop	Hiatt-McKee-Jackson	Dec. 11	2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Smith's Restaurant	Hiatt-McKee-Jackson	April 1	1 reel	
Soldier Man	Harry Langdon			
Son Shower, The	"Aesop Fables"	Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb. 19	1 reel	Feb. 18
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25	3 reels	
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard	Feb. 26	2 reels	Mar. 3
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Tail Waggers	Sportlight	April 1	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Trees	Rarebits	Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 16	1 reel	Oct. 21
Versatility	Sportlight	Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan. 29	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winging Around Europe With Will Rogers	Travelesque	Nov. 20	1 reel	Nov. 18
Women Workers of Ceylon (Educational)	Geographical Number	Dec. 27	1 reel	
Work of Running Water (Educational)	Geological Number	Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray		10 episodes	
Young Hollywood	Special Cast	Nov. 27	2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp.		1 reel	May 27
District Doctor, The (story by Blazac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Helpless Helper	Al Joy	Cranfield-Clarke		2 reels	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 23
Lunches and Punches	Sid Smith	Capitol Prod.		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A.		1 reel	
Mysterious Airman, The (Serial)		Weiss Bros.		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Manpassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
She Beast, The	Sid Smith	Capitol Prod.		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A.		1 reel	April 16
You Can't Win (Serial)		Weiss Bros.		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock, The	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Memories	Color Classic	Oct. 1	1 reel	Sept. 9
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	Feb. 18
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 12	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 10	2 reels	
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Blind Man's Bluff	Jack Perrin	Nov. 19	2 reels	Oct. 28
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cloud Buster, The	"The Gumos"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty-E. Clair	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 9
Dangerous Double, The (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Gulliver	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 12	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Fighting Finish, The	Lewis-Sullivan-Phillips	Oct. 24	2 reels	
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	Aug. 19
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hot Stuff	Ben Hall	Oct. 24	1 reel	Oct. 14
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	Dec. 9
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	Aug. 19
Mild West, The	"The Gumps"	Dec. 26	2 reels	
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Model George	Sid Saylor	Dec. 28	2 reels	
Money! Money! Money!	Ben Hall	May 7	1 reel	
Monkey Shines	Ben Hall	Dec. 26	1 reels	
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Saylor-Clair	Dec. 5	2 reels	Nov. 4
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	
Newlyweds' Mistake, The	Snookums-Saylor-Clair	Nov. 7	2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Surprise, The	Snookums-Saylor-Clair	Oct. 3	2 reels	Sept. 10
Newlyweds' Troubles, The	Snookums-Saylor-Clair	Sept. 5	2 reels	Aug. 19
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ocean Bruises	"The Gumps"	Nov. 14	2 reels	Oct. 28
Ocean Hop, The	Oswald Cartoon	Nov. 14	1 reel	Oct. 28
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 18
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Picking on George	Sid Saylor	Oct 26	2 reels	Oct. 14
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House	Oct. 29	2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood	Dec. 10	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	April 7
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Sailor George	Sid Saylor	May 9	2 reels	
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept 9
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec. 3	2 reels	
Social Lions	Ben Hall	Mar. 12	1 reel	
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	1 reel	Sept. 9
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 9
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct 7
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov. 21	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	

Newspaper Opinions on New Pictures

"The Private Life of Helen of Troy"—First National, Metropolitan Theatre, Boston

Herald: "A treat, a joy and a pleasure. Intelligence is evident from the beginning to the end of this film, along with a nice sense of humor. If one may timidly venture that the film is better than the book, one does. Maria Corda is a lovely Helen. Her husband, Alexander Korda, directed, and if he is responsible, as most directors are responsible, may we have more of his work."

Traveler: "The whole thing is amusing, entertaining satire. Presented by First National in their most lavish and extravagant vein. The titles are wisecracks from the 1927-28 season. Maria Corda is the intriguing beauty of Professor Erskine's novel. A splendid cast assists. Alexander Korda, husband of Maria, directed, demonstrating that he knows how to handle his wife better than her screen husband."

Advertiser: "A very free and exceedingly entertaining film transcription of John Erskine's "Private Life of Helen of Troy.' A brilliant tour-de-force. Alexander Korda, capital Hungarian director, had the entire affair in charge and produced some of the most beautiful backgrounds ever seen on the screen. He is also responsible for magnificently staged scenes. For Trojan Helen, the films have chosen Maria Corda, probably, the best choice that the cinematic world affords. She boasts beauty; certainly she acts well. The tale itself is riotous, the scenes immensely clever. A smart, sophisticated tale, well barbed with satire, set on the shadow stage deftly and wondrously well. Infinitely amusing all the time, a polished photoplay made by and for intelligent people."

American: "'Helen of Troy' is all to the merry. As a motion picture entertainment it is undoubtedly a good time. Photographically, it is a huge success. The new panchromatic process has been used with splendid effect. Maria Corda as the siren Helen gives by far the best performance. This is the same sumptuous lady who so vividly ornamented 'Moon of Israel.' Its photography and its leading lady are the highlights—both well worth a trip to the theatre."

Globe: "Delightful humor pervades the entire production of 'The Private Life of Helen of Troy' and the classics are burlesqued for more than an hour and a quarter of fun. It is something new in the way of pictures. The sets are as large and magnificent as though the picture were truly meant to be 'an epic of the Trojan war.' Yet the whole film is the most delicious fun. Maria Corda is exquisite as Helen. She looks like a poem and she is absolutely right for the part. One can't imagine another actress who could take the role with a tithe of humor and beauty of this newcomer to Hollywood."

Post: "The settings and costumes are all of the B. C. vintage but the titles have been jazzed up in modern slang, and these are responsible for the laughs, making an amusing and diverting piece."

Transcript: "In detail it is lavish and diverting. Miss Corda's Helen is assuredly the most resplendent and Mr. Lewis Stone's Menelaos the most adept of the portraits. No one wears over many clothes—a detail which seems to please all factions in the audience at the Metropolitan."

"A Texas Steer"—First National, Strand Theatre, Milwaukee

Sentinel: "Highly amusing and laugh-provoking. If you enjoy the Rogers brand of humor, you're sure to like this picture, for Will wrote all titles. Whole venture becomes a perfect riot of nonsense."

Journal: "Bright little film with plenty of funny spots and many broad digs. Comedy skilfully handled. Rogers walks through film wreathed in smiles. Audience leaves same way."

News: "Rogers always has supplied me with generous amount of laughs. . . . If first half drags a bit, last certainly makes up for it."

"The Private Life of Helen of Troy"—First National, Circle Theatre, Indianapolis

News: "Satire of delectable quality. Film handled in a spectacular manner, with many magnificent sets and beautiful photographic effects."

Times: "Corking good slapstick entertainment of high quality. Modernized burlesque. Some of smartest fun revealed upon screen. From scenic and lighting standpoint, 'Helen' is a marvel. Some of scenes are real art; beautiful, every one of them. You will have a grand and glorious mental time seeing 'Helen of Troy.'"

Star: "A story in picture. Not a moral—but a story. Fans should certainly chuckle over titles. If they do not grin, then it is a case for doctor. Picture should rank as one of season's best."

Roy Press Printers

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That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY
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No feature of the magnificent *new Loew*-United Artists-Penn Theatre at Pittsburg was more enthusiastically received than the wonderful **Robert Morton** Philharmonic **Unit Organ**.

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GENUINE DEAGAN PERCUSSIONS USED

April 21, 1928

Motion Picture News

Reg. U. S. Patent Office

LON CHANEY, YOU ARE



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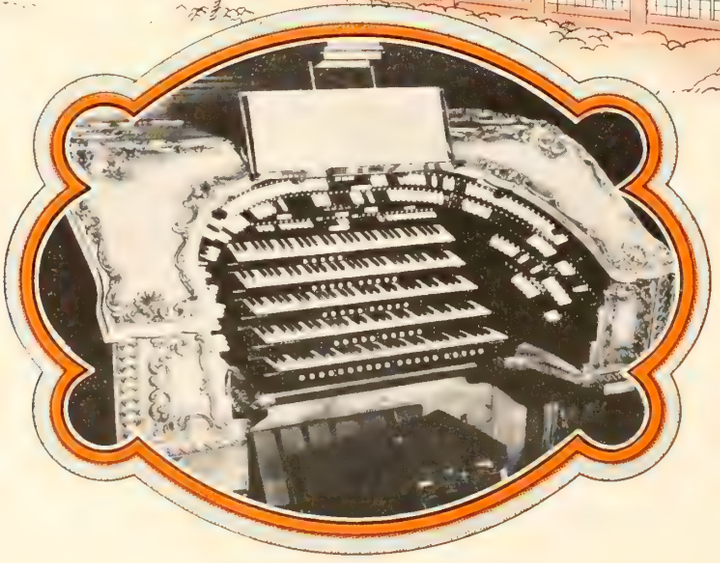
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Year

Los Angeles New York Chicago

THE FACTORY BEHIND THE ORGAN





The great Wurlitzer factories located at North Tonawanda, N. Y., are unsurpassed in equipment and modern production facilities. It is a matter of record that these factories are pointed to with pride by America's foremost engineers as being among the first two or three institutions in America most worthy of inspection by European experts visiting the United States for manufacturing ideas. They stand as monuments dedicated to the ideals of Rudolph Wurlitzer, Sr., the founder of this, the world's largest musical organization. Here, in these great plants, master craftsmen build the Wurlitzer Organ, the accepted accompaniment for presentation of the highest class picture plays installed in most of the finest theatres throughout the world.

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why exhibitors prefer PARAMOUNT

Read this letter—

A FRED HINDS ENTERPRISE

The CRESCO

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I. D. ARNOLD
RESIDENT MANAGER

CRESCO, IOWA

Paramount Famous Lasky Corporation,
1117 High Street,
Des Moines, Iowa.

Dear Sirs:

When I entered the office this morning, my operator handed me AMUSEMENTS, indicating copy of the Paramount ad on the front cover. "That's just exactly what you've told me a hundred times," was his remark.

Yes, I guess I've told him that more than a hundred times. It also reminds me that I have managed nine theatres in the past 15 years, eight of which were losing money when given me. All eight were made successful and the ninth more successful than it had been--but I always had Paramount pictures. Without them I am positive the story would have been different

I cannot make you a better wish than that your future be as great as your past!

Very truly,

H. Hinds

about this ad



"*Week after Week*" all before Aug. 1st

HAROLD LLOYD
in "Speedy"
(Lloyd Prod. Paramount Release)

EMIL JANNINGS
"Street of Sin"

CLARA BOW
"Ladies of the Mob"

RICHARD DIX
"Easy Come, Easy Go"

GEO. BANCROFT
"The Drag Net"

BEBE DANIELS
"The Fifty-Fifty Girl"
and another

BEERY-HATTON
"The Big Killing"

ADOLPHE MENJOU
"Night of Mystery"
"His Tiger Lady"

POLA NEGRI
"Three Sinners"

ESTHER RALSTON
"Half a Bride"

FLORENCE VIDOR
"The Magnificent Flirt"

THOMAS MEIGHAN
"The Racket"
Caddo Prod.

FRED THOMSON
"Kit Carson"
"Sunset Legion"

ZANE GREY-JACK HOLT
"The Vanishing Pioneer"

FIELDS-CONKLIN
"Fools for Luck"

Paramount Pictures

BACKBONE OF THE BUSINESS

BUSINESS IS GREAT!



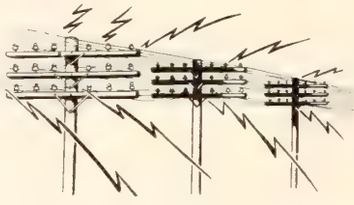
OLYMPIA, NEW HAVEN
"SPEEDY" BROKE EVERY RECORD OLYMPIA EVER HAD. CROWDS STOOD IN RAIN WEDNESDAY NIGHT WAITING TO GET IN AND LAST DAY OF SHOWING WAS BIGGEST DAY THEY HAD EXCEPT SATURDAY.



RIVOLI, NEW YORK
"SPEEDY" FIRST WEEK BREAKS THE HOUSE RECORD BY MORE THAN FOUR THOUSAND DOLLARS.



STRAND, PROVIDENCE
HAROLD LLOYD WINS THE GOLD MEDAL FOR "SPEEDY". PLAYED TO S. R. O. AT EVERY PERFORMANCE ENTIRE WEEK. SHATTERED ALL RECORDS. BEST LLOYD EVER PATRONS OPINION.



wires gettin' hot rushin'
news of records broken by



TORONTO, CAN.
"SPEEDY" FIRST WEEK AT UPTOWN BIGGEST WEEK THIS HOUSE HAS EVER HAD BY AT LEAST TWO THOUSAND DOLLARS. FIRST WEEK AT TIVOLI BIGGEST WEEK EVER WITH ONE EXCEPTION.

HAROLD LLOYD

in "Speedy"

Produced by Harold Lloyd Corp. A Paramount Release

And before August 1st—EMIL JANNINGS in "The Street of Sin," CLARA BOW in "Ladies of the Mob," RICHARD DIX in "Easy Come, Easy Go," GEORGE BANCROFT, BEBE DANIELS, BEERY-HATTON, ADOLPHE MENJOU, POLA NEGRI, ESTHER RALSTON, FLORENCE VIDOR, THOMAS MEIGHAN, FIELDS-CONKLIN and more!

business is great—*if you're playing* PARAMOUNT!

We've told you to— double your playing time!

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

CLASS OF SERVICE

This is a full-rate telegram or Cable-ram unless its character is indicated by a symbol in the check or in the address.

Received at

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APRIL 6 1928

TOLEDO OHIO

CARL LAEMMLE

PRESIDENT UNIVERSAL PICTURES CORP

AFTER SCREENING WE AMERICANS GLAD TO PAY INCREASE ASKED BY LEO DEVANEY CLEVELAND MANAGER AS CONSIDER GREATEST OUTSTANDING PRODUCTION EVER RELEASED ANY TIME BY ANY COMPANY IN HISTORY OF INDUSTRY AND BELIEVE YOU SHOULD BE CONGRATULATED AND ENCOURAGED CONTINUE MAKING SURE FIRE BOX OFFICE ATTRACTIONS MY KINDEST REGARDS

JACK OCONNELL MANAGER VITATEMPLE

312P

It's a Laemmle Special

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

AN EDWARD SLOMAN PRODUCTION

this tells the whole story

Again!—Universal has The Pictures!

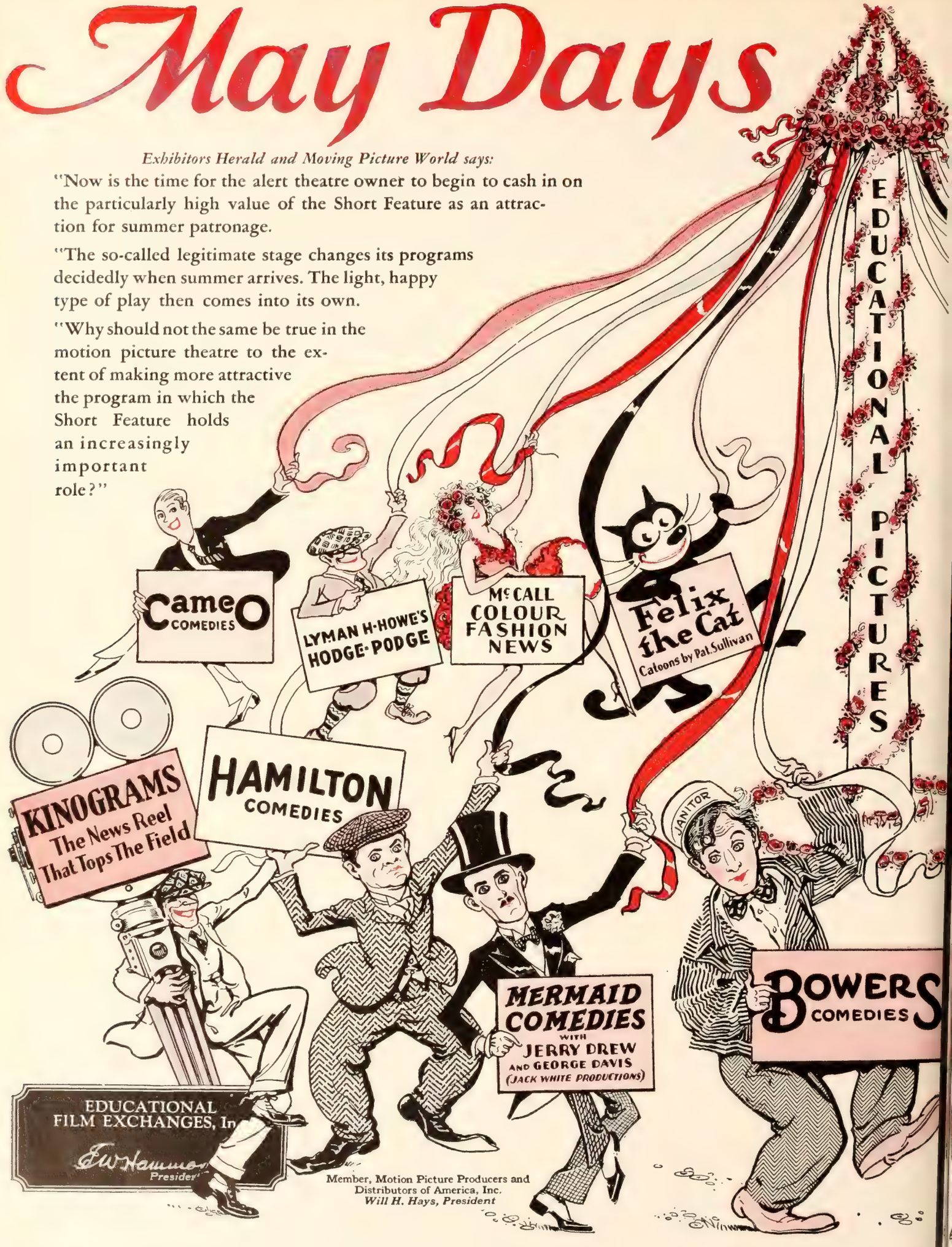
May Days

Exhibitors Herald and Moving Picture World says:

"Now is the time for the alert theatre owner to begin to cash in on the particularly high value of the Short Feature as an attraction for summer patronage.

"The so-called legitimate stage changes its programs decidedly when summer arrives. The light, happy type of play then comes into its own.

"Why should not the same be true in the motion picture theatre to the extent of making more attractive the program in which the Short Feature holds an increasingly important role?"



Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

May Be Pay Days

May days may be pay days — if your program is in harmony with the spirit of spring.

The world wants to shed some of the serious pursuits and heavy entertainments of winter with its red flannels—and be happy. That's what started the first Maypole dance.

Your patrons may not all want to do a jig around a big stick, but they do want to be light-hearted and gay. They want to laugh. And if you want spring days and summer days to be pay days for you, you'll help them do it.

One of *Educational's* clever, peppy two-reel comedies is worth more to you than a grand opera these days. *Educational Pictures* are in the spirit of spring. They'll make May days pay days — for you.



The



SUE CAROL

The Biggest Find in Years

A Blazing - Flaming - Romance of

new sensation of the screen arrives

in

"WALKING BACK"

With SUE CAROL
by MONTE KATTERJOHN *from a* GEORGE KIBBE TURNER *story*
BERTRAM MILLHAUSER *Associate Producer*
Directed by RUPERT JULIAN
DE MILLE STUDIO PRODUCTION



Mile-a-Minute Modern Youth

Pathé

Watch!!

For announcement of new Simplex Improvements

FULL DETAILS OF NEW MODEL M SIMPLEX PROJECTOR

IN NEXT ISSUE OF THIS PUBLICATION

International Projector Corporation

90 Gold Street New York, N. Y.

Builds $2,000,000 Theatre and Selects PAGE DELUXE UNIT ORGAN



Mr. W. C. Quimby, Pioneer Exhibitor, Banker, Business Man of Fort Wayne, Ind.

ASK anyone in Fort Wayne about W. C. Quimby and they will tell you he is a multi-millionaire — a business man of sound judgment — and the owner of the new $2,000,000 Emboyd Theatre and Indiana Hotel.

Mr. Quimby is the highest type of progressive exhibitor. He has not only made a financial success, but also is a power for good in his community.

As the owner of five motion picture theatres in Fort Wayne, he has had many years' experience with all types and makes of pipe organs. That he has selected a Page DeLuxe Unit Organ for his new theatre—one of the finest in the mid-western states—is a tribute to Page craftsmanship that words cannot measure.

Again let us say: "Not how much, but how well."

The Page Organ Company
521 N. Jackson Street
Lima, Ohio

PAGE UNIT ORGANS

"Drew capaci houses *all week*

at the Mark-Ritz Albany, N. Y."—M. P. NEWS

"Drew praise and a teeming coffer at Howard, Atlanta"

"Laughs—thrills and heart throbs in exceptional picture"
Buffalo Courier Exp.

—her greatest picture!



Walter Morosco
presents

CORINNE GRIFFITH



BASED ON THE PLAY BY
RUDOLPH BERNAUER &
RUDOLPH OESTERREICHER



The GARDEN of EDEN

with

LOWELL SHERMAN · LOUISE DRESSER

and **CHARLES RAY**

Supervised by John W Considine Jr.

UNITED ARTISTS PICTURE



THE PRODUCER OF -

"The Dark Angel"
"The Magic Flame"
"The Night of Love"
"Stella Dallas"
"The Winning of Barbara Worth"
"The Devil Dancer"

SPEAKS!

"I STAND ON MY RECORD"

When I produced "Stella Dallas," I gave you a big, powerful production. It proved an artistic and box-office triumph for you.

Now with "Two Lovers," my latest production, I am presenting the final and biggest Ronald Colman-Vilma Banky picture. It is big to the eye—big in its love climaxes—big in production value—and big at the box-office.

I had great faith in "Stella Dallas" when I road-showed it at the Apollo Theatre, New York, for twenty-six weeks. Results to you, proved my judgment was well founded.

At present I have even greater faith in "Two Lovers" which I am road-showing at the Embassy Theatre, New York, at $2 top.

If judged only on my past picture record as an independent producer, you have every box-office reason to bank on "Two Lovers" now.

"Two Lovers" is Fred Niblo's greatest directorial achievement.

Ronald Colman never had a greater or more magnetic role. Vilma Banky was never so alluring and so exquisite.

"Two Lovers" in which they appear together for the last time is a stupendously thrilling and romantic drama. Hereafter Colman and Banky are stars in their own right.

I recommend "Two Lovers" to you for your bank balance. I recommend it to your audiences for supreme entertainment.

I am willing to let my past picture record guide you in booking "Two Lovers," the greatest Colman and Banky production.

(Signed) SAMUEL GOLDWYN

SAMUEL GOLDWYN
Presents

FRED NIBLO
PRODUCTION
from
the novel
"LEATHERFACE"
by
Baroness Orczy

And the critics endorse Mr. Goldwyn's recommendation-





Ronald COLMAN

and

Vilma BANKY

"in Two Lovers"

"You're going to revel in this picture. Vilma is more beautiful than ever. Will doubtless find its way on every picture-goers list."
—*American.*

"Must bring a thrill to the sweethearts of today. Thrilling love element, and exciting. What a romance it is. All the movie patronizing world is going to love 'Two Lovers'."
—*Telegraph.*

"Doubtless will remain throughout a good portion of the summer. The story is a deeply stirring one. One is held throughout."
—*Evening World.*

"In 'Two Lovers' there is more melodrama than mush, more pep than pash. Will delight the fans from Portland to Portland. Wow finish."
—*Telegram.*

"Magnificent photography. Scenes thrilling. It is well worth seeing."
—*Tribune.*

" 'Two Lovers' will delight all devotees of romance. A thing of beauty and a joy. Stimulating. Full of thrills, chills and ecstasies."
—*Times Mid-Week Pictorial.*

United Artists Picture
SOLD INDIVIDUALLY ON MERIT

Samuel Goldwyn's Greatest Production

Joseph P. Kennedy
PRESENTS

CLARA BOW

If you're the smart showmen we think you are, you'll step right out and nail the GREATEST MONEY SMASH OF THE SPRING SEASON BEFORE YOUR OPPOSITION BEATS YOU TO IT. It's the first run sweep of the hour. Hundreds of wise showmen are grabbing it....CLARA BOW, the world's greatest box-office name today, in Gene Stratton-Porter's mightiest story, "The Keeper of the Bees," IS AN ABSOLUTE AND UNQUALIFIED PUSHOVER....A MONEY PROPOSITION IN THE NICK OF TIME WHEN BUSINESS MAY BE LAGGING WITH THE APPROACH OF SPRING!

LAST MINUTE

Skouras Circuit | Midwest Sax Circuit | Saenger Circuit

FBO PICTURES

in

KEEPER OF THE BEES

BOW herself is a smash! Gene Stratton-Porter's name is a smash! The show is a PROVEN RECORD-BREAKER HAILED BY EXHIBITORS AS ABSOLUTELY THE MIGHTIEST MONEY-GETTER FOR SHOWMEN IN THE HISTORY OF THE BUSINESS!

We are spreading ourselves with a walloping line of brand new posters, a giant press book packed with practical exploitation, a flashy lobby display and all other accessories to help you mop up. But the big smash is CLARA . . . . This red-headed sensation is the surest money magnet of the age. . .the idol of young and old alike. . . .AND IS RED HOT NOW!

A J. LEO MEEHAN PRODUCTION
PRESENTED BY JOSEPH P. KENNEDY

BOOKINGS

R & R Circuit Thru Texas

Cooperative Houses, Detroit.

CORPORATION

In September—

¶ In every newspaper office in the land "Who's Who" is a valuable and much used book.

¶ Whenever a story breaks about an important personage—such as captains of finance, leaders of the business world, art, science and music—the man assigned to the story frequently refers to the book for information and facts upon which to base his story.

¶ Newspapers and magazines are devoting much space to the industry about productions and people connected with them.

¶ Motion picture editors whose jobs it is to keep their readers informed on the industry have written us that a book devoted to pictures and people exclusively would be a welcome aid in their work.

¶ We are now compiling such a book. It will be devoted to pictures and people—that's what the editors want. It will be made up in a convenient form and will be accurate and usable.

¶ Information on all pictures released since September 1, 1927.

¶ Biographical data on the leaders of the industry as well as players, directors and writers.

¶ It will be issued in September.

BOOKING GUIDE

AND

STUDIO DIRECTORY

Write for Biography Blank

MOTION PICTURE NEWS

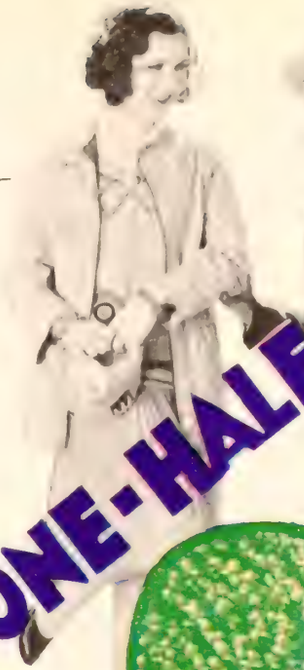
729 Seventh Avenue,
New York City, N. Y.

Hollywood Security Bldg.,
Hollywood, Calif.



HAROLD TEEN - READ HIM AND WEEP! - PLAYED BY ARTHUR LAKE

LILLUMS - THE LOVE INTEREST - AND VERY INTERESTING, TOO! PLAYED BY MARY BRIAN



MERVYN LEROY DIRECTED AND TOM GERAGHTY DID THE ADAPTATION

FOR THE THIRTY-TWO-AND-ONE-HALF MILLION

who have been following the fortunes of these convulsing Carl Ed characters in 800 newspapers for years—and for their sisters and their cousins and their aunts; their sheiks, their shebas, and their heavy dates, the most popular of all MODERN Comic Strips has been made into a FULL-LENGTH FEATURE PICTURE!

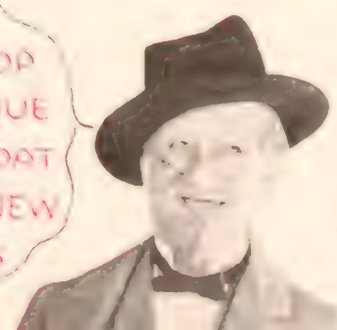


ALICE WHITE AS GIGGLES DEWBERRY — HEIGHT — 5 FT. 2 WAIST — 25 IN. NECK — YES

IT'S AN ALAN DWAN PRODUCTION PRESENTED BY ROBERT KANE. WITH HEDDA HOPPER



JACK DUFFY PLAYS GRANDPOP TEEN — AN ANTIQUE WITH A FRESH COAT OF PAINT AND NEW BALL BEARINGS





UM!

FREE PUBLICITY EVERY DAY, BEFORE AND DURING YOUR RUN, FROM THE STRIP ITSELF!



DAD JENKS – A GOOD MIXER AND A HAIL FELLOW ALWAYS WET. – LUCIEN LITTLEFIELD

FIRST NATIONAL

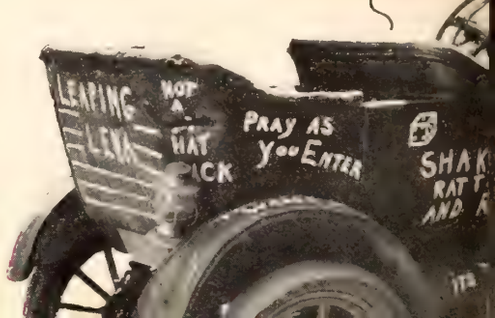
delivers another master-stroke of showman genius by filming

The first real lowdown on super-modern Youth at their liveliest and funniest. Their walk, their talk, their wisecracks, their wardrobe. Of youth, by youth, for youth—and leave it to the young folks to bring the rest of the family! Now ready to break record- for you!

COUSIN HORACE – A BIG GUN AT SCHOOL. SMALL CALIBRE, BIG BORE. – PLAYED BY JACK EGAN

LEAPING LENA – A GOOD GIRL GONE WRONG PLAYED BY THE GIRL HERSELF





First National Pictures

Motion Picture News

Volume XXXVII NEW YORK CITY, APRIL 21, 1928 No. 16

A Big Change Needed

"Not Next Year, But Right Now"

By William A. Johnston

"WHAT this business needs is a complete change, not next year but right now.

"It needs good-will. It needs unionizing of strength within the business. Good-will is badly needed".

We take these words from a letter written to us by Leon Jarodsky, of the Jarodsky Enterprises, Paris, Ill. They form the theme of an extended analysis of the industry by an exhibitor who has grown up with the business and who looks at the whole matter from the viewpoint of the public as he has found it.

Mr. Jarodsky's letter is quite long, but it is one of the ablest of the many exhibitor communications we have recently received, and we quote it pretty much in full text:

Dear Mr. Johnston:

It is with considerable surprise and still with a great deal of interest that I read your editorial of April 7 which contained the analysis from M. H. Bryer of the Akron Theatre Company, Akron, Ohio.

I quite agree in some respects with Mr. Bryer. On the other hand, one of his statements, particularly one of the meaty statements of his analysis, would spell disaster to our business because as you might say it is running from the ridiculous to the sublime, either of which is not what we need in this business. Incidentally, the writer has been engaged or rather connected with, buying, advertising, and the operation of a motion picture theatre since coming out of knee breeches and I am now 37. I have expected just such a thing as we are now facing for a number of years. I can remember as a mere lad when I stood one day in the office of Pop Plugh's Anti-Trust Film Exchange on West Lake Street in Chicago, when it dawned on me that some day the motion picture distributor would build up a wonderful thing and then finally destroy it.

In reference to Mr. Bryer's statement that people want melodrama and sob stuff and they don't seem to be in a laughing mood this year—Mr. Bryer is absolutely wrong as he can be in the latter part of his statement. I'll o. k. the melodrama and I'll o. k. a part of the laughing mood proposition but I will not o. k. the sob stuff. People do not go to the theatre to cry. This is positive. They go to the theatre to be entertained. After all, the movie fan is merely a human being. They want to follow the theme of the story in which they can place themselves and the thrills, tenseness and excitement of the story, hold them and grip them, carry them through the plot, put themselves in the shoes of the artists on the screen. What does the young married matron want? Lavish society dramas with plenty of thrills to carry her through and hold her attention and with excitement of good drama interwoven. What does the young lady with her Beau Brummel want? What she wants is the flapper type of story, flaming with thrills and excitement and flaming scenes of city life and dances and jazz parties. What do both of the above parties want? Love stories with a great deal of dramatic interest to hold them. What is the alternative with which we can entertain this class of trade? The mystery drama, thrilling and exciting, but, mind you, with *comedy relief,* to create spontaneous relief from the excitement.

What does the family trade want? As Mr. Bryer says, melodrama—but they want it thrilling and they want it with *comedy relief.* I quite agree with Mr. Bryer in this one thing and I think he is perfectly right. However, I do not think he has given enough thought to his statements. Comedy Drama with comedy as a basis for the story is ruinous and disastrous to our business. On the other hand, this business doesn't want to lose sight of the fact that comedy is one of the most valuable assets which we have in the show business but people do not want comedy as the basis of a story. They want it in two reel lengths or they want it in the form of vaudeville on the stage.

The following types of pictures are disastrous and the aftermath following them is very noticeable: sob stuff, costume pictures, (generally—there are some exceptions), epics and educational pictures as we call them and pictures with sad endings. The argument that we need sad pictures with sad endings because they make the patron appreciate the other type of picture, is like saying that a man must eat a sour apple to thoroughly appreciate a sweet one. Last, but not least, among the business depressors is the straight comedy drama.

(Continued on next page)

A Big Change Needed—*Continued*

People want to be thrilled, excited and held with tensity to the story which they follow in the motion picture theatre. But they positively do not want the above types of pictures and don't forget that *comedy relief* is exceptionally valuable but only as relief.

We have in this business destroyed the dyed-in-the-wool movie fan's patronage by trying to cater to Harold Lloyd fans, Chaplin fans and the vaudeville fan through comedy drama. I quite agree with Mr. Bryer that the pictures this year are not as good as they have been in past years, that they are thin, not particularly trashy but poor stories, not meaning anything. The producer came around this year demanding higher rentals and he particularly abused the special in that he marked off from his regular product, not selling you the block, many, many, pictures which he called specials and which were sold at two, three and even four times as much as the product averaged. These pictures have almost invariably and with one or two exceptions turned out to be just ordinary program product and not any too good at that and we have paid extra prices for them and gone out and tried to sell them with flaming posters and huge newspaper space with the result that the public is losing confidence in our business.

This business is losing its repeat value. People are not coming back for more pictures. Even the weak little entertainments in the high school auditorium are attracting movie fans away from the motion picture theatre.

What this business needs is a complete change not next year but right now. It needs good will, it needs reductions in the number of pictures produced. It needs unionizing of strength within the business, the making of good pictures by good directors with good stars and with good casts from good stories instead of taking a good story and making it weak by using a weak cast, taking good stars and ruining them with poor stories, by permitting a good director to waste his time on unknown quantities and try to stretch out the available product making three or four pictures out of the same stuff from which one picture should have been made.

Good will is badly needed and they need to quit promoting brick and mortar because eventually the producer must pay for every dollar's worth of brick and mortar put into a theatre. When they break one of the two exhibitors, which always happens in towns of our size, they must suffer the loss on the brick and mortar because the exhibitor cannot finance that loss and the public is being drained to the full extent and they cannot finance that loss.

My answer in regard to the talking picture, whether it be Vitaphone or any other type of instrument which reproduces voice or music, is that the fascination of the motion picture lies in its silence. Good music helps to enhance and increase the thought, accentuate the emotions of the motion picture patron. However, I will never believe that the mechanical reproduction of synchronized music or voice will ever be of any greater value to the industry more than just the novelty of it at the beginning.

Hoping something constructive may come out of our business after the turbulent times which we are going through, I am with best wishes,

Yours very truly,

(Signed) L. Jarodsky

An Exhibitor's Views on Trade Paper Advertising

Mr. W. A. Johnston,
Motion Picture News,
729 Seventh Avenue, New York City.
Dear Mr. Johnston:-

I'm inclined to think that the cutting down on trade journal advertising by the producers has had a great effect on exhibitors whose enthusiasm is aroused and who are sold on a picture that is well advertised.

Putting copy into your paper that would help us exhibitors sell the picture would certainly not be amiss, but why not continue good ads to sell us? We have to sell the public and we can't do it by cutting out our advertising; besides, we need to be "sold" first on the picture.

Probably the best thing producers could do to put over their pictures, would be to run copy which would sell exhibitors as well as give them much help in the exploitation of pictures. This would react to great advantage, I believe. Certainly it wouldn't hurt to give this idea a trial.

With best wishes and kindest regards,
Yours very truly,
(Signed) A. F. SAMS, Jr.
General Manager,
Forsyth Amusement Co., Inc.,
Piedmont Amusement Co., Inc.,
Winston-Salem, N. C.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A SURVEY made by *Film Daily* and published by it under copyright shows that 729 features are promised for next season from 36 companies. This compares with 638 for the current season. Some companies have not yet announced their plans, and taking these into consideration, *Film Daily* believes the total may reach between 750 and 765 for the season of 1928-9.

It is pointed out, quite correctly, that announced plans for product do not always materialize in fact. Schedules are cut down, or in some cases, increased according to conditions.

It is obvious, however, that the new season will see just as many pictures as, if not more than, the present one.

As we have pointed out many times, the industry is still on the basis of numbers of pictures, more or less arbitrarily fixed by the producer, instead of being on the sounder basis of consumer demand.

Consumer demand means, of course, what the public wants and will absorb; the determining factor should be the exhibitor. This is not a new idea, but it is just as true as ever.

* * *

IN numerous editorials we have gone into a discussion of this important subject, and perhaps there is no need to stress it here, except to say that until the public is enabled to pull pictures from the industry, instead of the industry's pushing pictures onto the public, the correct economic basis will not have been reached.

On the other hand, it is also obvious that there will be plenty of product next season. As to quality, only the actual verdict of the box-office will decide.

* * *

"HOW the Studio Spends a Dollar to Make a Picture" is the title of an interesting chart in the report of Adolph Zukor to Paramount stockholders for the year ending December 31 last. The division is as follows:

Actors' salaries, 30c; supervision and general expenses, 19c; directors and cameramen, 13c; stories and scenarios, 13c; new sets, 12c; raw film stock, 5c; locations, 4c; costumes, 4c.

* * *

ANOTHER chart in the Paramount report deals with foreign gross rentals for 1927, exclusive of Canada, and analyzed by languages. It is shown that 48.55% of the total comes from English-speaking countries. The Spanish countries are second with 15.37%, and the others follow: German, 9.59%; Portuguese, 6.79%; French, 6.40%; Italian, 3.56%; Scandinavian, 3.51%; Japanese, 3.09%; Dutch, 1.55%; Chinese, .80%; Russian, .51% and Turkish .19%.

The Paramount foreign business showed an increase in 1927 of about 13% over 1926, the best previous year.

Domestic business in 1927 was 14% ahead of 1926 and 11% ahead of 1925, the best previous year.

Mr. Zukor's report also states that the number of holders of the corporation's common stock increased from 1991 in 1924, 2736 in 1925, 4060 in 1926, to 5011 in 1927.

* * *

A DISPATCH from our Paris correspondent, L. C. Moen, commenting on the modifications proposed by the French Commission regarding the quota law, says:

"Although the visit of Will Hays has not as yet resulted in any definite modification of the French film law, and although the commission has made no formal announcement, it was learned this week from thoroughly reliable sources close to the commission itself, that the body entrusted with the administration of the law had practically decided, before Mr. Hays' arrival, to modify its provisions for the current year only to permit American companies to bring into France for this year 50, or perhaps 40, per cent of the number of films which they imported last year, entirely outside of the quota itself.

"Then, at the end of the film year, the commission will review the efforts of the various American companies to encourage French production, and will lay their plans for the following year accordingly.

"Visas are now being issued to French films, but are not yet available for foreign films, American among them. This will force a crisis shortly, as release dates must be met, although all negotiations with French companies to obtain visas through the acquisition of French films for American release were dropped by the American companies when Mr. Hays sailed, pending the outcome of his visit."

* * *

THE Reverend J. J. Turnipseed, pastor of the Antioch Primitive Baptist church of Powderly, Ala., in a statement issued April 5th and published in the Birmingham, Ala., Post, declares that the action of the Pastors' Union in opposing Sunday motion pictures for Birmingham is indefensible.

"I deeply deplore the action of the Pastors' Union in opposing Sunday motion pictures and in trying to coerce all the members of their churches to follow their dictates," he said.

In his statement Rev. Turnipseed asks why amusements for pay, such as East Lake Park, Cascade Plunge, Fair Park, and the municipal golf courses are allowed to operate on Sunday without a protest from the Pastors' Union.

"And yet the Pastors' Union makes violent objections to Sunday moving pictures, which, in my opinion, would be a real benefit to moral conditions of this city," the minister said.

Rev. Turnipseed, who lives at 1731 Jefferson Avenue, West End., is a qualified voter of Birmingham and has resided there for eight years, during which time he has been pastor of the same Baptist church in Powderly. He is a native of Alabama, and for the past twenty years has been preaching at various Baptist churches throughout the state.

"Every man should be allowed to spend Sunday according to the dictates of his own conscience so long as he does not interfere with the life, liberty and pursuit of happiness of other people," the pastor continued.

"The best way to judge as to what will happen if we have Sunday movies, is to investigate as to the results in other cities. I am very familiar with the situation in Montgomery, having been born near that city and having visited the state capitol many times. The results of Sunday movies in that city are shown by the fact that Montgomery has the largest church attendance in proportion to population of any city in the United States, and it also has the largest Bible class in the country in a city of less than 500,000 population. It is interesting to know that the teacher of this class is a firm believer in and a strong advocate of Sunday movies."



William Beaudine, Universal director, uses a hammer to drive home a few points before his engrossed listeners whom he has in conference on scenes in "Give and Take." Wearing the wrapt expression of attention are: George Sidney, Julius Bernheim, supervisor; Sharon Lynn and Jean Hersholt



Her guests at a tea given at the studios of Columbia Pictures, a group of notables face the camera with Dorothy Revier, Columbia star. From left to right, they are: Leon Gordon, Jo Davidson, H. N. Swanson, the charming hostess, Arthur William Brown and James Montgomery Flagg



His is the hand that guides the Educational comedies to their conclusion. Jack White, Educational studio supervising director, is now in New York conferring with E. W. Hammons, the Educational company's president



Once a knight of the road now he is the intimate of Hollywood celebrities. Jim Tully, ex-hobo and author, visiting the Paramount studio, chats awhile with Florence Vidor and Director William Wellman



A new star who is growing brighter and brighter. June Collyer, Fox Films thespian, had a fragrant compliment paid her when an orchid was named after her at the New York flower show held recently



Lina Basquette makes a lovely vision as the dainty heroine of "The Godless Girl," Cecil B. De Mille's latest production for Pathe distribution. She is also in Dick Barthelmess' "Roulette"



Back from a three-weeks' sojourn on the continent, Samuel Goldwyn and his wife, the former Frances Howard, obligingly pose for a moment. While abroad the producer found a new leading man for his United Artists productions



These two comics would make a wooden Indian laugh. Stan Laurel and Oliver Hardy, expert dolers of tomfoolery, are co-starring in Hal Roach comedies for release through M-G-M



Pasqual Amato, Italian baritone and former Metropolitan Opera House artist, wears the Napoleanic toga in "Glorious Betsy," Warner Brothers' new Vitaphone feature in which Dolores Costello stars. Amato will be able to render a few musical numbers via the device and Miss Costello and Conrad Nagel, leading man, will also be heard from through the same source



Edmund Lowe is busy these days what with acting on both the Fox and First National lots. Colleen Moore chose him as leading man for "Heart to Heart," which William Seiter, on the right, directed. Note the hirsute adornment sported by Lowe for his role in the First National production. Colleen's latest, "Lilac Time," makes its appearance this month. "Dressed to Kill" is Lowe's latest for Fox

Paramount Again Makes Denial of Commission's Charges

Amended "Report of Compliance" Declares Company Never a Party to Any Conspiracy; "All or None" Policy Also Denied

PARAMOUNT Famous Lasky Corporation has filed its "report of compliance" with the Federal Trade Commission in reply to the commission's order of July 9, 1927, and later modified, directing the company to discontinue "certain unfair methods of competition." In its reply Paramount denies any conspiracy to restrain trade and that unfair practices have obtained in the block booking system of distribution. The report of compliance was filed April 14.

The report disclaims any attempt to distribute the company product in contravention of law and cites specific reasons for practices now being pursued. This amended report of compliance differs but little from the report of the company filed last November, according to Commissioner Abram F. Myers, who presided over the Trade Practice held in New York last October. The first report was disapproved by the commission and the company was given until April 15 to file an amended report.

Paramount contends that its policy of selling is conducted along legitimate lines that obtain in the wholesale distribution of any other product, and that it believes its booking policy is in conformity with the views of the commission as to the manner in which films are to be sold.

In denying that it has been a party to any conspiracy for the purpose of lessening or restraining competition or trade, the corporation asserts that it has built, bought, leased or otherwise acquired no theatres for the purpose of intimidating or coercing exhibitors to lease its product.

Explaining the method followed in the leasing of films, the brief declares that "respondents are not leasing or offering to lease for exhibition in the theatre or theatres, motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to release none."

It is the impression in Washington that the answer of Paramount paves the way for a suit against the company by the Trade Commission. In the event of such suit it is thought the commission would confine its case to efforts to outlaw block booking. At the trade practice conference Commissioner Myers stated that the commission does not consider distributor theatre operation an unfair practice, so long as no unlawful acts in connection with it are committed.

It is said that an intensive study of the Paramount reply will be made by the legal staff of the commission preliminary to consideration of the document by the commissioners, with a view to deciding whether the method of booking films outlined by the company is a sufficient compliance with the cease and desist order.

The text of the Paramount reply is as follows:

Federal Trade Commission vs. Famous Players-Lasky Corporation, et al., Docket No. 835.

Further report pursuant to order dated July 9, 1927, Respondents Paramount Famous Lasky Corporation (formerly Famous Players-Lasky Corporation), Adolph Zukor and Jesse L. Lasky, pursuant to order entered herein July 9, 1927, as modified by order entered herein September 7, 1927, and as modified by order entered herein March 24, 1928, report further as follows:

1.—Respondents not only have at no time made

(*Continued on Page 1262*)

First National Gets Sound Device

Joins Forces With Western Electric and Victor Talking Machine for Producing Synchronized Pictures

FIRST NATIONAL PICTURES, INC., Electrical Research Products, Inc., a subsidiary of the Western Electric Company, and the Victor Talking Machine Company, have joined forces to produce motion pictures synchronized with sound through what is to be called the Firnatone process, according to an announcement made by Clifford B. Hawley, President of First National.

Electrical Research Products, Inc., has granted First National Pictures a license to use its patents for sound recording and reproduction. The Victor Talking Machine Company, using its recording experts, its artists and its orchestras, will produce the synchronized scores and sound effects for the Firnatone. The Victor Talking Machine Company is the first phonograph recording company to enter the business of synchronizing sound with motion pictures.

The first Firnatone picture will be Colleen Moore in "Lilac Time," which will be shown on Broadway in June.

The question as to whether First National Pictures and the Victor Talking Machine Company will produce for Firnatone pictures in which the characters speak all their lines has not yet been decided, according to Mr. Hawley. "We own 'The Squall,' the successful stage play," he said. "We might find it worth while to make it complete in a Firnatone production, having the characters speaks the lines from the play. We may produce 'No, No, Nannette,' the musical play, with much of the original material recorded.

"Corinne Griffith's picture 'The Divine Lady" will contain a huge production of the Battle of Trafalgar, which may lend itself to recording. We own the motion picture rights to 'La Tosca,' 'The Barker,' the story of carnival life; 'Show Girl,' a backstage story of a chorus girl by J. P. McEvoy, all of which are being considered for Firnatone. As to 'La Tosca' our plans are indefinite so far.

"The Victor Talking Machine Company's association with us gives us the finest recording facilities. We will produce the pictures; they will cooperate with us regarding what can best be recorded. Their experts and the experts of the Electrical Research Products, Inc., will go to our studios in Burbank, Calif., and there make a thorough study of the Firnatone possibilities of each production. They will begin first with 'Lilac Time' with synchronized orchestration and special sound effects, which will be particularly effective in the airplane battles that are an important part of the story."

The Firnatone process records the sound on a disc which is synchronized with the machine which projects the film on the screen. All theatres equipped with Electrical Research Products' sound devices can use Firnatone records with no additional equipment, it is said.

Warner Bros. have registered a complaint against Electrical Research Products, Inc., and Western Electric Company, and will carry it to arbitration. The company charges delay in installation of talking picture equipment in theatres to be used with Vitaphone.

It is also claimed by Warners that Electrical Research is charging too much for installation, that it has been negligent in its efforts to push sale of the equipment, and that, as a result, between 300 and 400 Vitaphone short subjects and synchronized scores for over 50 features are available with a very limited outlet.

Warners named Samuel Untermeyer as their arbitration representative, while the defendants appointed Nathan Miller, former Governor of New York State. These two selected Justic Hiscock, formerly of the Court of Appeals, as the third member of the board. The hearings are under way.

Electrical Research Products, Inc., in addition to installing Vitaphone equipment in the theatres, also installs Movietone. There has been no complaint filed for the installation of Movietone.

First National Re-elects Officers and Board of Directors

AT the annual meeting of the First National Pictures, Inc., held during the week at the company headquarters in Madison Avenue, New York, all officers and directors were re-elected for the ensuing year. An advisory board was also named in addition to the officers and directors. The regular quarterly dividend was declared of 2 per cent on preferred stock, payable July 1st to stockholders of record on June 13th, as well as the regular 1¾ per cent dividend on second preferred class A stock payable July 1 to stockholders of record on that day.

The following officers were re-elected: Clifford B. Hawley, president; Robert Lieber, chairman of board; R. A. Rowland, vice-president and general manager; Samuel Spring, vice-president and treasurer; Robert W. Perkins, vice-president and secretary; Abe Sablosky, vice-president; John H. Kunsky, vice-president; Ned E. Depinet, vice-president in charge of distribution; E. Bruce Johnson, vice-president in charge of foreign distribution; Ralph W. Brown, assistant secretary; Warren C. Boothby, assistant treasurer.

The Board of Directors is composed of the following: Barney Balaban, Harry M. Crandall, Jacob Fabian, M. L. Finkelstein, Clifford B. Hawley, Richard F. Hoyt, Robert Lieber, John J. McGuirk, E. V. Richards, Jr., Irving D. Rossheim, Abe Sabloskly, Spyros Skouras, Albert L. Smith and Morris Wolf.

Fox-F. & R. Deal All Off

Negotiations Are Ended When Financial Arrangements Are Declared Unsatisfactory

THE much rumored deal between Fox and Finkelstein & Ruben has finally fallen through. William Hamm, head of the F. & R. organization, announced this week that negotiations had been discontinued, and that F. & R. would continue to operate its 130 houses in the northwest. At the same time he made known plans for new office building which F. & R. will build this summer in Minneapolis to house its administrative forces.

Here is the complete statement issued by Finkelstein & Ruben:

"The F. & R. organization will continue the operation of more than 130 theatres in the northwest, as they have in the past, except for the joint operation of 11 theatres in St. Paul and Minneapolis in association with the Publix theatres, the largest theatre operating company in the United States.

"In carrying out their plans for entertaining people of the whole northwest, the F. & R. organization will start immediate construction of a general headquarters building in Minneapolis. The structure will be located on Sixth Street north, between Hennepin Avenue and First Avenue north. The entire home office personnel of the F. & R. company will be housed in this building.

"No other changes in the administration of the firm's business will be made. Efforts will be continued to further expand the operations of the company."

"There has been a great deal of publicity with reference to the F. & R. chain of theatres being sold to the Fox Film Company of New York," Mr. Hamm explained, in application of the statement. "Statements have been made from time to time that a deal was all closed, with the exception of a few minor details. These statements have appeared in the New York press as well as in the local papers and in trade papers.

"The position has been taken continually by the F. & R. officials, including myself, that there was nothing to be said on the closing of this deal until it was actually consummated, and that it would not be consummated until the papers were signed.

"Negotiations have been going on for a period of time and one of the prerequisites of Fox taking over the chain was the necessary financing to be provided and completed by them. The plans to finance, which have been finally submitted have not been satisfactory to us and for that reason we have discontinued negotiations.

"Our arrangement on the 11 Twin City theatres with Publix, including the new Minnesota theatre, provides that operation of these houses shall remain with the F. & R. organization. We believe that the arrangement which has been made for this joint operation will prove beneficial to ourselves and highly satisfactory to the public."

Paramount Again Denies Commission's Charges

(*Continued from Page* 1261)

or entered into any conspiracy for the purpose of lessening or restraining competition or restraining trade or commerce among the several States or with foreign nations in the business of producing and distributing such films, but they are not continuing in force, recognizing, complying with, carrying into effect or enforcing any such conspiracy, and have no intention of so doing.

II.—Respondents are not leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none.

Respondents are not leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films or for a part thereof less than the total, in such manner that the total or lump price and the separate and several prices bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or as to tend to require such exhibitors to lease such entire block or group or forego the lease of any portion or portions thereof, or as substantially to lessen competition or tend to create a monopoly in the business of production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of motion picture films for public exhibition.

Respondent Paramount Famous Lasky Corporation makes every lawful effort to sell as much as possible of its products in every territory in which motion pictures are exhibited, and as it is an essential factor of the motion picture business that the same picture can not be sold to two different exhibitors for exhibition in the same territory at the same time, said respondent in determining to whom it shall sell or lease its products gives consideration to the quantity offered to be taken by the respective potential customers.

Upon purchases of products in quantity upon a single sale the respondent grants reductions in price as compared with the prices at which the same product of the individual units, commensurate with a difference in cost to the respondent of procuring the exhibition of its products in the territory of the purchaser.

Furthermore, there are exhibitors with whom the respondents, acting wholly for reasons of its own and without consultation or agreement with any other producer or distributor, does not care to do business at all or whose business is so small in amount that said respondent does not deem the business sufficiently profitable to be accepted. Each sale of pictures to each theatre is an independent negotiation, involving numerous different factors affecting both quantity and quality of the pictures under consideration, the time of the proposed exhibition, and the character, location and number of theatres in which the proposed buyer contemplates their exhibition.

While many of said respondents' customers purchase or lease all or substantially all of said respondents' products, and while many such customers refuse to purchase any of said respondent's products, if respondent sells any of its product to any competing exhibitor, the great majority of sales by respondent upon a single negotiation are for materially less than all of the pictures at the time offered for sale or lease.

In October, 1927, at the invitation of the Federal Trade Commission, a Motion Picture Trade Practice Conference was held in New York City. It was resolved by the delegates there present that the matter of drafting a new Standard Exhibition Contract be submitted to a Contract Committee to be chosen by the delegates representing the Distributors, the Exhibitors affiliated with Distributors and the Unaffiliated Exhibitors.

Accordingly, a Committee was selected consisting of three members and three alternates chosen by and representing the Unaffiliated Exhibitors; three members and three alternates chosen by and representing the Affiliated Exhibitors and three members and three alternates chosen by and representing the Distributors. It was agreed that the three members and three alternates representing the Affiliated Exhibitors should be without vote.

After prolonged conferences held in the City of Chicago in February, 1928, a new and radically different form of Standard Exhibition Contract was unanimously agreed upon, a copy of which is attached hereto and marked Exhibit A. Particular reference is called to Articles Twentieth and Twenty-first of said contract which are as follows:

"Twentieth: If the license herein granted shall apply to an entire group of photoplays offered by the distributor to the exhibitor at one time, and not otherwise, the exhibitor shall have the right to exclude from this contract up to but not exceeding 10 per cent of the total number of such photoplays, but only if the exhibitor shall give the distributor written notice of such effect at any time not later than fourteen (14) days before the date fixed for the exhibition of any such photoplay hereunder, and if at the same time the exhibitor shall pay to the distributor one-half of the license fee payable in respect of any such photoplay. In computing such 10 per cent, fractions of less than one-half shall be disregarded. If any such photoplay shall, because of such exclusion, be hereafter licensed by the distributor for the same run as that specified in this contract, for exhibition at another theatre where such excluded photoplay would not have been exhibited if not so excluded; then one-half of the license fee (up to but not exceeding the amount paid by the exhibitor to the distributor as a condition of so excluding such photoplay) received by the distributor for such re-license shall be credited to the exhibitor by the distributor.

"If the license fee of any such photoplay so excluded is to be computed either in whole or in part upon a percentage of gross receipts of the Exhibitor's theatre, then for the purpose of computing such one-half of such license fee payable hereunder in respect of such photoplay, such gross receipts for each day that any such photoplay is licensed hereunder for exhibition thereat shall be deemed to be the average daily gross receipts of such theatre during the period of thirty (30), operating days immediately prior to such date of availability of such photoplay."

"Twenty-First: If the exhibitor shall claim that the exhibition at the theatre hereinafter specified of any photoplay licensed hereunder will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the exhibitor shall give written notice to the distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder such claim shall be immediately submitted to the Board of Arbitration herein specified."

(*Continued on Following Page*)

Steffes Plans Airing of Arbitration Question

W. A. STEFFES, president of the Northwest Theatre Owners Association, is urging that every theatre owner in the northwest be present at the convention of the association to be held in Minneapolis on May 1 and 2. Mr. Steffes plans to settle the question of compulsory arbitration at the convention but feels that a settlement made by a minority of exhibitors would not be acceptable to the theatre bodies involved in the question of arbitration. Mr. Steffes thinks that he has devised a scheme whereby it will be possible for the Northwest Theatre Owners Association to put a stop to the showing of films in places of amusement other than theatres. He expects to submit this idea to the convention and considers that another reason for urging as large an attendance as possible in order to secure beneficial suggestions.

Paramount Denies Charges of Commission

(Continued from Preceding Page)

"If such Board of Arbitration shall specifically determine that the exhibition of such photoplay at such theatre will be offensive to said public because of racial or religious subject matter, then such photoplay shall be excepted from this contract, and not otherwise. The distributor may exhibit or license the exhibition of any photoplay so excepted when and where desired by the distributor free from all claims of the exhibitor.

"If the distributor shall be of the opinion that any photoplay licensed hereunder will be offensive because of racial or religious subject matter, to the public in the place where the exhibitor's theatre is located, the distributor shall have the right to except and exclude such photoplay from this contract, upon condition that such photoplay shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom in which case such photoplay shall again be deemed licensed hereunder."

Attention is also called to the following provision of said contract:

"* * * No 'short subjects' or 'news reels' shall be included in any group of feature photoplays, and the licensing of 'news reels' or 'short subjects' groups shall not be made a condition of licensing the exhibition of feature photoplays or vice versa. * * * "

Following the adoption of said form of Standard Exhibition Contract, Mr. R. F. Woodhull, President of the Motion Picture Theatre Owners of America, who acted as chairman of the delegates representing the Unaffiliated Exhibitors at the Motion Picture Trade Practice Conference, and Mr. R. H. Cochrane, Vice-President of Universal Pictures Corporation, who was chairman of the delegates representing the Distributors at the Trade Conference, issued the following joint statement:

"We are more than pleased with the really fine work of the Contract Committee, the members of which gave unstintingly of their time at a great sacrifice of their personal interests to do a constructive piece of work for the motion picture industry at large.

"It is the belief of the Committee that the new Contract and Rules are a great improvement over those which they will supersede, beginning May 1st, 1928,—and that the new provisions and those which were omitted from the old Contract and Rules, will do much to eliminate many points of trade differences between exhibitors and distributors of motion pictures."

Respondent Paramount Famous Lasky Corporation has adopted and is using said form of Standard Exhibition Contract and is fully complying with and will continue fully to comply with its provisions.

The resolutions of the Motion Picture Trade Practice Conference creating the Contract Committee provided that after the adoption of the modified Standard Exhibition Contract it should be the purpose of the Contract Committee to have periodical consideration of the contract, to consider whether changes therein were warranted by experience.

III.—Respondents have not built, bought, leased or otherwise acquired or threatened to build, buy, lease or otherwise acquire any theatre building or buildings or theatre or theatres for the purpose and with the intent or with the effect of intimidating or coercing any exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by said respondent.

Paramount Famous Lasky Corporation, by Ralph A. Kohn, treasurer; Adolph Zukor; Jesse L. Lasky, by Elek John Ludvigh, attorney-in-fact.

Sapiro Outlines Views at C. of C. Dinner

Declares Right of Selection of Pictures Belongs With Exhibitors

AARON SAPIRO, president of the Independent Motion Picture Exhibitors Association of New York was the principal speaker at a dinner tendered him by the Theatre Owners Chamber of Commerce at the Ritz Carlton Hotel in New York on the evening of April 16th, at which he outlined some of his views regarding the motion picture industry.

After telling of the serious handicap the radio has put on the exhibition phase of pictures, Sapiro said the main trouble was that the industry was dominated by the producers and that the remedy for the evil would be to give the exhibitors the right of selection of the product they are to show in their houses.

With regard to radio competition and correction of production evils, Sapiro said:

"This competition can be met in only one way. The exhibitors must not waste their time in talking and complaining. They must get together—exhibitors of all kinds—and they must see that the entertainment that they provide for the public justifies itself by interest and quality, so that the public feels that it must have more and more. This is a problem for all of the exhibitors—and through the exhibitors a problem for the producers.

"This industry is made of three primary parties, the producers, the consumers, the exhibitors. The industry is dominated by the producers today. Yet in every other form of business in the United States the trend shows that the group that has the contact with the consumer has more to say than any other branch of the industry.

"The chain grocery stores are not dominated by the manufacturers; nor are the five-and-ten-cent chain stores controlled by any producers. They have the contacts with the public. They know what the public want. They are the outlets through which the producers must reach the public and convert their product into cash.

"The exhibitor has his hand on the pulse of the public and it is for the good of the public, as well as the entire industry, that the exhibitor should have something to say about the type and quality of the pictures that he is asked to show to the public.

The following tribute was presented to Mr. Sapiro at the dinner:

"The Theatre Owners Chamber of Commerce of New York bids you welcome as leader of the motion picture exhibitors, proud and honored to have your counsel; confident that your just and able leadership will solve all problems of theatremen in a way that will rebound to their security and also to the mutual welfare of all the motion picture industry and the American public."

It seems likely that this exhibitor cooperative buying movement first sponsored by the Sapiro organization in New York will be extended nationally. The trend is that way. Sapiro delegated Leo Brecher to Pittsburgh during the week and the latter addressed the Western Pennsylvania theatre owners on the subject. The president of the New organization is also making a trip to Buffalo to interest exhibitors there. The New England territory has launched a movement for organization along the same lines.

Ohio Endorses Cleveland's Fight Against Protection

J. J. Harwood, vice-president of the M. P. T. O. of Ohio, attended a board meeting of the organization in Columbus last week. Among the resolutions passed was one endorsing the Cleveland M. P. T. O.'s fight for reduced first run protection. The state organization also endorsed the Cleveland exhibitor association's attitude against percentage bookings.

4 Re-Elected to Board of Paramount Directors

At the annual meeting of the board of directors of the Paramount Famous Lasky Corporation, held April 17th, the following were re-elected for a term of four years: Adolph Zukor, Jesse L. Lasky, Casmir I. Stralen and William H. English.

Brookhart Hopes for Senate Hearing This Year; Too Late for House

UPON completion of the coal hearings, which are now occupying the attention of the Interstate Commerce Committee of the Senate, Senator Smith W. Brookhart will make an effort to secure action on his bill to eliminate block booking, blind booking and arbitrary allocation of product. The coal hearings are expected to continue until May 1st.

It is said Senator Brookhart will offer one amendment to his bill to provide for a new elective system of arbitration. The independent exhibitors favor a system of one arbitrator selected by each side, the two agreeing upon a third member.

It is said that if the committee decides to take up the Brookhart bill within the next two weeks it is possible action may be secured on it in the Senate, before the end of the session, but there is no possibility of it going before the House of Representatives this year.

S. Carolina Exhibitor Rally to Repeal 10% State Tax

SOUTH CAROLINA exhibitors are rallying their forces in a determined effort to repeal the 10 per cent admission tax now imposed on theatres of that state. Following the suggestion of A. H. Yoemans, owner of the Rex theatre, Sumter, who recently sent out a letter urging exhibitors of the state to meet and plan concerted action, a number of the most alert and progressive theatre owners of South Carolina agreed to assemble at the Jefferson Hotel in Columbia at 11:00 a. m., Wednesday, April 18, for a full discussion of the matter following which a definite plan of action was to be adopted.

Exhibitor leaders fought desperately against the measure that imposed the state admission tax, but the bill was rushed through in the closing hours of the session some three years ago and enacted into law before it was generally known that the measure was pending. South Carolina theatres had no real relief when the federal admission tax was removed, because the 10 per cent state tax was promptly levied.

Warners Set Convention

Annual Event in New York Will be Joint Conference With Vitaphone Officials

SAM E. MORRIS, general manager of distribution for Warner Bros. has called the annual sales conference for April 27 to 29 inclusive. It will be held at the Pennsylvania Hotel in New York City and will be attended not only by the sales staff of Warner Bros., but by the Vitaphone Corporation executives as well.

Division managers, branch managers, sales managers and special representatives came from all parts of the country to hear the official announcement of the 1928-29 program and to discuss sales, publicity and exploitation methods to be applied. Important announcements regarding Vitaphone are expected, as well as several of general production significance, including the elevation to stardom of several Warner players.

All of those who are to attend the convention will reach New York Thursday afternoon, April 29, in time to attend the premiere of Warners new Vitaphone talking picture, Dolores Costello in "Glorious Betsy," to be given at the Warner Theatre that evening.

The official opening of the conclave will take place Friday morning, April 27th, at 9:30 in the main convention room at the Pennsylvania. A luncheon will be a feature of the first day's activities. Executives who will address the sales force on Friday include H. M. Warner, president of Warner Bros., Sam E. Morris, General Manager of Distribution, C. C. Ezell, Southern and Western Sales Manager, Max Milder, Central Sales Manager, Arthur Abeles, Eastern Sales Manager, Albert Howson, Scenario Editor, and George Quigley, vice-president of the Vitaphone Corporation.

The second morning addresses will be made by the three Division Managers, J. S. Hebrew, Harry Lustig and H. E. Elder. Other speakers will be A. P. Waxman, Director of Advertising and Publicity, Joseph Hummel, Manager of the Contract Department, A. C. Brauninger, Sales Promotion head, H. M. Doherty, Auditor of Exchanges, C. C. Ryan, Purchasing Agent, B. F. Lyons, Sales Manager of the Canadian territory, Samuel Carlisle, Comptroller and Paul Swift, Sales Manager of Vitaphone.

Entertainment features have been planned for Friday and Saturday evenings, giving the visitors a choice of attending several of the outstanding hits on Broadway.

On Sunday afternoon, April 29th, members of the convention will be taken in special busses to the Polo Grounds to see the baseball game between the Giants and Boston. Following this a dinner will be held at which time the convention will be brought to a formal conclusion.

New England Adopts New Arbitration Rules

New England Film Board of Trade at Boston has adopted a new rule with relation to arbitration. There will be six instead of seven arbiters and the chairman will be selected from among the six arbiters at each sitting. A new committee will be chosen each month, and will select its chairman.

In case of a tie vote on any case under consideration, a seventh arbiter will be chosen outside the industry. Of the original six arbiters, three will be distributors and three exhibitors.

"Bill" Mack Entering Field of Investment Banking

W. A. V. Mack, short subject sales manager, Mid-West division sales manager, and more recently director of publicity and exploitation for Pathe, is entering the investment banking field in Syracuse, N. Y., as sales director of the Benjamin Baker Company. He has been active in the A. M. P. A.

Stanley Acquires Another Theatre in Philadelphia

The new Commodore Theatre now in course of construction at the southeast corner of 43rd and Walnut Streets, Philadelphia, has been acquired from F. D. and Abraham Felt, owners, by the Stanley Company of America. The building will accommodate about 1,500. It is expected that the house will be ready for occupancy in September.

The structure with a frontage of 190 feet on Walnut Street and 75 feet on 43rd Street will present an exterior fashioned in Moorish style. Contract for the building, together with its electrical, heating systems, has been awarded the Haverstick Borthwick Company in Philadelphia.

Pathe Distributing 2 New Features in April

"Skyscrapers" and "The Avenging Shadow" are Pathe's feature offerings for the current month.

The first, released April 8th, was directed with Howard Higgins, and stars William Boyd, with Alan Hale, Sue Carrol and Alberta Vaughn. The second, released April 29th, is a Fred J. McConnell production directed by Ray Taylor with a cast that includes Klondike, the dog, Ray Hallor, Clark Comstock, Howard Davies, Margaret Morris and LeRoy Mason.

Gotham Producing Series of Novelties on Bridge

A series of 52 one-reel novelty bridge subjects was begun this week by Gotham Productions at the Cosmopolitan studios in New York City. In each of the subjects will appear Sydney S. Lenz, international champion bridge and author of several volumes on the game. It is planned to have each of the releases carry an entertainment note for the non-players as well as a novelty aspect for players of bridge.

"Man Who Never Missed" Next for Jannings

"The Feeder," a magazine story by Mildred Gram, will be transposed to the screen by Paramount as a feature for Emil Jannings. Its screen title will be "The Man Who Never Missed." The story, concerning life in four-a-day vaudeville, is now in the hands of Scriptmen Percy Heath and Sam Mintz. Lothar Mendes will direct.

Ontario Adopts British Classification of Films

THE newest innovation in film circles of the Ontario Provincial Government is the adoption of regulations similar to those in vogue in Great Britain of marking motion picture releases either "A" for adult consumption or "U" for universal consumption, classifications for the type of audience for which they are best fitted in the estimation of the Ontario Board of Moving Picture Censors.

Children are not prohibited from witnessing the pictures bearing the "A" designation but theatres are required to place the film classification in their advertising and it is expected by Premier Ferguson that parents will take steps to see that their children attend only those shows where "U" features are being presented. This new ordinance adopted in Ontario is in direct contrast to Quebec, where the law prohibits the admission of children to all theatres.

1st National to Have One Sales Convention

FIRST NATIONAL will hold one big sales convention this spring instead of the three regional meetings as at first proposed. The change in plans has just been announced to the branch managers and salesmen by Ned E. Depinet, general sales manager. All branches in the United States and Canada will, therefore, assemble in Chicago, where the sessions will be held in the Drake Hotel, from April 29th to May 3rd.

The decision to have one gathering of First National's sales forces, instead of three regional conventions, is meeting with the approval of branch managers and their salesmen, who feel that it is inspiring to them to get together under one roof, to rub elbows, to exchange experiences, to kindle new ideas and to feel the strength and enthusiasm that comes from contact with one another.

Dorothy I. Crandall Weds John J. Payette

Miss Dorothy Isabel Crandall, daughter of Mr. and Mrs. Harry M. Crandall, was wedded to John J. Payette, the son of Mr. and Mrs. George N. Payette and supervisor of Stanley Crandall theatres in several cities, last Wednesday, April 18th, at 6.30 P. M., in the Sacred Heart Church in Washington, D. C. Monsignor Gaven officiated.

A supper for the bridal party after the ceremony was followed by a reception at the home of the bride's parents in Washington. On an evening before the marriage, Mr. Payette bade farewell to his bachelor days with a party to his gentlemen friends at the Crandall home. An automobile tour of Canada is the plan of the couple.

All Quebec Cities Affected by Law Banning Children

Official announcement has been made by Premier L. A. Taschereau of the Quebec Provincial Government that the new law prohibiting the admission of all children from theatres, already in force, applied to all cities and towns of the Province of Quebec and not to the theatres situated in the City of Montreal alone.

Exhibitors in the smaller towns have found it very difficult to make parents realize that the law prohibits the admission of all children from theatres whether accompanied by adults or not. Theatres in Hull, Sherbrooke, Three Rivers, St. Hyacinthe and other places have been hard hit by the new statute.

Warners and National of Berlin in Deal

A deal was completed this week between Warner Bros. and National Films A. G. of Berlin which will, it is said, increase Warner Bros.' activity abroad. The arrangement, of a reciprocal nature covering production and distribution, was negotiated by Herman Starr, Warner executive. With details completed, Mr. Starr has left Berlin for Paris, prior to his return to New York. The Warner interests in Berlin will be entrusted to Gus Schlesinger, Harold Rodner and Morris Levison, Warner representatives.

Minneapolis Arbitration Harmony Prevails

Important Court Ruling Against Warners Holds Board Can Ban Company Cases

WITH the refusal of the District Court in Minneapolis to grant an injunction to Warner Bros. restraining the arbitration board from debarring Warners from arbitration hearings, harmony again prevails in the territory on the part of exhibitors with regard to arbitration matters.

This harmony meeting was held during the week and marked a resumption of proceedings broken off January 13, at which time exhibitors withdrew from arbitration when Warners refused to comply with a decision of the board and sought the injunction restraining the board from outlawing the company cases.

The Minneapolis court ruling is an important one, for in its decision the Court said it was "manifestly impossible" to compel specific performance of a contract of this kind, in view of the fact that the board was a voluntary committee and not a governmental agency, nor an official board of any corporation.

"The suit was not brought for the specific performance of the arbitration clause in film contracts because the parties to the contracts are apparently willing to arbitrate, but the board, which is not a party to the contracts, refuses to act," the Court held. "The board is not a governmental agency, nor does it appear to be an official board of any corporation. It appears to be a mere voluntary committee, selected by three corporations and governed by a set of rules adopted by them.

"It is manifestly impossible for the court to compel the specific performance of a contract of this kind. The service to be rendered is of such a distinctly personal nature that its performance necessarily involves the active, unconstrained co-operation of the defendants themselves. Their mere presence at a hearing might be compelled, but we cannot compel them to hear and remember the testimony, or to use their judgment in determining the issues. The court does not act in a mediatory capacity. It does not make orders unless it is able to enforce them.

"Plaintiff forgets that it, and the parties with whom it has controversies, are always at liberty to submit their disputes to other arbitrators. There is nothing official or exclusive about this board, although it apparently has considerable prestige in the motion picture world. The parties have not been deprived of their rights to arbitrate their disputes. They have merely been denied the services of this board.

"It is urged that the plaintiff will occupy an unfavorable position in the market if it cannot include the privilege of arbitration by this board in its future contracts with theatre owners. But the right to command the future services of the board is in any event entirely beyond the purview of this suit. If the board is under any legal obligation to serve the plaintiff, such obligation is based upon a series of implied contracts. Each of such contracts is necessarily limited to a specific transaction. After the passage of the resolution complained of (the resolution denying further arbitration on Warner Brothers' suits), no further contractural obligations could be implied. The board cannot be compelled to assume new obligations indefinitely."

The Minneapolis meeting was held almost immediately following the announcement of the court ruling and an equity and justice proviso was made at once as a part of the business on instigation of W. A. Steffes, Northwest exhibitor unit president, who asked that the arbitration agreement, entered into by exhibitors and distributors a year ago on suggestion of C. C. Pettijohn, be read into the minutes.

Director of Canadian Film Bureau Off on Trip

Captain Frank C. Badgley, M. C., director of the Canadian Government Motion Picture Bureau, has left for England and the continent on governmental business. While there he will make a survey of the motion picture industry, and particularly conditions in the United Kingdom under the new Film Quota Act. He will also arrange the wider circulation of Canadian Government films in Britain and Europe.

Pathe Plans Sales Convention at Chicago Starting May 21

PATHE will hold its sales convention at the Drake Hotel, Chicago, starting Monday, May 21st. At that time both the program of features and the short subjects to be displayed during the 1928-29 season will be discussed. Definite details of the convention have not yet been outlined.

Phil Reisman, general sales manager, will preside at the sessions and a large delegation of home office officials and executives will also attend. While the purpose of the sales convention is a serious one to familiarize the sales force with the product, the social side will not be forgotten. Elaborate plans are being formed to entertain the delegates at such times as the more serious work is suspended.

Three "U" Conventions

Company Plans Annual Spring Sessions at Atlantic City, St. Louis and San Francisco

A SERIES of three conventions have been planned by Universal to outline their program for the 1928-29 season and to discuss sales methods. The first of these gatherings is set for Atlantic City for the eastern representatives April 27 to 30, inclusive, the second at St. Louis from May 2 to 5 and the third in San Francisco from May 9 to 12. The Canadian exchanges will be divided among the three conventions.

Eight of the ten Universal big features for the season of 1928-29 already completed will be screened at each gathering for the assembled exchange managers and salesmen. Also representative short subjects will be shown. Universal's lineup for the year includes 68 feature productions and a large number of short subjects.

Lou B. Metzger, general sales manager of the company and his aides, will attend all conventions. With him at Atlantic City will be Ted Schlanger, eastern sales director; M. Van Praag, western sales director; Ben Y. Cammack, short subjects sales manager; Morris Safier, road show manager; Paul Gulick, publicity director; Nat G. Rothstein, exploitation and advertising manager; Sidney Singerman, program manager; Harry Reichenbach, special representative; Douglas Leishman, supervisor of exchanges; Dave Bader, accessory manager; Clair Hague, Canadian manager; Harry Asher and M. E. Morey, of the American Feature Film exchanges, New England, and several other home office executives including R. V. Anderson, sales manager for the International Newsreel. Among the Universal officials expected to attend the Atlantic City convention are R. H. Cochrane, vice-president; Beno Rubel, assistant to Laemmle; P. D. Cochrane, secretary; E. H. Goldstein, treasurer, and Julius Stern, president of the Stern Film Corporation.

The St. Louis convention will be held in the Coranado Hotel. Van Praag, Schlanger, Cammack, Safier, Rothstein, Anders and Leishman will accompany Metzger to St. Louis, where this corps of sales experts will be joined by Ralph Williams, southern assistant division manager.

The San Francisco Convention will be held in the St. Francis Hotel. G. Rosenwald, assistant western division manager will be one of Metzger's chief aides at this sales pow-wow.

M-G-M Making Several Plays Into Pictures

FOR the season 1928-29, which starts August 1st, several stage plays will be converted into screen features by Metro-Goldwyn-Mayer.

Among them will be "Excess Baggage," John McGowan's vaudeville romance which James Cruze will direct. McGowan is now at the M-G-M studios assisting in the adaptation of his work to the screen. "Her Cardboard Lover," another production seen on the stage, will serve as a vehicle for Marion Davies. "Four Walls," the play of prison life, will act as a starring effort for John Gilbert. "The Baby Cyclone," the George M. Cohan play, will serve to co-star Lew Cody and Aileen Pringle. "Engaged," by William J. Hulbert, was also purchased for the films. M-G-M has "The College Widow," by George Ade, and "The Crisis," by Winston Churchill, under consideration as screen features. Two other stories which will soon find their way to the screen are "Ballyhoo," by Beth Brown, and "Buddies," which will be a Davies starring film.

11 New Shorts on May List of Educational

Four new two-reel comedies, two new Cameos, two Felix cartoons, a Bruce scenic, a Hodge Podge and a Curiosities are the Educational releases for the month of May.

Lupino Lane is starred in "Fandango," a comedy with an Argentine setting which has Anita Garvin and Marjorie Moore in support. "Big Boy's" new vehicle is "Navy Beans," in which the young star gets into the navy. "You'll Be Sorry" is the new Charley Bowers comedy, produced by means of the Bowers' process. "At It Again," a Mermaid comedy, introduces Monty Collins in his first two-reeler; he is teamed with Jack Miller.

The two one-reel comedies are "Never Too Late," featuring Wallace Lupino, and "Three Tough Onions," featuring Collins with Estelle Bradley and Robert Graves. "Felix the Cat in Arabiantics" and "Felix the Cat in In and Out-laws" are the new Sullivan cartoon releases. The Lyman H. Howe Hodge Podge is "The Wandering Toy," the new Bruce subject is "A Peculiar Pair of Pups"—"Nobody Home" and the Curiosities release for the month is "Landlord Blues."

First National Announces 4 Features for May

Two comedies, a drama and a melodrama constitute the feature releases coming from the First National exchange during the month of May.

"Lady Be Good," directed by Richard Wallace from the musical comedy, co-features Dorothy Mackaill and Jack Mulhall; it will be generally released on May 6th. "Vamping Venus," a farcical comedy of the ancient days of Greece with Charlie Murray, is the second May release, its date being May 13th. On May 20th, "The Yellow Lily," presenting Billie Dove," will be issued. The last release for the month, coming on the 27th, will be "The Hawk's Nest," featuring Milton Sills."

9 Pictures in Production at Paramount Studio

Approximately 2,000 workers are now employed at the Paramount studios in Hollywood, working on the production of nine new features. An additional three are to be placed in work within the next week or so.

Now being filmed are "The Patriot," practically completed, "Warming Up," "The Drag Net," "Half a Bride," "The Magnificent Flirt," "The Fifty-Fifty Girl," "Fools for Luck," "The Vanishing Pioneer" and "The Big Killing." The three to be started shortly will be "Ladies of the Mob," "The Wheel of Life" and "The News Reel Girl."

A B A Releasing 2 Series of Film Attractions

A series of stunt features starring Charles Alden and a series of 12 two-reelers released under the title of "Gems of Great Authors" are now being distributed by the ABA Film Corporation of which Alexander P. Axelrud is the head.

The "Great Authors" series includes picturizations of Shakespeare's "Taming of the Shrew" and "The Merry Wives of Windsor," Goldsmith's "She Stoops to Conquer," Sheridan's "The School of Scandal," Sir Henry Irving's "The Bells" and others.

J. J. Gain Re-Signs With Paramount Studio

J. J. Gain, executive manager of the Paramount studio in Hollywood, will remain at the coast plant having signed a new contract with the company. He was formerly executive manager of the Paramount studio at Astoria, L. I., and went to the Coast when it was decided to concentrate production in the west.

Renee Adoree Chosen for Lead in Kyne Film

The leading feminine role in "The Tide of Empire," a story by Peter B. Kyne, will be played by Renee Adoree, Metro-Goldwyn-Mayer star. Allan Dwan will direct the production at the Culver City studios. James Murray will portray the hero.

"After the Storm" April Release from Columbia

"After the Storm," a sea story starring Hobart Bosworth and directed by George B. Seitz, is scheduled for national distribution by Columbia Pictures on April 19th.

Chaplin Appears as Extra in Davies-Haines Film

In "Breaking into the Movies," the Metro-Goldwyn-Mayer film co-starring Marion Davies and William Haines, a "bit" will be played by Charlie Chaplin.

Goldwyn Has Prospects in New Players

SAMUEL GOLDWYN, producer for United Artists, brought back from Europe with him the names of two foreign importations. He recently left for Europe for the purpose of signing foreign players for his productions starring Vilma Banky and Ronald Colman.

Lili Damiti, star of the Felner Company in Berlin, has under consideration a contract from the producer which she has two more weeks either to accept or reject. The producer's second importation is Walter Butler, an Englishman, whom Colman is sponsoring.

Test Run for "Uncle Tom" in Fla. Theatre

"UNCLE TOM'S CABIN" is soon to be put to the test in St. Augustine, Florida. The Universal special has been booked into the Jefferson Theatre there for three days, commencing April 26th which is Memorial Day, sacred to the Confederate heroes, and in many southern cities a day on which school children march with the surviving veterans in grey.

However, the population of Florida is made up largely of Eastern and Northern people and few Confederate veterans are to be found in the state. Consequently, the celebration that marks the day in towns of sister states is lacking in St. Augustine.

Manager Roy Campbell is in charge of the Jefferson, owned by Universal.

Dutton Resigns as National Theatre Supply Head

H. A. R. Dutton, for some time president of National Theatre Supply Company, has resigned his position to head the National Contract Purchase Corporation, which company will finance time-payment paper from various businesses, although not the theatre supply business. Dutton was head of Exhibitors Supply Company when it was developed into National Theatre Supply Company two years ago.

In and Out of Town

BOBBY VERNON, star of Paramount-Christie comedies, who has been vacationing in New York for the past two weeks, left Tuesday for Havana, where he will spend three days and then catch the boat that will take him through the Panama Canal for a sail to Los Angeles.

E. H. ALLEN, general manager, and Jack White, director-in-chief of the Educational Studios, are in New York City for their annual conference with E. W. Hammons, the Educational president.

SAM SAX, president of Gotham Productions, arrived in the New York office Wednesday, April 18th. While in the city he will confer with Budd Rogers, vice-president, on the company's product for 1928-29.

EDMUND GOULDING, M-G-M director, arrived in New York also recently. He plans to remain for at least three weeks, working on a new story.

OTHER M-G-M players, who have arrived in New York for trips abroad, are Ernest Torrence and Eleanor Boardman.

FRED THOMSOM, Paramount western star, arrived for a short stay in New York on the Twentieth Century last week. He returns to the west within a week. He was accompanied by J. M. Jerauld of the Paramount publicity forces.

CHARLES H. CHRISTIE, vice-president and general manager of the Christie Film Company, and Pat Dowling, publicity and sales director, arrived in New York Wednesday, April 18th. They came from Hollywood to take in the annual Paramount convention.

Paramount Conventions

Three Sessions for Washington, Detroit and San Francisco to Discuss Sales Policies

PARAMOUNT will have three conventions this year for the discussion of sales and production policies. They will be held in Washington, D. C., Detroit and San Francisco. The first meeting will be held in the Carlton Hotel, at Washington, from April 30 to May 3, inclusive, the second at the Book-Cadillac Hotel, in Detroit, May 5 to 8, inclusive, and the third at San Francisco, May 13 to 16, inclusive.

Production and distribution executives who will attend the Washington sessions are: Adolph Zukor, Jesse L. Lasky, S. R. Kent, Ralph Kohn, Walter Wanger, B. P. Schulberg, C. J. Schaefer, J. D. Clark, John Hammell, M. H. Lewis, Henry Salsbury, Charles E. McCarthy, Russell Holman, John Butler, F. E. Meyer, L. Bamberger, C. B. J. Frawley and A. O. Dillenbeck of the Hanff Metzger advertising agency. Publix officials who will attend are: Sam Katz, Sam Dembow, E. J. Zukor and A. M. Botsford.

The Paramount foreign department will be represented by E. E. Shauer, M. A. Shauer J. H. Seidelman, Dick Blumenthal, George Weltner, Albert Deane, O. R. Geyer, from the home office, and T. D. Cochrane, A. Abouf, H. Novak, John Day and A. Pratchett, from the foreign field. The short feature department representatives will be: Emanuel Cohen, Stanley Waite and Miles F. Gibbons.

Outside producers releasing through Paramount who will be present are: George W. Weeks, Charles Christie and Pat Dowling, of the Christie Film Company, Leslie Whalen, Cecil Scarpe, [illegible] and Leslie Adler, of the Lloyd office.

District managers, branch managers and salesmen who will be present at Washington will represent the following exchanges: Boston, New Haven, Maine, New York, Brooklyn, New Jersey, Albany, Buffalo, Philadelphia, Washington, Atlanta, Memphis, Charlotte, Jacksonville, New Orleans, Dallas and San Antonio.

Practically the same executives will attend the Detroit sessions, at which will also be present representatives of the following exchanges: Detroit, Milwaukee, Columbus, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

The executive groups of Paramount, Publix and outside producers will journey to San Francisco, where they will meet managers and salesmen from the exchanges at Kansas City, St. Louis, Oklahoma City, San Francisco, Los Angeles, Seattle, Portland, Salt Lake City, Denver, Minneapolis, Sioux Falls, Des Moines and Omaha.

Take New Stanley Posts

Hyman Managing Both New York and Brooklyn Strand; Plunkett in Charge of Production Department

IN accordance with plans completed by the Stanley Company to produce unit shows for circuiting to the de luxe presentation houses in that chain, the new stage production department this week got under full headway, with Joseph Plunkett, formerly managing director of the Mark Strand in New York, assuming charge of the department, and Edward L. Hyman, for the past eight years managing director of the Brooklyn Strand, taking over the management of the New York house. Hyman will continue as managing director of the Brooklyn theatre and as well will produce one unit every three weeks for the Stanley circuit. Harry Crull, manager of the new Stanley theatre in Jersey City, will be an associate producer also, and will stage one unit every week.

Hyman has moved his office from the Brooklyn Strand to Broadway and is now located at the New York house of the Stanley Company at 47th St. and Broadway. Under this arrangement it is planned to eliminate duplication of certain work which heretofore has been done by each house independently. In addition to his duties as managing director of the Brooklyn house, Hyman recently has been producing units for the Earle theatre in Washington and the Stanley in Baltimore.

The production department of the Stanley Company, which has been placed under the charge of Joseph Plunkett is being geared to stage unit shows for a circuit ultimately destined to embrace twenty weeks playing time. The presentations are to be staged on an elaborate scale, with specialty numbers introduced in the course of miniature musical revues having choruses and special scenery. Resident jazz bands whose leaders will act as masters of ceremony will work in with the shows at the houses on the circuit. There is a possibility that the Stanley Company may produce units for booking into other picture theatres than those of its own circuit.

The Stanley theatre in Jersey City will be the first house to play the unit shows, which will then be sent to the Strand in New York, the Strand in Brooklyn, and later on to Philadelphia, Pittsburgh, Washington and Baltimore.

The production activities will be concentrated in New York, where the performers will be booked and the acts whipped into shape for circulating over the chain.

Ames Theatre Co. Plans New Ames, Ia., House

[illegible] general manager of the Ames Theatres Company, in Ames, Iowa, an affiliation of A. H. Blank, telegraphs that contracts will be let in May for a 1,100-seat combination stage show and picture theatre at Ames. It will contain all the latest improved ideas in seating arrangements, projection, staging, music and lighting effects. There will be a ladies' lounge and gentlemen's smoking room. Negotiations are now under way for the installation of Vitaphone.

Metropolitan in Philly Leased by Stanley

A FIVE-YEAR lease on the Metropolitan Opera House in Philadelphia, opened in 1908 by Oscar Hammerstein, was signed last week by Irving D. Rossheim, president of the Stanley Company of America. The house, located at Broad and Poplar streets, will be completely renovated. $100,000 will be expended, it is said, upon improvements, including the installation of an organ and new chairs and other furnishings. Actual occupancy of the theatre is expected possible on September 1st. Motion picture presentation will be the policy, it is declared. The present seating capacity is 4,000.

Lease of the Metropolitan followed negotiations by Wolf, Block, Schorr and Solis-Cohen, representing the Stanley Company, and Edward Loeb and William McKim, on the part of Lulu Temple.

New Brand of Releases From "U" Next Season

Universal plans a new brand of product for next season. The group will be called Laemmle specials and will consist of seven productions: "The Foreign Legion," "The Michigan Kid," "Give and Take," "The Cohens and the Kellys in Atlantic City," "The Girl on the Barge," "Lonesome" and "The Last Warning." Reginald Denny's four productions will be rated with the above by Universal. The Laemmle group will be classed ahead of the Universal Jewel line-up.

"The Foreign Legion," "The Michigan Kid" and "Give and Take" have been completed, the Cohens and Kellys story and "The Girl on the Barge" are both being prepared, "Lonesome" is reaching the completed stage, "The Last Warning" and the Denny vehicles are yet to be filmed.

John Barrymore's Next to Be Directed by Lubitsch

When John Barrymore assumes his role in his next production for United Artists, a screen version of the Frederick Lonsdale play, "The Last of Mrs. Cheyney," he will be directed by Ernest Lubitsch. Camilla Horn is mentioned as the probable feminine lead. The adaptation of the play will be done by Hans Kraly.

N. Y. Upstate Showmen Form a Co-operative

EXHIBITORS of upper New York State will apply for incorporation of the Association for Independent Motion Picture Exhibitors, a buying co-operative similar to the Independent Motion Picture Exhibitors Association of New York, which Aaron Sapiro heads. Sidney B. Pfeiffer, who heads the organization upstate, announced the formation of the co-operative while in New York where he conferred with Sapiro. Pfeiffer declared his organization would function with the New York association and that it would have a membership of 350 and would control about 500 theatres. "We expect to purchase together with the Greater New York group," said he.

Barrymore is now in New York. John W. Considine, Jr., supervisor of the star's next vehicle, will join him on April 21st. Both he and Barrymore will then return to Hollywood for conferences with Lubitsch.

Territories of Southern F. N. Offices Increased

With the closing of the Louisville, Ky., branch of First National on April 1st, the territory served by the company's Atlanta office was increased this week to include the state of Tennessee east of the Tennessee River, as its share in the distribution of the territory served by the distinct office.

The remainder of the Louisville territory has been divided between St. Louis, which will handle western Kentucky, and the Cincinnati branch, which will cover eastern Kentucky. Memphis will continue to serve Tennessee east of the Tennessee River.

Comedy and Drama in New First National Films

The stories of the new productions now under way at the Burbank plant offer variety and include comedies and dramas, reports First National.

"Heart to Heart" is described as comedy mixed with drama, "Roulette" as drama, "The Divine Lady" as a love story, "The Hawk's Nest" as underworld drama, "Once There Was a Princess" as a romance "The Boss of Little Arcady" as comedy, "The Butter and Egg Man" as comedy-drama, "The Whip" as melodrama, Harry Langdon's new vehicle as comedy, "The Code of the Scarlet" as outdoor drama, and Johnny Hines' new feature as comedy.

Pathe Finishes Production on "The Cop"

Donald Crisp completed shooting on "The Cop" April 3rd at the De Mille studios on the Coast. The picture is being cut by Claude Berkeley. "Man-Made Woman" has also been finished, edited and pre-viewed at a local theatre in Hollywood. In this feature the star, Leatrice Joy, wears many sartorial creations by Adrian, the De Mille costumer. "Tenth Avenue," produced by William De Mille, had its first pre-view on April 6th.

St. Clair to Direct Van Dine Murder Story

Paramount will film "The Canary Murder Case," the S. S. Van Dine story which ran serially in *Scribner's Magazine*. Malcolm St. Clair will preside over the megaphone and William Powell will play the leading role—that of the detective who solves the case. Albert Shelby Levine has been assigned the adaptation of the story to the screen.

A Correction

An article in the April 14th issue of Motion Picture News headed "Fox Earnings $823,658 During 1927" named the Fox Film Corporation as the concern to which the financial statement, as printed, referred. This was an error. The Fox Theatres Corp. was the company which should have been specified in the article, as the financial statement referred entirely to that concern.

Al Boyd Buys Philly House; to Start Chain

AL BOYD, for several years film buyer for the Stanley Company of America, has purchased a 2,500-seat theatre now going up at 19th and Chestnut Street in Philadelphia. He plans the house as the first of a circuit of de luxe theatres. Operating as the house will in opposition to Stanley, Philadelphia looks forward to competitive tactics.

The theatre is to be in readiness Thanksgiving Day. First run pictures and presentations will be shown, it is said.

7 New Shorts Comprise Pathe April 28 Program

"Matching Wits," a new Grantland Rice Sportlight, "Barnyard Artists," an Aesop cartoon, Pathe Review and Topics of the Day No. 18, issues Nos. 38 and 39 of Pathe News, and the sixth chapter of the Pathe series, "The Mark of the Frog," comprise the Pathe short subject program for the week of April 29th.

The Review presents: "Nautical Naughties," and "Down on the Farm." The new episode of the chapter play is entitled "Cross Fire."

Lucy Doraine, Ufa Player, Signed by Paramount

Paramount added another name to the list of foreign-born players playing under its banner when last week Lucy Doraine, Hungarian actress, signed a contract.

A. Weiss Re-elected Head Agfa Corporation

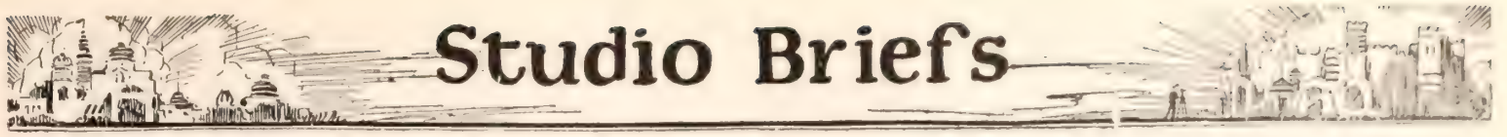
At the annual meeting of the Agfa Raw Film Corporation which took place last week Alfred Weiss was unanimously elected president. The Board of Directors was increased from three to five. The newly elected directors are: Alfred Weiss, H. Davis, E. Friedlander, H. Carson and O. Von Schrenk.

"Wings" Premiere in Six Japanese Cities

Paramount's aviation production, "Wings," was simultaneously presented in six of the principal cities in France on March 30th. E. E. Shauer, general manager of the Paramount foreign department, asserts that the house records of the six theatres were broken by the aviation feature.

Detroit Company Passes Into New Control

AN important independent film distribution sale was consummated recently in St. Louis when Tom McKean, Walter Light and John Walsh took over the Progress Pictures Corporation established some seven years ago by Tom Leonard. Final details were completed in time for the new owners, motion picture salesmen operating in the St. Louis territory, to take actual charge of the exchange on April 1st.



Stan Laurel's and Oliver Hardy's new Roach comedy has been titled "Their Purple Moment."

"In a Music Shoppe" is the title of the special Movietone short subject which James A. Fitzpatrick directed at the Fox Films New York studio. The story, written by Fitzpatrick, is based on the life of Stephen Foster, whose songs are being played and sung before the Movietone camera. The cast includes Consuelo Flowerton, Tom Morgan, Emily Francis and the Manhatters Male Quartette. Erno Rapee, conductor of the Roxy orchestra, is directing the musical accompaniments.

Supporting Charley Chase in his next Hal Roach comedy for M-G-M, as yet titleless, will be Edna Marion, Ed Kennedy, Bull Montana, Frank Hagney, S. J. Sanford, Dorothy Wolbert and Sam Lufkin. Fred Guiol is directing.

Arthur Lake, juvenile star featured in Universal Sweet Sixteen Drugstore Cowboy comedies, is to be featured in a feature production, "Navy Blue," from an original by Earl Snell. Nat Ross has been chosen to do the directing.

Marjorie Moore, a new leading player at the Educational studio, takes the principal feminine character in "Between Jobs," a new Mermaid comedy.

George Marion will do the titles for "Easy Come, Easy Go," a new Paramount picture.

Tiffany-Stahl has engaged L. G. Rigby for six stories, adaptations and continuities. He is now working on the first of the six, "A Grain of Dust," a story by David Graham Phillips which George Archainbaud will direct.

Olga Baklonova, Russian actress, and William Powell will perform in "The Perfumed Trap," which Paramount is going to film.

Antonio Moreno will play the featured role in "The Midnight Taxi," a Warner Bros. picture which will be started shortly. John Adolfi will direct. The story, by George Rogers, has been adapted by Harvey Gates.

William Boyd will act opposite Lupe Valez in a forthcoming picture from United Artists. The story will be adapted from "La Piava" by Hans Kraly and will be directed by Sam Taylor. Production will be started inside of three weeks.

Ethlyn Clair will be Tom Tyler's feminine lead in the new F B O western, "The Battling Buckaroo," filming on which started this week under the direction of Robert De Lacy. The support has Frankie Darro, Harry Woods and Barney Furey. The story is an original by Oliver Darke, who also did the adaptation.

"Man, Woman and Wife" will be the title of Edward Laemmle's forthcoming production for Universal. The cast of the picture will be composed of Norman Kerry, Pauline Starke, Marion Nixon, Kenneth Harlan, Crauford Kent, Jack Raymond and Byron Douglas.

George Bancroft, Paramount star, has purchased a new home from Joseph M. Schenck. The house, of 12 rooms, faces on the Pacific Ocean front at Santa Monica. The actor intends to move into the house at once.

Ralph Forbes will be the male lead in "The Whip," Drury Lane melodrama, which First National is producing. Albert Gran and Arthur Clayton are others acting in the production.

Two of Paramount's screen writers have just signed new contracts to continue at the studio. They are: Donald Davis and Ornitz. Josef Von Sternberg, director, has also signed a new pact.

Gladys McConnell has been added to the cast of "The Perfect Crime," an F B O production now in work under the direction of Bert Glennon. Clive Brook and Irene Rich are starred in the film which also includes Edmund Breese, Carroll Nye, Ethel Wales, Dick Bellfield, Phil Gastrock and James Farley.

Wallace MacDonald, screen leading man, will turn director. He has been signed to a contract to direct a feature length drama for First Division.

Harry Langdon's untitled comedy has been shooting for more than three weeks. It has been learned that Bud Jamieson is again acting with the comedian. Earl Rodney and Clarence Hennecke are supplying the comedy ideas and gags.

Carmel Myers has been signed by Tiffany-Stahl to play the feminine lead opposite Ricardo Cortez in "Prowlers of the Sea."

Helen Lynch, Robert T. Haines and Lorraine Rivero have been added to the cast of Paramount's "Ladies of the Mob."

James Hogan will direct "Free Lips" for First Division. Fred Windemere, who was to have directed, will write an original story instead. Frank Hagney will be one of the leads in "Free Lips."

Charlie Chaplin has added Henry Clive, artist, to his technical staff. He once played leading film roles, and has been technical director for Syd Chaplin.

Richard "Skeets" Gallagher, star of the stage recently turned to motion pictures, will have the role of a newspaper reporter in "The Racket," new Caddo production for Paramount. Lee Moran and John Darrow will also appear as reporters.

Barbara Kent, now completing the leading feminine role in "Lonesome," has been re-signed by Universal.

"The Big Killing" has been selected as the final title for a new Beery-Hatton comedy previously known as "Ready! Aim! Fire!"

Wesley Ruggles, Universal director, has signed up with Universal on a long-term contract. He has been with "U" for two years and the new contract is said to last as long. He is expected to make three La Plante pictures during the coming months.

"The Perfumed Trap," based on a story by Richard Washburn Child, will be made as a special by Paramount with Clive Brook and Mary Brian the leads. Victor Schertzinger will direct. The continuity is now being prepared by Howard Estabrook. The screen adaptation is by A. S. Levine.

Universal is in possession of the screening rights to "Cupid at Vassar," the stage play by Owen Davis. It will be used as a vehicle for Laura La Plante.

Esther Ralston will play a girl evangelist in "The Sawdust Paradise," an original story by George Manker Watters which Paramount will use as the basis for the film. Watters and Louise Long are collaborating on the continuity at present. Luther Reed will do the directing.

Constance Talmadge's first United Artists picture will be "East of the Setting Sun," from the George Barr McCutcheon story. Sidney Franklin will direct.

Joseph T. Rickard, or as he is better known to exhibitors and fans, Kalla Pasha, will have a featured role in "Breaking Into the Movies," in which Marion Davies and William Haines co-star for M-G-M.

Sam Wood, director, has been signed to a new contract by M-G-M.

Monta Bell has begun working on "The Bellamy Trial" for M-G-M George Barrayd will be a leading player in the picture and Anita Page and Eddie Nugent, both M-G-M "finds," will have reporter roles. Margaret Livingston, Kenneth Thomson, Margaret Seddon, Jack Raymond, Polly Ann Young, Cosmo K. Bellew and Kalla Pasha will have assisting parts.

Gustav von Seyffertitz will be the banker in "The Woman Disputed," Norma Talmadge's second for United Artists. Henry King is now directing the picture.

Carmel Myers will star in two pictures for Gotham. The stories are "The Modern Sappho," by Seville Dorian and "The Girl from the Argentine."

D. W. Griffith has begun camera work on his newest United Artists picture, "The Battle of the Sexes." The first scene was filmed in the tonsorial parlors of the Ambassador Hotel in Los Angeles.

Marceline Day has just been cast for the role of the girl in "Brotherly Love," new M-G-M comedy.



Wide Range of Ideas Used in Theatre Drives for "Speedy"

IF anyone thereabouts was ignorant of the fact last week that Harold Lloyd in "Speedy" was playing at Shea's Buffalo, it was no fault of Charles B. Taylor, publicity man for the theatre. In exploiting the picture to a fare-you-well, he laid down a barrage of publicity that was inescapable by anyone with unimpaired eyesight or hearing. Window displays of special cards ballyhooing "Speedy Boy," the theme of the picture, were featured in window displays of every Victor dealer in Buffalo, and the music shops also chipped in with their bit on this song. "Speedy Boy" also was broadcast over the radio by Ted King and the Buffalo theatre stage band through WMAK, and also by Tom Grierson, the Buffalo organist, with brief talks interspersed, explaining that the song was the theme of "Speedy." Optical stores were tied up with, their window displays featuring the type of glasses Lloyd wears. "Speedy Service" window stickers, numbering several hundred, were placed in conspicuous spots in candy and soda shops. "Speedy" tire covers were put on the busses of the largest sight-seeing company in Buffalo.

Placards playing up the "Speedy" service angle were hung in Postal Telegraph offices in the downtown section. Many tire stores put in special window displays harping on the speed of their tires and the speed in the picture. Underwood typewriter agencies displayed cards telling of the speed of the machines and the speed of "Speedy." Numerous other tie-ups were effected by Taylor.

Using the radio to broadcast the laughter that flooded the Colonial theatre, Harrisburg, Pa., during the showing there of the Harold Lloyd picture, "Speedy," was a most effective plan of exploitation that was introduced by Manager Lee Levy.

Levy placed several microphones in the auditorium and connected them with a loudspeaker stationed in the front lobby, immediately above the ticket booth. By this means every sound within the theatre was transferred simultaneously to the street. The street crowds thus caught the spirit of fun that was rampant inside.

A coast-wide tieup on "Speedy" has been arranged for all West Coast Theatres with the General Petroleum Corporation. More than twenty-two hundred 24-sheets will be posted by the petroleum corporation.

Windows will be utilized to plug "Speedy" which also is the name of the corporations' new gasoline product. Twenty-five thousand "A" boards will be used at gasoline stations and the house organ of the company, with a million circulation, will feature the tieup.

Newspaper advertising will be taken dovetailing with play dates of the picture. A special horse-car ballyhoo has started a tour of the coast, leaving Los Angeles for Seattle, and stopping in scores of cities and towns.

It is one of the most wide arrangements of its kind ever made.

Capitalizes on Auto Ads With Group Drive for "Straight 9"

THE bookings for the Capitol Theatre, Oklahoma City looked unusually strong to Manager Marsline K. Moore so he set out to sell his pictures for the month in a group. Automobile companies were all trying to outdo each other in advertising their "Straight Eights" so Moore went them one better and called his month of big pictures the "Straight Nine." When his teaser advertising broke, it created no little interest for the public was eager to learn about the "Straight Nine."

Moore began his campaign in the newspapers with a small slug which he had specially drawn. The slug was in the form of a "9" with a banner ribbon across the middle upon which was lettered the word "Straight." This trade mark was carried out in all his advertising. It was used on his posters, in the follow-up newspaper ads, and on 3,000 teaser stickers, which adorned automobile windshields and plate glass windows.

The theatre front was elaborately decorated for the month. A huge beaver board "9" was fitted with electric lights and faced two ways. This large electric sign was a replica of the trade mark, Moore had been using in the newspapers, and on his billboards.

On the opening day of the "month of months," Moore promoted the NeHi bottling company to build a booth in the lobby of his theatre and serve free drinks to his patrons. The NeHi company gave away many bottles of their beverage and advertised this feature in the newspapers.

When the manager made his plans clear to the newspaper that he intended stepping out on nine pictures in a row and advertise them in a group, the newspaper was receptive to the idea and showed their appreciation with a five column layout of the stars who would appear in the pictures. In addition to the layout, the newspaper carried a generous amount of extra stories relating the merits of the attractions scheduled.

Showmanship

Briefs

MANAGER GEORGE E. WATSON used a device in the lobby that gave the effect of shadow bathing to advertise "Ladies Night in a Turkish Bath" at the Garden Theatre, Davenport, Ia. This shadow effect was thrown on a white sheet that hung between two of the outer lobby doors. The shadow was that of a girl going through the motions of disrobing and taking a bath. This stunt was used during the busy hours of the day and at other times a beaverboard cut-out was used back of the screen which produced almost the same effect without the motion.

AS a stunt for the presentation of "Tillie's Punctured Romance" at the Metropolitan Theatre, Winnipeg, Manitoba, during the week of March 26, Manager Walter F. Davis called for written impressions of the first picture with this title, starring Chaplin and Marie Dressler, which was shown in 1914. Three prizes, starting off with a first prize of 12 tickets, were offered for the best replies. Contestants were expected to state when and where they saw the first "Tillie's Punctured Romance" and to describe briefly how present film subjects compared with those of 1914. The contest closed the last night of the week.

MANAGER P. D. GRIFFITH had a shadow box in his lobby that only showed half of a leg to advertise "Silk Legs" at the York Theatre, Chattanooga, Tenn. The shadow box was a three-sheet frame. In the space for the large photo, two leg forms with stockings on them occupied this space with the back of the frame draped. A card covered the upper half of the space. Copy on this card read, "You Can See Only Half of it Here—Come Inside to See Madge Bellamy in Silk Legs."

MANAGER FRED O. SLENKER—ten days in advance of play date made an announcement through the local papers about a model airplane contest for which prizes would be awarded. Other details of the contest followed as did mention of "The Legion of the Condemned" an airplane picture playing at the Columbia Theatre, Davenport, Ia. The models entered in the contest were used to give atmosphere to the lobby display.

THE "birth" list furnished Bert Levy, manager of the Columbia Theatre, Portland, Oregon, was a lively exploitation idea on "That's My Daddy." Each morning Mr. Levy sent the new fathers a pass to the show. The word of mouth publicity on this stunt made it well worth while.

West Coast Department to Furnish Bands in L. A.

A new department has been created under the supervision of M. D. "Doc" Howe of the vaudeville division of West Coast Theatres, through which bands and orchestras will be furnished the public. Uniformed orchestras, equipped with special arrangements, are available. The new department has its separate rehearsal hall. Offices are at Washington and Vermont, Los Angeles.

Auto Agency and Paper Join "Red Hair" Stunt

The local Chevrolet agency and the newspaper joined Manager E. E. Whitaker in staging a highly successful "Red Hair" party to exploit the showing of the picture of that title at the Rex theatre in Spartanburg, S. C.

The party was announced in an article published by the newspaper, and was for all girls having red hair of 15 years and over. The girls were the guests of the theatre at a matinee showing of the Clara Bow picture. Girls wishing to attend the party were advised to meet at the Chamber of Commerce between 2:45 and 3:30 on the opening day of the "Red Hair" engagement at the Rex.

The Chevrolet agency asked for the privilege of conveying the titian-haired beauties to the theatre in their new models in which nine cars were used to transport the 30 red-haired guests. Banners were carried and it seemed the longest way to the theatre was the sweetest way because the cars traversed the main street twice and visited all parts of the city

"Chicago" Extra Sniped On Copies of Newspaper

The Strand theatre in Ft. Wayne, Ind., made use of a novel exploitation idea to advertise the showing there of "Chicago," when "extras" carrying a front page headlined with stories about Roxie Hart, the "Jazz Slayer" were distributed. Manager Kalberer of the Strand purchased 1,000 copies of the "bulldog" edition of the local paper and pasted over the front page the special "Chicago" extra issued as one of the advertising aids on the picture. The papers thus sniped were distributed free in front of the theatres of the Quimby Circuit, which operates the Strand.

Newman's Trade Improves With Policy Change

For several months, ever since the opening of the new Loew's Midland theatre, the fate of the Newman theatre, first run downtown house of Kansas City and ranking second to the Midland, has been much discussed. Business at the Newman "dropped out of the bottom" after the opening of the Midland. This week, however, a new plan is being tried out. A new policy, two first run changes in programs a week, instead of weekly, as heretofore, may prove a success, the management believes. Thus far attendance has shown a slight increase.

Golf Driving Contest Exploits Picture

THE Fort Worth Record-Telegram and the Worth Theatre of Fort Worth, Tex., jointly sponsored a golf ball driving contest to aid in the exploitation of "Sporting Goods."

There were three divisions including men, women and boys and three prizes were awarded to the first three in each division.

Contestants teed off Thursday afternoon prior to play dates on the Worth Hills Golf Course. The person driving the little sphere the farthest was the recipient of the first prize award and so on.

Selects Fashion Show Models from Entrants in Beauty Contest

MANAGER ERNEST MORRISON, together with the Atlanta Constitution and the George Muse Clothing Co., gained much publicity for their fashion show by running a newspaper contest for models. This fashion show was an added attraction to the picture "The Garden of Eden" at the Howard Theatre, Atlanta, Ga.

Aside from receiving advance publicity for the show it brought out 250 applicants from whom twenty were selected. The contest was started two and a half weeks in advance of play dates and the newspaper carried cuts and stories in advance.

A cut showing the applicants appeared in the paper four days in advance and this was followed on the next day by a 2-column cut of the twenty winners.

Fans Supply Ideas for Campaign on "The Patent Leather Kid"

AN interesting elaboration of the poster and newspaper ad contest was brought into play as a publicity medium for the showing of "The Patent Leather Kid" at the North Shore theatre, Gloucester, Mass., when Manager J. P. Kincade offered prizes of theatre tickets for the best suggestion as to how to advertise the Richard Barthelmess vehicle.

The offer was made in a paid ad in the columns of the Gloucester Times. The ad was headlined "Win a Prize. Help us advertise!" This display was two columns wide by eight inches deep.

A quick response registered from the ad and the day following publication of the offer, Kincade received a number of suggestions, some quite obvious and of no importance, and others decidedly worth while. One was a poem on "The Patent Leather Kid" from a woman living in Rockport. From Danvers issued a suggestion for a one-sheet drawing of a pair of patent leather shoes with a baby crawling out of them—an idea adaptable to lobby and window display for a tie-up with a shoe store.

The contest developed the fact that a surprisingly large portion of the picture-going public has an appreciation of the advertising methods used by a theatre as well as a knowledge of entertainment values.

The publication in the newspaper of the poem submitted and other ideas suggested by readers gave added publicity to the idea which Manager Kincade carried out in this campaign.

The idea is a good one and the day or two it ran brought much valuable advertising for the theatre and the picture. From the results developed in Gloucester, this style of exploitation seems particularly adapted and valuable in the smaller towns.

"Gaucho" Gym Tournament Staged by Press and Theatre

DURING the first run of Douglas Fairbanks in "The Gaucho" at the Stillman Theatre, Cleveland, the management and the Cleveland Press cooperated in an elaborate tie-up which attracted city-wide attention. The newspaper sponsored a Douglas Fairbanks Jump Tournament, which was also known as the "Gaucho" Contest.

Entries from all the local gyms were assembled by the Press to participate in these three typically Fairbanks events; Running high jump, Standing broad jump, and Hop, skip and jump. Preliminaries were held on March 12th, at various gyms, and the finals were dated for March 21st, at a central location. A. A. U. rules governed the contests, and entries were limited to amateur athletes under 19 years of age. The trophies were silver loving cups to winners of the first, second and third places in all events; and, in the Special Fairbanks Trophy Contest, silver cups to three athletes making best averages in three events.

A supervisor was appointed for the tournament for each of seven groups, comprising community centers, settlements, municipal bath houses, Y. M. C. A.'s, Lakewood Recreation Dept., Cleveland Heights Recreation Dept., and the Recreation Council.

During the engagement of Douglas Fairbanks in "The Gaucho," sporting goods stores featured the tournament in window displays and also replicas of the bolas used by Fairbanks in this picture.

Awards to Managers in West Coast Drive

Special weekly cash prizes are being given managers of West Coast Theatres during the life of the Managers' Opportunity Drive, the membership campaign now under way. The various theatres throughout the coast have been split into four groups and the managers who head at the top of each group each week will receive an award. There will, of course, be additional prizes for the managers leading at the close of the entire drive, which comes to an end on June 16th.

Key City Reports

New York City

SOME of the big Broadway houses cashed in very nicely on the week following the close of the Lenten season but all in all the big splurge of looked for business at this particular time did not arrive—except in spots. Again it was the out-of-the-ordinary attraction, picture or names and picture with names that pulled the most money. There wasn't any noticeable overflow to help out the weaker shows. The outstanding attendance records for last week among popular priced theatres went to the Rivoli, Paramount, Roxy and Capitol, while the Criterion, Astor and Gaiety divided honors among the two-a-days.

Harold Lloyd in "Speedy" at the Rivoli shattered any previous record for a week's attendance at that house, topping the best mark by 4,000 and by the looks of things at the present writing this week's trade will be just as heavy. **"Speedy" is sure-fire.** This is the first time the Rivoli ever went over $50,000 for a week's trade.

After spending almost five months at the Embassy "Love" (M-G-M), the Gilbert-Garbo necking film went into the Capitol and did remarkable business—so good that it was entirely justifiable to hold it for a second week. No question about this pair's popularity in this neck of the woods—and elsewhere.

An elaborate Easter presentation bill and a Fox picture "Why Sailors Go Wrong" served to fill up the big Roxy theatre for the week, the better of the honors going to the show. This house has the last three weeks as excellent ones to its credit. However, it was "The Jazz Singer" that pulled the people in the other two. On account of the calibre of the Al Jolson film, the show was very noticeably cut.

At the Paramount Paul Whiteman and "Skyscraper" (Pathe) helped the big Publix house along to another good week. This time it was both Whiteman and the film plus the regular show that did the trick. The Rialto is still showing **"The Legion of The Condemned" to very fair business** but this film is expected to give 'way soon to another picture. The Strand with **"Ladies Night in a Turkish Bath, a comedy, did a bit better than average** week for this house.

The little Cameo did not do so well with Harry Langdon in "The Chaser," general comment being that this comedy is not so hot. It did not get the usual hold over and Zakoro's **"The Last Moment"** came in.

The Hippodrome had Warner Bros. **"Beware of Married Men" and "We Americans" (U) put in another week at the Colony. Attendance marks for the latter at the Colony are not in keeping with the worth of the film.** As mentioned before, this house is in a tough spot on the Street. Somehow or other, the customers walk right by—up or down.

Among the specials Paramount's "Wings" continues to cash in, both on account of transatlantic flights and the excellence of the production. It may be held well into the warm weather. The Astor with M-G-M's **"Trail of '98" is apparently settled down for a considerable run, business being consistently good** here ever since the film got under way. **"Uncle Tom," after battling along for six months to an up and down brand of trade is about ready to call it quits.** In spite of a lot of wisecracks among the trade this film made it a pretty good run. At the Embassy **"Two Lovers" (U. A.) turned in another very good week's business** and this film will probably stay for two or three more weeks.

The Gaiety with "Four Sons" is leading the Fox films on Broadway at present with "Street Angel" a runner up. The latter came in for excellent comment at its recent premiere and has not had sufficient time to show its real strength. The customers have not forgotten "Seventh Heaven" and the Farrell-Gaynor team will undoubtedly pull them in for some time to come. **"Mother Machree" at the Times Square appears to be the weakest of the trio.** Warner Bros. will let **"Tenderloin"** and Vitaphone out of Warner's theatre in time for the premiere of **"Glorious Betsy"** on the evening of April 26. Vitaphone song numbers and conversation is also included in the latter.

The much talked of "Abie's Irish Rose" comes to town this Thursday—for several years, some say.

Chicago

"SPEEDY," at the Roosevelt, appears to have been the best box-office attraction of the week in Chicago.

"The Legion of the Condemned" also has got on with the picture going public, and McVickers did a satisfactory business. At the Chicago **"The Smart Set"** was the feature picture, with 'Tick Tock" as the stage show, and Spitalny's orchestral attraction, "Easter Chimes," **rounding out the program which resulted in fair box-office reports.** Paul Ash, whose second year at the Oriental is rapidly nearing its end, offered his patrons "The Song Shoppe," and **on the screen "The Cohens and the Kellys in Paris," business being good.**

"My Best Girl" was replaced at the United Artists Theatre by "Sorrell and Son" on Friday, business being somewhat off the first part of the week, but reviving with the presentation of the new feature.

The Granada had a strong bill offering Gilda Gray in person and on the screen in "The Devil Dancer," northside theatre-goers turning out in goodly numbers. Another northside house which featured its stage attraction was the Uptown, where the four Marx Brothers appeared in person, and **"A Night of Mystery" was the picture.** Here also the pulling power of name acts accounted for good business. **"The Jazz Singer" with complete Vitaphone accompaniment, held up well during its second week** at the Marbro.

"The Student Prince" on the screen, and Benny Kreuger and his band in "Fast Mail," **comprised a bill which did much to dispel the dullness at the Tivoli,** a fairly satisfactory week being recorded. **"The Jazz Singer" was repeating its northside success during its week at the Avalon,** and at the Capitol **"Old Ironsides'** on the screen with Del Lampe and his orchestra in his inaugural show, **played to big business.**

Minneapolis

THEATRE business picked up nicely the week following Lent, and the crowds were turning out to the movies again in a way they had not done for two or three months. The new Minnesota Theatre had affected the business of other houses pretty badly the first two weeks of its existence, but the third week the other theatres seemed to feel the competition less keenly. This may have been due to the close of Lent, or merely to the fact that the newness of the Minnesota was wearing off just a little.

Lent probably explained the increased general business, however, for the Minnesota continued to do a whale of a business with Bebe Daniels in "Feel My Pulse," and the Publix stage unit "Havana." **The State made an excellent showing with "The Private Life of Helen of Troy,"** the first really good business since it changed its policy three weeks ago and featured the bigger attractions. **The Strand found Elinor Glyn's "The Mad Hour" a nice drawing card,** but Marion Davies, in **"Quality Street," was more or less of a flop** at the Garrick. This house, by the way, closed its doors Friday night for the summer. Ordinarily it might have kept open through May, but not with the Minnesota for competition.

Pantages found "Dressed to Kill" was a nice box-office attraction, and The Hennepin-Orpheum enjoyed **good business with a program which included "A Blonde for a Night."** The Lyric did a **brisk trade with Milton Sills in "Burning Daylight,"** while Emil Jannings in **"The Last Command" came into the Grand for a second run showing, and duplicated its previous success** at the Strand.

The neighborhood houses, as a rule, shared the good business of the loop theatres. The leading ones—the Lyndale, Loring, American, Rialto and Lagoon—were showing such pictures as **"Sorrell and Son," "City Gone Wild," "The Dove" and "The Last Command."**

Seattle

EDDIE PEABODY, dynamic musical director, master of ceremonies and banjoist-entertainer de luxe, returned to the Fifth Avenue Theatre here last week and took the town by storm. Peabody has been away from this house since last September, when he finished a seventeen-week engagement that put the Fifth Avenue on a big money-making basis, and his return last week proved that he was still the greatest individual box-office magnet in the history of Seattle show business. Assisting him in his specialties Peabody had his "pal," Jimmy Maisel; Gogo DeLys, charming vocalist; and Fanchon-Marco's "Jungle Idea," which was seriously considered one of the finest stage acts even seen in a local picture house. **"The Divine Woman" on the screen pulled its share of business through the name of Garbo, but failed to get much audience enthusiasm. The house did far and away more than any other theatre, grossing close to $20,000 in one of the biggest weeks** in its history.

The Seattle Theatre, with four very big weeks to its credit, **showed a very noticeable drop in gross, attributed to the remarkable box-office power of the Fifth Avenue** show. "The Crowd" was the film feature at the Seattle—it was pleasing to "thinking" audiences, but was slightly marred by being cut to conform to the time available for picture presentation. On the stage, Paul Ash's "Mikado of Jazz" presentation by Publix was pleasing to the eye, but lacked the class and speed of previous Publix presentations. It got by very well with audiences, however. **A good week, but not big,** as has been the custom since the recent opening.

With the exception of those two houses, show business was decidedly off. The United Artists Theatre, playing **"Doomsday," fell considerably below the average, with one of the weakest engagements in recent months.**

"Finders Keepers," at the Columbia Theatre, **was just an average attraction with fair business** to its credit. **"The College Hero,"**

at the Blue Mouse, with Vitaphone and Movietone features, attracted a little more business than has been apparent for the last three weeks, but still failed to hit anywhere near the old gross of a few months ago.

"Streets of Shanghai" was the Embassy attraction that played to average houses. The Orpheum, with vaudeville and "Wallflowers," played to slightly improved gross over the last two weeks, and "Sharpshooters" at Pantages attracted the usual average business but no more. The latter picture got the break between the two vaude-film houses.

Reduced prices and bigger shows downtown still shows their effect on the neighborhood theatres, where business is quiet, but the Egyptian still maintains a good pace with its second-run Vitaphone films and Movietone installation.

Harrisburg

BY far outstripping any other attraction for the week in Harrisburg theatres, the Harold Lloyd comedy, "Speedy," did a tremendous business at the Colonial, where they had to stand, waiting for seats at every performance, including the matinees. Due to the fact that the Colonial's manager, Lee Levy, had done some excellent exploitation work for "Speedy" during the week in advance of its showing, the house was filled on the very first day. That was enough to clinch the success of "Speedy" for the entire week.

It is probable the exceptional success of "Speedy" was reflected in less business done in other first-run houses. At Loew's Regent the main attraction was William Haines in "The Smart Set," and, while the play was entertaining, the attendance was below the usual average at that theatre. Zane Grey's "Under the Tonto Rim," with all-star cast, was the feature offering at the Victoria, and met with a fair degree of patronage.

At the State the film attraction the last half of the week was "Peaks of Destiny," a German film importation. The State did a good business, stimulated by the presence of a fashion revue, featuring Lucille, French designer, with seven Atlantic City bathing beauties as models

Albany

BUSINESS came back with a bang in Albany and Troy last week, with cool weather predominating and with excellent attractions booked at practically all of the first-run houses.

At the Mark Strand, in Albany, "Old Ironsides," preceded by a rather elaborate program of exploitation, went over big, with the crowds even standing at Monday's matinee, something decidedly unusual for Albany. What is more to the point, the crowds represented money, there being but little "paper" and that for a group of orphans. A newsboy band of 32 pieces was also featured. The Vitaphone presentations, including a sketch by Irene Rich, as well as selections by Gene Morgan and his orchestra, did not score any too heavy.

The Leland, in Albany, played to packed houses throughout the week with Norma Shearer's "The Latest from Paris," coupled with an Our Gang comedy, a Grantland Rice Sportlight picture, and a newsreel. Clinton Square, in Albany, played to good business with double features, including "Soft Living" and "Jaws of Steel."

At the Mark Ritz, in Albany, "The Little Shepherd of Kingdom Come" ran ahead of "The Noose," and served to pack the house day in and day out, the week probably constituting close to a record breaker. Hermanus Bleecker Hall, in Albany, continues to be packed each night with a combination of double features, together with three acts of vaudeville, as well as "silver nights" and "opportunity nights." There is no doubt that many were drawn to Proctor's Grand Theatre, in Albany, during the last of the week by Milton Sills' "Burning Daylight," featuring Doris Kenyon, who is well known in this city, and a favorite.

Neighborhood houses in Albany report that business came back exceptionally well, following Lent.

In Troy "The Last Command" ran for four days at the Troy Theatre to very good business, apparently everyone liking the picture. Easter Sunday went over well. For the last three days of the week, "The Smart Set" proved a good box-office attraction at the theatre. At the Lincoln, "Sporting Goods" ran just fair for the first four days, while "Dressed to Kill" did not do anything to brag about.

Cleveland

THE movies had a slim week here last week. There were several bright spots, there were a lot of good pictures, and there was every reason why folks should attend the shows. Except one. They had no money. They were either getting squared up for the pre-Easter purchases, or they were saving up for the post-Easter sales. Anyhow you figure it, the result's the same, and the box-offices were not decorated with long lines of prospective patrons.

Everyone agreed that "The Crowd," playing at the Stillman, was a great picture, wonderfully worked out, interesting, and food for thought. But it couldn't buck the department store competition. "Speedy" did do well at the State. There is always time between purchases for a laugh, and "Speedy," as good as all Harold Lloyd pictures, managed to overcome the prejudice against buying theatre admission tickets. "Across to Singapore" did just fairly well at the Allen, in spite of its endorsement by local critics as "exciting melodrama." Keith's Palace, which almost always plays to capacity houses, did its usual business with "Skyscraper," interesting comedy-drama, and "The $24 Island" as an added picture attraction. "Lady Raffles," well-done detective story of the popular variety, pulled just fair attendance at Reade's Hippodrome. Keith's East 105th St. reported average results with "The Night Flyer," a tense, exciting melomovie with good cast. "The German Side of the World War," shown locally for the first time at the Oriental, did fairly well.

"Wings," playing a first-run road show engagement at the Colonial Theatre, played to very satisfactory evening attendance, but to light matinees.

Neighborhood theatres report that business was below average for the week. Legitimate theatre competition was normal.

Cincinnati

THE week in the Queen City looked like a "Who's Who in Hollywood," insofar as names are concerned. Competition among the stars was unusually keen, and all houses came in for a good share of the takings.

Al Jolson in "The Jazz Singer," in the third and final week at the Capitol, maintained the high attendance record of the preceding fourteen days. The engagement could no doubt have been extended with profit.

Another holdover, Harold Lloyd in "Speedy," at the Lyric, did a big business, the picture drawing as well the second week as the first.

The Albee, with Lon Chaney in "London After Midnight," together with a Gus Edwards unit and other stage attractions, did exceptionally well.

Keith's held over "The Legion of the Condemned" for a second week, with a slight decline in returns toward the end of the run. "The Night Flyer," at the Strand, drew well, as did also Menjou in "A Night of Mystery" at the Walnut. John Gilbert in "Shame," first half, and Shirley Mason in "Stranded," last half, got a good share of patronage on both.

The N. V. A. benefit brought out large crowds at the downtown houses, where this event was featured.

Atlanta

PRETTY weather last week brought a boom to Atlanta box-offices, with the Capitol leading, followed closely by the Howard.

The banner picture prize goes to "A Girl in Every Port," with Victor McLaglen and his eight beauties, which played to standing houses at the Capitol all week.

Not far away Harold Lloyd in "Speedy" at the Howard likewise drew 'em, and shrieks of laughter sounded forth. Lloyd has a sure box-office number in this fun-gem. Too bad the presentation was on the decline, the plausible reason, perhaps, why McLaglen came in first, for a special drawing card, Walter C. Kelly, went over big on the Capitol stage.

"Circus Rookies" did not fall so hard at Loew's Grand, but comedy competition elsewhere was too keen for Dane and Arthur. At Keith's Georgia "The Shepherd of the Hills," with a good vaudeville bill, brought a neat gross.

The Rialto, playing the second showing in Atlanta of "The Dove," and "Sorrell and Son," enjoyed a good week, as good as weeks at the Rialto go.

Three villain thirsty numbers, "Galloping Thunder," "Where the Trail Begins," and "Spoilers of the West," plus the innumerable showing of the Dempsey-Tunney fight films, scored for the Tudor.

Des Moines

THE Vitaphone pictures had their opening at the Des Moines Theatre and had capacity business as soon as the doors were opened. "The Jazz Singer," which has just started, bids well to be a popular attraction.

The Des Moines just completed a week with "Speedy" and, on account of the fact that the Vitaphone inauguration was played up in its advertising, the Harold Lloyd picture showed some effect from the little attention given it in advance advertising. The picture was well liked, but did not do what Harold Lloyd usually does.

At the Capitol the stage show was not up to standard with "Circus Daze," and "The Love Mart" must be held responsible for attracting business on its own as the theatre did not suffer any decrease in attendance It did a good week. Billie Dove grows in favor.

At the Strand "The Cohens and Kellys in Paris," played without any special exploitation, did a tremendous business.

"South Sea Love," with Patsy Ruth Miller, finished the half week and did very nicely.

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Milwaukee

ONE of Milwaukee's best, biggest and busiest weeks in the downtown theatres has just been closed. The weather was moderate and clear, and the downtown attractions brought out throngs. Business over the week end at the beginning of the run was not especially good, but things picked up appreciably after Easter.

"Gentlemen Prefer Blondes" was featured at the Wisconsin, **and was in no small measure responsible for the excellent business** that theatre enjoyed. The Strand, showing **"The Legion of the Condemned,"** was the scene of a projection room fire on Monday night, which in no way interfered with business later in the week. **The picture was well attended,** and is being held over for a second week. **"The Enemy," at the Merrill, was very well received.**

"The Gaucho," in its second week at the Garden, justified its continued run, and business here was far better than during the preceding week. **"The Hunchback of Notre Dame"** was re-presented at the Alhambra, and **resulting patronage was very satisfactory.** The Palace enjoyed unusually **good business** throughout the week. The photoplay, **"Midnight Madness," was enthusiastically received.**

Business in the neighborhod theatres picked up considerably this last week. **"The Crowd" brought in good business** to the Oriental. **"Wild Geese"** was offered at the Garfield, Uptown and Tower, and **drew very good houses. "The Private Life of Helen of Troy" drew well** at the Modjeska. **"The Dove" procured very satisfactory results** at the Venetian.

Baltimore

BUSINESS picked up considerably for the first-run houses in Baltimore during the week beginning Monday, April 9, with **"The Crowd," featuring Eleanor Boardman and James Murray, going over with a bang at Loew's** Century, with Jack Partington's revue and other vaudeville favorities on the same bill. Audiences liked "The Crowd" immensely.

A very good business was done by "The Gaucho" starring Douglas Fairbanks at Loew's Valencia, **but the picture did not do the business expected.**

Throughout the week at the Stanley, **"The Heart of a Follies Girl,"** starring Billie Dove, **and the stage presentation act, "In Granada," with Van and Schenck as added feature, went over very big** through the week at the playhouse.

A nice business was done at the New Theatre with "Dressed to Kill," co-starring Edmund Lowe and Mary Astor, with the Primrose Four also on the bill.

The jungle picture, **"Simba," did pretty good business** at Ford's Theatre, a legitimate house, where it was shown as a road show attraction with prices at $1.50 at night and $1 for matinees top prices.

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MOTION PICTURE NEWS

729 Seventh Ave., New York City

"Lady Raffles," starring Estelle Taylor, did good business at Keith's Hippodrome with five acts of Keith-Albee family-time vaudeville.

At the New Garden **"Love Me and the World Is Mine,"** starring Norman Kerry and Mary Philbin, **only did a fairly good business with eight acts of Keith-Albee high class acts** on the same bill.

"Buttons," starring Jackie Coogan, proved a good business getter at Warners' Metropolitan in the afternoons when many children went to see it in this uptown house, **and a fair business was done at night** throughout the week. Vitaphone attractions were also on the same bill.

At the Rivoli **"Ladies' Night in a Turkish Bath"** was the feature film attraction, with Jack Mulhall and Dorothy Mackaill. Arthur Spizzi presented Howard Emerson and his Rivolians. **Business throughout the week was fairly good.**

Salt Lake City

SOME exceptionally heavy box-office receipts have been reported this past week at the Salt Lake downtown picture houses. This having been L. D. S. Conference week here, aided somewhat in attendance records, as several thousand people came to this city from the surrounding territories. Weather conditions were none too good, as cold winds and rain have been the rule throughout the week.

The Capitol Theatre was forced to close their box-office window every night after the first two nights, at nine o'clock, **due to the big stage attraction they put on in addition to the picture performance. This stage offering was the Eight Famous Victor Artists, who literally brought the house down, and who filled it to overflowing, in conjunction with Milton Sills and Doris Kenyon in Jack London's "Burning Daylight."**

Jackie Coogan, in **"Buttons," played to capacity houses at the Pantages in connection with their vaudeville** performance, which offered the noted Huston Ray, pianist, as a feature attraction. A midget piano is being given away at the Pantages as a tieup with a local music dealer and Huston Ray, which also added to the attendance record.

Charlie Chaplin, in **"The Circus." went over in a fine manner as an extended run** at the Paramount Empress. A special stage production was also offered here.

The Victory Theatre enjoyed above the average business last week during the presentation of "Dressed to Kill" with Edmund Lowe and Mary Astor, according to Manager Ray Hendry. **Very satisfactory attendance was the rule at the American Theatre with "The Heart of Maryland."**

The Gem Theatre presented Tom Mix and Tony in **"Horseman of the Plains" to well filled houses** throughout the week.

San Francisco

ANOTHER big crowd patronized **"The Jazz Singer," which was shown with Vitaphone at the Embassy Theatre for the eighth week.** Many came from small town districts to see this picture a second and even third time. During the week prices were reduced for children in many of the motion picture theatres, as it was Easter Week, and children were having vacation. The Embassy was one of the first theatres to announce lower prices for the week.

Loew's Warfield Theatre was crowded the entire week. The picture shown was "The Divine Woman," which, together with the Fanchon and Marco presentation, "Jazzical Justice," as interpreted by Rube Wolf, attracted thousands. **The Granada Theatre also attracted many; "Circus Rookies"** and the Partington act, "Russian Revels."

The Golden Gate Theatre did very well with "San Francisco Nights," and vaudeville, and **the Union Square Theatre did exceptionally well with "Tongues of Scandal"** and five acts of vaudeville; all special.

"Partners in Crime," a comedy, **fairly well filled the St. Francis Theatre the evenings of the second week. "The Enemy," shown at the California a second week, did very poor then, as it did the first.** It being held over only because it was under contract, it is said.

Residential Theatres continue to do well. **Among the outstanding ones being, The Majestic Theatre, with "Les Miserables,"** the Alexandria Theatre, with **"Stark Love,"** and the Coliseum Theatre, which showed **"That's My Daddy"** on the screen and the "Varsitonians," college book singers and dancers from the University of Washington.

Dallas

THE attractions offered at the Dallas theatres the past week were unusually good, and, with the exception of two days of continual rain, the first part of the week, was good.

At the Majestic, **"A Dog of the Regiment" with Rin-Tin-Tin, and three of Hal Roach's "Our Gang" kids in person, chalked up a good box office week** with most of the credit going to Scooter Lowry, Johnny Downs and Mary Korman, the kid actors, who more than pleased the public.

"The Jazz Singer," with Al Jolson at the Melba, brought the Melba its banner week, since its opening as a Publix theatre. The opening was slow due to the very bad weather, but business increased rapidly and the end of the week still had them standing. "The Jazz Singer" continues for at least one week longer.

At the Palace, Harold Lloyd in "Speedy" got the business, and kept them standing after a fair opening. The picture was well liked and Lloyd drew all the business as the Publix presentation was far below par.

"The Garden of Allah," with Alice Terry and Ivan Petrovich, at the Capitol, brought a good week's business, but not the amount of business that was expected.

At the Old Mill, **"Serenade," with Adolphe Menjou, and "One Woman to Another," with Florence Vidor, had a fair week's gross.**

The Arcadia secured only fair business with "French Dressing," with Lois Wilson and H. B. Warner, **and "The World at Her Feet,"** with Florence Vidor.

New Orleans

BOX-OFFICE receipts spurted in the downtown motion picture houses with the end of the Lenten season. During the 40-day period of sack cloth and ashes, especially during Holy Week, business had experienced an awful drop.

The Saenger Strand Theatre took the lead in receipts and attendance over New Orleans' premiere houses, Loew's State and the New Saenger. **"The Patent Leather Kid" was the feature attraction and the house broke records.** Every performance was packed. So big was the demand that the Strand held the Dick Barthelmess feature over a week. Excellent publicity and exploitation put the picture over in great style.

Loew's State came next. "A Night of Mystery," with Adolphe Menjou, was the screen attraction that drew them to the popular Canal Street playhouse. This photoplay, coupled with five acts of excellent vaudeville, was a fitting program for the theatre's second anniversary and Easter Week observance. The picture was well exploited and publicized.

The New Saenger Theatre did an excellent week's business with Harold Lloyd in "Speedy." This proved to be excellent entertainment for patrons of the house. Seven acts of Publix vaudeville were coupled with "Speedy," but it was the film that attracted them to the house.

"13 Washington Square," with Alice Joyce, was the Orpheum feature film, but the N. V. A. Week vaudeville bill pulled business to the University Place Theatre.

John Gilbert, in "St. Elmo," was the Crescent feature, and the week's business was above average. A musical tabloid show was presented in conjunction with the picture. Local film fans flock wherever Gilbert is shown.

The Liberty showed "Love Me and the World Is Mine," and the box-office cash register clicked more times than it had done at any time in several weeks.

William Russell continues to prove a popular actor in New Orleans, judging by the way customers flocked to the Palace Theatre, to see "Woman Wise." A musical comedy show is presented in addition to the film, but, due to the fact that the past week's show was one which had been presented a few weeks previous, credit for the week's business is credited to the Russell vehicle.

Pittsburgh

THE Penn, with William Haines on the screen in "The Smart Set," and on the stage "Sun Shades,' a Frank Cambria unit, did a very healthy business, with the Haines picture keeping the audience in very good spirits throughout the entire performance.

The feature picture at the Aldine was "Baby Mine," with Karl Dane and George K. Arthur, which was just fair. Jas. J. Corbett and Bobby Barry headlined the vaudeville show, and drew a very nice attendance.

The Nixon opened this week with "Wings," a picture that has been very much exploited, and they had no trouble selling this attraction.

Stanley Theatre, with Clara Bow in "Red Hair," did about the same average as the Penn. Incidentally this is the first week for stage units at the Stanley. There is room for lots of improvement in this unit. "Sky Blue" is the name of it.

The second week for Harold Lloyd in "Speedy" at the Grand did not play up to expectations. Pittsburgh is not so hot for held-over attractions, excepting very big productions such as "The Big Parade," etc.

For some reason or other, with the exception of the Penn and Stanley, things were not what they should have been, considering the fact that this was the first week after Lent.

Buffalo

ALL previous box-office records were shattered decisively last week at Shea's Buffalo by "Speedy," Harold Lloyd's newest money-maker. With the picture ably exploited, crowds jammed the theatre from the moment the first show started on the opening day of the week, until the new bill was ushered in seven days later. With two more days of the week yet to go, "Speedy" already had topped the previous high box-office mark, established by "The Big Parade." Other previous box-office records, set at various times by Paul Whiteman and his orchestra, Sousa and his band, and Gertrude Ederle, melted into virtual insignificance alongside "Speedy." The movie-going public passed through the doors of the Buffalo with a consistent regularity that delights the heart of showmen. "Araby," the stage presentation, also "clicked," and the bill was universally pronounced one of the best ever brought to the Buffalo.

Not to be outdone, Shea's Hippodrome also established a new box-office record, due largely to the presence of the Harry Carroll revue. "Ladies Night in a Turkish Bath" was the picture. Carroll's revue set the town by the ears, and the advertising given him by word-of-mouth from Sunday's patrons kept the crowds coming in all week long.

Excellent receipts came the way of the Great Lakes, where the picture was "A Girl in Every Port," and the stage bill, headlined by Dorothy Ray in a syncopated revue "The Heart of a Follies Girl," and a vaudeville program headed by "The Four Bradnas," who perform real stunts with straw hats, drew good crowds to the Lafayette.

Marion Davies in "The Patsy," and a stage bill headed by Norton Brower in "Bughouse Fables," were the attractions at Loew's State, and the customers flocked to the house in pleasing numbers throughout most of the week.

Coming after the Lent season, the week was one of the most profitable for Buffalo houses in recent months, despite some unfavorable weather and the presence of George Arliss and "Hit the Deck" at the legitimate theatres.

Tampa

EASTER SUNDAY started the week off in great shape. The weather was ideal, and, after the Holy Week vacation, all the fans came back and gave the theatres record attendance. "Speedy" was the feature of the first half at the Tampa, and Lloyd showed his speed by crowding the record established by Clara Bow. Business was big for the full four days of the run. "The Showdown" was featured the last half, and it did very well.

"Tenderloin" and four special Vitaphone presentations, held over for a second week at the Victory, continued to draw very good business. Sunday was big and the rest of the week was very good.

The Strand had an immense business on Sunday with "South Sea Love," and Monday went over very good. "Finders Keepers," used the following three days, did not seem to click.

News Reel Resume

The flight of the Bremen, from Ireland to an island not far from the coast of Labrador, is an achievement which receives due recognition from the editors and cameramen of our several newsreels. There are other items to attract more than passing notice—the opening of the baseball season; the unveiling of Lee Stone Mountain memorial and stirring shots of the American and British fleets on the high seas—but these stories are a bit overshadowed by the one relating to the latest conquerors of the Atlantic.

Paramount News No. 75 first presented shots of the Bremen in Dublin and then went on to show the activities of the Germans with their gliders. Continuing the reel were views of Sub. S-4, in which 40 lives were lost; the Stone mountain unveiling; firemen review in Tokio; an animal novelty; coast guard cutter off on an iceberg hunt; a daredevil and his risking of life.

No. 76: Airplane carrier Lexington in drydock; sister of the builder of the Bremen, fire-ladders tested in Germany; Statue of President Andrew Jackson unveiled; reindeer training in Finland; American purchaser of "Alice in Wonderland"; a pelican pet; military parade before King Albert of Belgium; taking passengers off stranded vessel; Al Smith vacationing in Southland; President Coolidge considers summer white house offers; North Sea light house 33 miles from land.

Kinograms No. 5387 began with various views of baseball activities; the crowds awaiting the Bremen at Mitchel Field; Tokio crowds honoring hero dead. Novelty was had in an intimate scene of a 74-year old flagpole climber and Jack Dempsey. The British grand fleet in the North Sea; Charlie Paddock sprinting and Leadbeater [illegible] in Toronto were additional highlights.

In 5388 were scenes of Carnival [illegible] men training for the Olympics; destroyers going into Brooklyn Navy Yard; sea going liner grounded in canal; Helen Wills; Swedish explorer on expedition into the Gobi Desert; a Coney Island in the heart of Paris; sister of the designer of the Bremen hopping off for Montreal; the relief pilot who flew to the crew of the Bremen.

M-G-M News Vol. 1, No. 70: The Bremen and its crew in Dublin; unsuccessful tryout of vertical flying plane, the ceremonies at Stone Mountain; a circus hippopotamus; Soviet army in parade; newest styles from Paris; destroyers battle rough ocean gale.

No. 71 showed China's starving hordes; California youngsters learning the game of golf; scenes attendant to the unveiling of the Jackson statue in Washington; steamer driven ashore in Cape Cod Canal; Bill Tilden and fellow tennis stars; the Lexington undergoing a spring cleaning; Al Smith; monkey antics; the trans-Atlantic fliers.

No. 33 of Pathe News dealt with a review of U. S. troops at Manila; American and Mexicans engaged in tennis fray; Queen Marie of Roumania leaving for Mediterranean vacation; Japanese fishermen haul their boat through Honolulu streets; the Lee memorial at Stone mountain; the S-4 in which tragic naval disaster occurred; the Prince of Wales thrown in race; Heeny, who will mix with Tunney; the British fleet in maneuvers.

No. 34 reviewed the rescue of passengers from grounded vessel; Helen Wills; President Jackson's statue; carnival in Philippines; the largest cruiser which Uncle Sam is building; trick billiard shots; the Bremen crew and views of Greenley Island.

International News Vol. 10, No. 30: 'Frisco boy scouts in parade; submarine S-4 repaired; New Haven inaugurates automatic control of traffic; the Bremen and crew in test flight; Chinese juveniles in a minstrel show entertainment; a bunny farm; England's fleet in battle practice.

No. 31: The Bremen, its crew, relief pilot, and sister of the builder, who flew from Curtiss Field to meet them; a pageant in old Seville; a pet pelican; Governor Smith visiting Asheville; Chinese praying to Confucius for crops; passengers removed from stranded steamer; the President attending the Jackson ceremonies; the Portuguese method of bull fighting.

No. 58, Vol. 9 of Fox News presented news of the big league baseball teams; the Coolidge dam nearing completion in Arizona; sea gulls flocking from the Irish Sea; German war flags massed in old castle; Death Valley pilgrimage honoring desert's victims; moslem festival at Jerusalem; General Lee memorial unveiled; the U. S. fleet on the Pacific and the British fleet leaving Portland.

In No. 59 were additional shots of the relief plane flying to meet the Bremen crew; camera interview with E. D. Stair, publisher of the Detroit Free Press; [illegible] liner ashore; Chinese dogs in exhibit; Al Smith in Asheville; the Lexington in 'Frisco dry dock; [illegible] in Germany; ice jam in the Niagara Gorge; U. S. defeating Mexico in tennis matches; boat race from Albany to New York; M. P. T. O. ball in Buffalo; citizens go aloft in the Los Angeles, passenger air line opened on the Pacific Coast.

Opinions on Pictures

The Chaser

Slow and Poorly Executed

(Reviewed by Chester J. Smith)

HARRY LANGDON, through this latest opus, will lose a lot of the popularity he gained when he quit the two-reel ranks to star in feature length comedies. In "The Chaser" he is right back to the two reelers, a two reeler that is padded and poorly gagged out to feature length.

There is hardly the thread of a story in this picture; there is no continuity and the direction, by Langdon himself, is poor. The gags are only fair and what there are of them are poorly executed. They are allowed to drag out to such length that they lose what little humor there is to them.

Langdon, unfortunately, is the whole works. There is not another role in the story that is worthy of mention, and aside from his usual comical makeup, he falls absolutely flat. He slowed down what might have been a fair two-reeler to the lackadaisical and languid pace of the personal character he always assumes. There are not as many gags nor as much action in this full feature length film as usually characterize the two-reeler, though the picture is styled after the two-reeler. Langdon needs better material than this and far better direction if he is again to assume the popularity he once enjoyed.

Drawing Power: Only the past popularity of the star may draw the customers to the box-office window. The picture will get little of the word of mouth publicity. It has little to recommend it. **Exploitation Angles:** There is little in the angles of the story or the gags that can be exploited. The star and the title seem to be the only bets open.

THEME: Domestic comedy in which the badly hen-pecked husband is sued for divorce, but instead of granting it the Judge sentences the husband to serve as the kitchen maid which he does until he becomes so humiliated he attempts suicide, but in doing so takes castor oil by mistake. The wife and mother-in-law think him dead when he disappears, but he returns to make them repent of their cruelty to him.

Produced by the Harry Langdon Corporation. **Released** by First National. **Released** February 12, 1928. **Length** 5,744 feet. **The Cast:** Harry Langdon, Gladys McConnell, Helen Hayward, William Jaimison, Charles Thurston. **Director,** Harry Langdon.

A Night of Mystery

Gripping Story, Well Done

(Reviewed by Chester J. Smith)

IT is seldom that a heavy melodrama is so well done on the screen as is this one that stars Adolphe Menjou. But for the capable manner in which it is directed and handled it might be just another picture somewhat depressing and not too entertaining, but this capable cast gives such a generally good performance that it holds one fairly spellbound throughout.

The title might suggest another one of those mystery plays or pictures, but that is far from so. It is an out and out melodrama, but the story is so logical and convincing that it is a real pleasure to see it unravel to a most satisfactory conclusion.

Menjou is a splendid hero, as effective in the more melodramatic sequences as he is in the romantic ones, of which there are many throughout the action of the picture. His acting is really a splendid piece of work that could be effective only if not overdone and at no time does he overreach himself. He is given splendid support by William Collier, Jr., brother of the girl he loves, who is unjustly convicted of a murder; and by Evelyn Brent and Nora Lane, who divide the feminine honors in an exceptionally good picture.

Drawing Power: The melodramatic nature of the story together with the splendid acting and the logical tale unfolded should make it equally attractive at all classes of houses. **Exploitation Angles:** The tale is one that offers the best of reasons for the abolishment of capital punishment and the inconclusiveness of circumstantial evidence, both subjects of interest to newspapers; the star and the good supporting cast offer exploitation angles, as does the press book.

THEME: Dashing Captain is in love with girl, whose brother is convicted of murder which the captain saw committed by another, but by his silence he protects a former mistress who is now the wife of the French trial judge. The girl refuses to marry him because her brother is a murderer. Eventually the murderer confesses and there is a happy ending.

Produced and **distributed** by Paramount. **Released,** April 7, 1928. **Length,** 5,741 feet. **The Cast:** Adolphe Menjou, Nora Lane, William Collier, Jr., Paoul Paoli, Evelyn Brent, Claude King, Frank Leigh, Margaret Burt. **Directed** by Lothar Mendes. **Adapted** from "Captain Ferreol," by Victor Sardou. **Adaptation** by Ernest Vajda.

Love Hungry

Pleasing Comedy Romance

(Reviewed by E. G. Johnston)

THE title of this picture might possibly suggest a more animated quest on the part of the love hungry person than what really follows, for starving folks do get vicious at times—but such is not the case. It's just a nice little program affair, with the sincere and pleasing work of the principals standing out as the best thing about it. Victor Heerman can also be credited with a more or less adequate brand of direction—but the film does drag through the first half. "Love Hungry" can be placed under the classification of what is termed in this field an "audience picture." Not one bit of naughtiness in it, and one that should make the members of any censor board exclaim: "What a nice, clean film!" There are some really amusing situations, and some of the subtitles are quite good. Lois Moran, Lawrence Gray and Marjorie Beebe render an excellent account of themselves.

There is nothing startlingly original about the story. A discouraged chorus girl, the daughter of struggling parents, returns to her home accompanied by a girl-friend. They find a star boarder occupying one of the rooms. Quite a bit of play is made on the girl's arrival. Tom, the boarder, playing his role as a great help to the family, attempts to sell Joan the idea that she should marry a wealthy man and, subsequently, introduces her to one. Joan is really in love with Tom, who, in addition to holding down his regular work, is writing a story entitled, "How to Marry on $40 Per!" Following a number of events, Tom finally wakes up to the fact that they love each other, and they decide to give the $40 a whirl.

Drawing Power: A clean, wholesome comedy romance, which will satisfy most audiences.

Exploitation Angles: Play up title and names of principals.

THEME: Comedy romance in which discouraged chorine returns home. Plans marriage with wealthy man, but ends with engagement to man she loves, and they start off life on $40 per.

Produced and **Distributed** by Fox Films. **Length,** 5,792 feet. **Released,** April 8, 1928. **The Cast:** Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick. **Directed** by Victor Heerman.

Mad Hour

A Tale of Jazz and Repentance

(Reviewed by Chester J. Smith)

THIS "Mad Hour" is a well played and more or less true-to-life tale of jazz, its possible consequences and the repentances that are apt to follow it. It becomes harrowing and untasty as its climaxes develop and it causes one to reflect if it is not just what might happen as it does happen in the picture, to any jazz-mad pair of youngsters.

It is a horrible ending and one that hardly seems justified in the closing sub-title, "The Wages of Sin Is Death," for, as a matter of fact the girl, on whom the tragedy falls, is not nearly so much the sinner as the sinned against. However, it is an ending that is entirely logical and it is somewhat a relief from the usual happy fadeout. It is just what might be expected in the circumstances when a poor flapper girl weds a horrible cad who is the son of a wealthy father. The girl is unjustly sent to jail, has her mariage annulled and her child taken from her all because she is without funds and is deceived through her continued love for the cad.

Sally O'Neil is just about the whole picture. She is equally effective as the jazz-mad girl and the terribly oppressed young wife and mother. Her work is altogether commendable and the highlight of a picture that holds the interest throughout. Donald Reed is the caddish young husband, who is seen to better advantage in the jazz sequences than in the more serious moments as the story develops. Lowell Sherman does

well as the stylish crook, but the role is a comparatively small one. The direction of the picture seems unusually good.

Drawing Power: It is a story of jazz, crooks, prison and other elements that have their appeal to picture house patrons, and being well acted should prove a good draw in any type house. **Exploitation Angles:** Elinor Glyn's name and the title will suggest ways of exploitation, as will the jazz and the prison angles and the popularity of the leading players.

THEME: Son of wealthy and socially prominent family weds daughter of poor taxi-driver as result of wild jazz party. He is disowned by father and the youngsters are inveigled by a clever crook to unwittingly return stolen jewels and receive the large reward for him. She is captured, sent to jail and while there gives birth to a son, which is taken from her and her marriage annulled. She is freed and returns on the night of her former husband's second marriage. In distraction she drives off at the wheel of the wedding car and plunges over a cliff to her death.

Produced and **distributed** by First National. **Released** March 4, 1928. **Length** 6,625 feet. **The Cast:** Sally O'Neil, Alice White, Donald Reed, Larry Kent, Lowell Sherman, Norman Trevor, Eddie Clayton, James Farley, Rose Dione, Tully Marshall, Margaret Livingston, Jack Eagan, Kate Price, Mary Foy, Iona Holmes. **Story** from Elinor Glyn's "The Man and the Moment." **Adapted** by Tom Geraghty. An Alan Dwan production. **Directed** by Joseph C. Boyle.

The Adorable Cheat

Fair Society Drama

(Reviewed by Chester J. Smith)

THIS first Chesterfield production under the supervision of Lon A. Young tells a story that has often been repeated and sometimes in a more entertaining manner than this one. It is altogether too slow moving and its climaxes are unconvincing; then too, the incidental action is so stereotyped that the tale is almost entirely without suspense. It is too easy to foresee the culmination of the tale.

Lila Lee is starred in the picture and to her credit it must be said that she is as winsome as ever and she does well in a role that gives her little opportunity to display anything but her winsomeness. She is just a sweet young society girl, very much in love with the shipping clerk in her wealthy father's establishment. She is the adorable cheat because she goes to work as assistant to the shipping clerk under an assumed name and without the father having knowledge of the fact. All of which means little or nothing to the story except that it gives her the opportunity of inviting the shipping clerk to a week-end party at her home, where the real action takes place.

The cast is a fairly well balanced one, but everything about the picture is so commonplace there is little chance for any of them to show real ability. Cornelius Keefe is the young lover and is as attractive in the role as is Miss Lee. The roles of the others are rather insignificant, but capably handled.

Drawing Power: It is neither better nor worse than the general run of these pictures and should do fairly well in the neighborhood houses. **Exploitation Angles:** Lila Lee is probably the best bet you have along exploitation lines.

THEME: Daughter of wealthy manufacturer falls in love with his shipping clerk and unknown to her father gets a job as shipping clerk's assistant under an assumed name. The romance ripens and he is invited for a week-end party to her home, where her weakling brother through heavy gambling losses, rifles the father's safe and suspicion is turned on the shipping clerk. He proves his innocence, wins the place of the wealthy man's general manager and also the girl.

Produced and **distributed** by Chesterfield Motion Picture Corp. **Released** April 15, 1928. **Length,** 5,400 feet. **The Cast:** Lila Lee, Cornelius Keefe, Burr McIntosh, Reginald Sheffield, Gladden James, Harry Allen, Alice Knowland, Virginia Lee. **Director,** Burton King. **Supervised** by Lon A. Young. **Story** by Arthur Hoerl. **Edited** by Lee Anthony.

The Little Yellow House

Oodles of Appeal Here

(Reviewed by Raymond Ganly)

MR. AVERAGE FAN will enjoy the homely appeal, the situations familiar to ordinary folk that are to be found in this story by Beatrice Burton. There is sentiment—mother love, a sudden death, a yearning lover—that at no time is maudlin or far fetched. The simple little tale it has to tell has been invested with a naturalness, a fervor that is close to the heart of Main Street. Thousands of families experience trouble in such a guise as is presented here. Many a fan, then, will not look with askance at the story. Exhibitors are out to please the average patron. Here's the type of story that will turn the trick.

"The Little Yellow House" does not go in for action, melodrama and live-wire heroics. It is more of characterization and every-day incident. Not soon will you forget Emmy (Martha Sleeper), petulant and somewhat selfish; or Pop Milburn (William Orlamond), nearly all the time gloriously soused; nor Ma Milburn (Lucy Beaumont), his tired and patient wife; nor Grandma Pentland (Edythe Chapman), the cross and stern grand-parent. The acting from all hands is good. Leo Meehan's direction is responsible to a great extent to the homely appeal of which the picture smacks.

Drawing Power: A good picture which will draw well. **Exploitation Angles:** The average man and woman will find it recognizable. Use a toy house for your lobby display and have it glaringly yellow. Tell your patrons it's an appealing film.

THEME: The story of a family, chiefly about the girl, who despises her home and regards it as a hovel. After she has lived away from it for a time and discovered that her love for luxury had almost spoiled her life, she returns to her mother well satisfied to accept the love of a staunch admirer.

Produced and **Distributed** by F B O. **Released,** April 24, 1928. **Length,** 6,103 feet. **The Cast:** Orville Caldwell, Martha Sleeper, Lucy Beaumont, Wm. Orlamond, Edward Peil, Jr., Freeman Wood, Edythe Chapman. **Story** by Beatrice Burton. **Adaptor,** Dorothy Yost. **Continuity** by Chas. Kerr. **Cameraman,** Al Siegler. **Director,** Leo Meehan.

The Crimson City

Okay as Program Fare

(Reviewed by Raymond Ganly)

MELODRAMA in the dives of Singapore, an Englishman on the road to degradation, a Chinese girl who lifts him up, scheming Orientals—all these details and more have been welded together to form a moderately entertaining story. The acting of Matthew Betz, of John Miljan, of Anna May Wong aids considerably in making effective the scenes of scheming and plotting, of degradation and sacrifice with which the picture is plentifully stocked.

The scenes dealing with the water front dive of "Dagger" Foo (Matthew Betz) have been directed with vigor by Archie Mayo. Naturally, they are the most interesting of the story, but the figure pervading them—the lonesome little Chinese girl, Myrna Loy—is not effective nor does she ring so true. Miss Loy has the sloe-eyes, the exotic features which, it would seem, would make her well suited for her role. However, she is strangely unemotional. Betz is first-rate as the scheming dive-keeper, while Miss Wong, with what little she has, proves that she is a capable Oriental miss when it comes to acting. Sojin, in a minor part, is quite effective.

With its knife-throwing, its strong Oriental atmosphere, and many menaces, "The Crimson City" is a fairly strong story with which to attract the fans.

Drawing Power: Okay for houses catering to lovers of melodrama. **Exploitation Angles:** Create an Oriental atmosphere in your lobby. Carry out a campaign or ballyhoo which has a strong Chinese flavor.

THEME: Melodrama in which Chinese girl saves Englishman from clutches of Chinese dive-keeper. The Englishman thinks he is wanted by the police so he dodges his own kind, and avoids the English girl he loves. However, he is freed of guilt when the real party confesses, and is reunited to the white girl when the Chinese miss renders him a valuable service.

Produced and **Distributed** by Warner Bros. **Released,** April, 1928. **Length,** Six reels. **The Cast:** Myrna Loy, John Miljan, Leila Hyams, Matthew Betz, Anders Randolf, Sojin, Anna May Wong and Richard Tucker. **Story** and **scenario** by Anthony Coldeway. **Director,** Archie Mayo.

"Slippery Head"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

JOHNNY ARTHUR is the extremely dumb and forgetful hubby, and Lucille Hutton, his impatient wife, in this Tuxedo comedy written and directed by Norman Taurog. The latter has not succeeded in waking the star up and giving him a snap and dash—at least not quite as well as Harry Sweet, who made of "Visitors Welcome," a recent Arthur vehicle, something fast and comical.

The type of comedy that forms the bulk of this newer piece is best described as roughhouse. They break everything in sight. One scene, showing Arthur entertaining with a violin, while Jack Miller accompanies on the piano, turns out to be a veritable slam-bang, slapstick affair. Arthur becomes entangled in his music stand, his face is bruised somewhat as the pianist has just become encased in violins, his general aspect is awry. His accompanist fares no better as he, too, unfortunately falls inside of the baby grand and emerges with a mess of wire and an aspect of disorder. This roughhouse type of comedy has found favor with audiences in the past, and it will probably collect a share of chuckles when it is flashed on the screens of neighborhood and similar houses for which it is best suited.

"Fighting Destiny"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

FRED GILMAN is starred in this western featurette, which varies little if any, from those that have gone before. It is made up of intrigue, romance and fast riding, with the suspense element lacking because you always know just what is going to happen next.

Gilman is Dan Lincoln, the Texas Ranger, who is in love with Mary Robins, owner of the J. X. Ranch. Mary's brother has fallen in with bad company, particularly the villainous foreman of Mary's ranch. The youth attempts to hold up Mark Siddons, who has just sold an adjoining ranch and is returning with the proceeds of the sale.

Young Robins is chased off by the arrival of the ranger, but in the chase abandons his horse to hide in the wagon being driven to the ranch by his sister. He tells sister the holdup was just a fake and she hides him. The ranger finds the horse and sees that it is branded with the J. X. brand.

Mary returns to the ranch and becomes convinced the holdup was not a fake when she overhears the foreman calling down her brother for his bungling. She persuades the youth to ride to the Siddons' ranch and warn him that a further attempt is to be made to hold him up, but the foreman and his gang knock out the boy and hasten to the holdup scene, for which Mary has already started to sound the warning.

Meantime the ranger comes upon the unconscious youth, who redeems himself by accompanying him to the Siddons ranch and effecting the capture of the desperado band.

"Blow By Blow"
(M-G-M Comedy—Two Reels)
(Reviewed by E. G. Johnston)

AS far as the throwing of food is concerned this must be put on record as being the most completely done thing of its kind the writer has ever witnessed. As an accomplishment in the way of hurling a full course of dinner—soup to nuts—in the several faces around a dining table—it must be rated as a masterpiece of this sort of comedy making. Never, we dare state, has food ever traveled faster across a table—or with truer aim. Max Davidson is the head of a quarrelsome family. Daughter is entertaining the boy-friend amid the racket. Boy-friend states that more laughs are needed in the house as they gather at the table. Spec O'Donnell playfully shoots a piece of butter to the side of his father's face. From this point on the game gathers headway, ending in a fusilade of food throwing—of course providing the missing humor in this household.

"Barnum and Ringling, Inc."
(M-G-M Comedy—Two Reels)
(Reviewed by E. G. Johnston)

WE heartily recommend this Robert McGowan comedy as one which will delight the younger generation. The kids really ought to get a great kick out of it for as usual, "The Gang" put on one of their prankish games. This time it's a circus. That there is a dearth of real animals does not daunt these young showmen. Most of the zoological exhibit does not quite run true to form, it may be admitted, but its quite complete nevertheless. Complications, due to the fact that a Ritzy hotel is being used to stage the show, arise in the person of the house detective. The animals escape and the corridors become full of scurrying guests and animals.

"Women Chasers"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

IT is unfortunate that Mike and Ike are not given better material with which to work. They are a pair of hard workers, they are characters that undoubtedly have an appeal, and they have winning screen personalities, but they are asked to put over a brand of humor that is too silly for any but the smallest neighborhood houses. If their stuff was toned down a trifle and a little more attention was paid to story material there is no doubt they would achieve great popularity.

In this one they answer an advertisement for two brave men and immediately get the positions. They are employed by a wealthy man who is being blackmailed by a beautiful girl and their job is to recover certain letters in her possession. They hasten to a cafe where she visits and disguise themselves as waiters. The letters are concealed in the stocking of the girl. They go through all sorts of antics in trying to recover them and because of their actions the place is thrown into an uproar, which eventually culminates in a free-for-all fight and the complete wrecking of the establishment.

"Limousine Love"
(M-G-M Comedy—Two Reels)
(Reviewed by E. G. Johnston)

CHARLEY CHASE can generally be depended upon to come through with what this writer considers the best in two reel comedy making of the present day—and this one is not an exception. Fred Guiol can also be credited with the good direction. As in certain other two reelers to his credit, Charley is on his way to meet his bride. It is their wedding day. From the time his car crashes into another the story and action swiftly develops, being built around the fact that a married woman, drenched from a spill in a roadside pool by auto, has invaded the rear of his limousine in order to dry her clothing. Her husband comes along and begs a ride from Charley. Her clothing vanishes down a stream when its rescue is attempted. Suspense, as to the discovery of the wife by the husband, is admirably kept up—right up to the time of the ceremony. The cast includes Edna Marian, Viola Richard, Edgar Kennedy and Bull Montana. An excellent two reeler.

"Felix the Cat in Comicalities"
(Educational—One Reel)

NO wonder the little black is popular—when they give him vehicles like this. It's been a long time since the writer has witnessed an animated cartoon that can boast so wide and varied an assortment of gags, so snappy and speedy a tempo. Space does not permit an enumeration of the many clever touches that are discernable in almost every sequence of the cartoon. Suffice it to say that it is very good, one of the best Felix cartoons yet. In their way the comedy incidents are on a par with the gags of a Lloyd comedy. They've got finesse and a tangible knack.—RAYMOND GANLY.

"The Flying Age"
(Fables-Pathe—One Reel)

A FEW jumps ahead of all of the modern improvements on flying machines, is this cartoon of the Aesop Fables series. It has flying trains and ferry boats; it has flying perambulators, and regular taxis in the flying service. They even wind up old Al's legs and he ascends as far as they will spin and then he is out of luck and compelled to make a forced landing. Some of these flying machines on which there are open air swimming pools and other unique devices are bound to be productive of hearty laughs. There is no story in connection with this one, but it is a distinct novelty even for these fable cartoons.—CHESTER J. SMITH.

"Nicknames"
(Educational—One Reel)

THE main idea of this Lyman H. Howe Hodge-Podge real is to present the various nicknames of the United States in a manner that entails both sense and nonsense. The different states come in for a brief period of attention. A shot or two of their natural grandeur, like the dells of Wisconsin or the Green Mountains of Vermont, a bit of clever animation in the titles—all in all, the reel is a fairly suitable program filler.—RAYMOND GANLY.

"From Soup to Nuts"
(M-G-M Comedy—Two Reels)
(Reviewed by E. G. Johnston)

THREE huge cakes and a banana peel accomplish the undoing of the Stan Laurel-Oliver Hardy team in this one. The two comedians take a turn at "buttling" for a Ritzy hostess. The main trouble is that, their experience as waiters, was gained at a railroad restaurant. Many complications arise; misinterpretation of orders to bring in a "salad undressed" brings Stan to the dining room in his underwear—the underwear being a compromise, on his part, with his conscience. Hardy tries three times to navigate from the kitchen with the big cake, but the banana peel wins each time. It's a very fair two reeler. E. Livingston Kennedy directed and it's a Hal Roach production. Besides the stars, Anita Garvin and S. J. Stanford are in the cast.

"Hungry Hoboes"
(Universal-Cartoon—One Reel)

CARTOONIST WALT DISNEY displays his usual skill and an unique brand of humor in this Oswald cartoon which bristles with funny incidents and mechanical devices. It shows Oswald as an adventurous hobo stealing a ride with a companion on a freight and both very hungry.

The freight is transporting a shipment of livestock and a stray chicken comes the way of the hobo pair while they are in transit. In the absence of a match Oswald drags his companion along the road-bed until his trouser's seat becomes so hot it serves as a broiler. At a stopping place the hobo pair are chased by a train attendant and in the chase all sorts of devices are used until Oswald and his pal make their getaway on another freight.—CHESTER J. SMITH.

"Barnyard Artists"
(Fables-Pathe—One Reel)

IT all comes out in the wash, is the moral of this cartoon in which Old Al and Henry Cat turn artists and draw animated cartoons, which are the basis of a show for all the animals. Their finished product is flashed on the screen and shows an aggressive pup.

Then comes a smart rabbit who defies the pup and makes him take water. When the real character of the pup is learned his former victims chase after him to the edge of a cliff, where one of the elephants stumbles over the cliff and the ensuing crash into the lake floods over the screen, through the theatre and out into the streets, taking the audience in its wake. There are several bits of humor in it that makes this one well above the average.—CHESTER J. SMITH.

"All Bear"
(Educational—One Reel)

QUITE often the contention is heard that a program of interesting short subjects would beat the average movie program of feature, presentation and the rest if the two did actually contest. Certainly you rarely see subjects as good as this Walter Futter Curiosities, which Beth Brown has so delightfully edited and titled. A program of shorts of the calibre of this one would, the writer is sure, be worth the time spent viewing it—more so than the average feature program. There is a dash of fun in the comical antics of the two lumbering bears. Recommended as enjoyable fare for audiences anywhere.—RAYMOND GANLY.

"Matching Wits"
(Sportlight-Pathe—One Reel)

THIS is another of the refreshing Grantland Rice "Sportlights" and it should be an attractive filler on any program. It is a matching of wits between the sportsman and his prey, the game fish and the game bird. Here is shown some of the skill required in landing the fighting steelhead trout, and again the devices necessary for the hunter to outwit the fast-flying duck and quail.—CHESTER J. SMITH.



Some spirited displays featuring a spirited personality. The ads reproduced above exploited Clara Bow in "Red Hair" at several first run theatres, including the Des Moines, Des Moines; Apollo, Indianapolis; Princess, Toledo; Albee, Cincinnati; Capitol, Salt Lake City, and the Howard in Atlanta. The Princess, Apollo and Howard ads are three-columns, the other three are of two-column size.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

PROJECTIONIST UNION. Young man with broad experience in motion picture projection desires position. Capable, can make good anywhere. Address Box 346, care Motion Picture News, 729 Seventh Ave., New York.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Help Wanted

WANTED Organist—Male. Have Seeburg Piano-Organ style S. State salary. Experience. Library. Liberty Theatre, Johnston City, Tenn.

WANTED — Experienced salesman to sell Pipe Organs in middle west territory. Opportunity for a live wire to make real money. Address Box 340, care Motion Picture News, 729 Seventh Ave., New York.

Theatre Wanted

PAYING THEATRE WANTED. Give details. Box, 339, care Motion Picture News, 729 Seventh Ave., New York City.

WANTED—To lease theatres in towns of 1800 up. Address Box 347 Motion Picture News, New York City.

WANTED to buy used Powers or Simplex Projectors. Brinkman, 607 West 137th St., New York.

For Sale

FOR SALE—Washington Theatre, Granite City, Illinois. Modern and up to the minute in every detail; cost half a million dollars and owing to sickness will sacrifice. Seats 1900, can stand 700—open air theatre next to building, seats 1600, can stand 1000—Seven day town—population over 30,000 and from surrounding towns draw 30,000 more. Pay rolls 2½ million a month. Two other small theatres in town. Will gladly show all records for past five years which show $50,000 a year profit. $125,000 cash will handle deal, balance in ten years. Address Box 342, care Motion Picture News, 729 Seventh Ave., New York City.

FOR SALE—Two theatres in Southwestern town of 15,000. Both located advantageously. At a bargain for cash sale. Address Box 341, care Motion Picture News, 729 Seventh Ave., New York.

FOR SALE.—1,100 second hand, veneer theatre chairs in first class condition at $1.10 per chair. Also 650 first class upholstered opera chairs at $3.00 per chair. Address Box 425, care Motion Picture News, 729 Seventh Ave., New York.

1,300 BASEBALL CHAIRS for Ball Park, Airdrome. Like new. $1.35 each. 2,500 LEATHER UPHOLSTERED and VENEER Theatre Chairs perfect condition, 800 are RE-UPHOLSTERED look like new. $1.50 up. Will sell any amount. AMUSEMENT SUPPLY CO., INC., 729 Seventh Ave., New York City.

Regional News from Correspondents

Salt Lake City

IT is announced here, according to figures just made public by the federal reserve, that Salt Lake is leading the cities of the 12th federal reserve district in the increase of its volume of "retail trade." Seattle comes second in the district and Oakland third.

Jack Proctor, who came to this city from Los Angeles, and has been acting as publicity manager for the Louis Marcus Enterprises throughout this territory, is reported to have resigned this position.

The rumor which was reported recently as a probability regarding the opening of a new Atlas exchange here by Barney Shooker and Able Davis, is now announced to have been erroneous, and future arrangements will be announced later.

A. L. Glassmann, who is taking over the Orpheum theatre of Ogden, Utah, April 15th, has been in this city for the past week consulting with various local concerns as to the installation of a new ventilating system and other major improvements which are to take place before the reopening of this house about May 15th.

Glassmann is leaving for Los Angeles right away to make final arrangements for the installation of the Vitaphone and the Movietone.

Manager Fred Lind of the F. B. O. exchange has returned from a visit to the new shipping point recently opened at Butte, Mont.

Dave Bershon, Western district manager for United Artists, is reported to be due in this city April 11th for a two days' visit.

Able Davis, well known in film circles here, has just joined forces with United Artists and is assigned to the high points of the territory. Davis will succeed F. M. Berman, according to Manager Stern. John Dickson is still working in the Montana section for United Artists.

The local Tiffany office, which at present is in charge of Miss Mary Peterson, is still temporarily located at 252 East First street and any future change in location will be announced immediately.

E. M. Gibson, who has been in charge of the local Tiffany exchange for the past few months, is now selling for Universal, it is stated.

Tony Hartford, manager for Universal in this city, just returned from a successful swing through the Idaho branch. This office is at the present writing in second place in the Carl Laemmle Anniversary Drive, which ends May 5th, and great expectations are held out here for the local office to be sitting on top when the drive closes. Hartford is leaving for Wyoming this week.

K. K. Pack, former booker for Universal at Butte, Montana, is back in this city, according to announcement at the local Universal exchange.

The Salt Lake friends of H. H. Milstein, who had charge of the local Universal office for some time, will be glad to know of his recent promotion to one of the prize offices of the United States for Universal, being now assigned to Pittsburgh.

Exhibitor Hedstrum, associated with A. R. Anderson of the Orpheum theatre at Twin Falls, Ida., was a visitor here this week, as was Exhibitor Griggs, of Driggs, Idaho.

Wayne Ball, manager for Warner Bros. in this city, has left for Idaho and will also make Montana before returning. Salesman Ed. C. Mix is making Idaho with Ball and M. F. Keller is en route to Butte.

Manager W. F. Gordon of the Salt Lake Associated First National office is still in Butte, Mont., where he had charge of the special Film Board of Trade meeting held there.

Manager Clyde H. Messinger is now making the Twin Falls branch of Idaho for Educational.

Among the exhibitors visiting this city within the past few days was Ray Sutton of the Strand theatre at Provo, Utah; J. W. Nixon, of the Bonita theatre at Provo, Utah; E. Tietjen, of the Jewel theatre at Santaquin, Utah, and Mrs. E. H. Littlejohn, of the Lyric theatre at Price, Utah.

John Stahle, of the Bountiful theatre at Bountiful, Utah, was also in on a booking trip this week, it is reported.

Ben F. Rosenberg, district manager for Fox,, has left this city for a short trip to Los Angeles. Manager Charles Walker, of this exchange, is making the Idaho section.

In addition to Manager George E. Carpenter, of the Capitol theatre, Carl A. Porter, of the Paramount Empress, and Ray Handy, of the Victory theatre of this city, Joe Koehler, of the Idaho theatre at Twin Falls, Idaho, Harry Ashton, of the Paramount at Ogden, and Sam Levine, of the Paramount of Provo, Utah, were in attending the meeting held by the Louis Marcus Enterprises, of which L. Marcus, here, is president and general manager.

"Hap" Fredericks, local manager for Columbia Pictures at this exchange, is working in the Cache Valley section of Northern Utah this week, leaving Miss Nina Scott in charge during his absence.

Fred Young, who has been in Denver and the surrounding territory for the past few months, is now in the Salt Lake territory for a short time for Columbia.

Fred Brown, one of the owners of the DeLuxe Feature Film exchanges in Denver and Salt Lake City, left last week for Denevr, after having spent several months in this city. James R. Keitz, branch manager here, has left for a trip into the Southern Utah territory.

Manager O. Wog, of the local Paramount-Famous-Lasky office, is back from Butte, Mont., where he attended the Montana Film Board of Trade meeting.

L. C. Wingham is expected back to his managerial desk at the Salt Lake Metro-Goldwyn-Mayer exchange the latter part of the week from Montana.

C. J. Sonin, purchasing agent for Metro-Goldwyn-Mayer, from New York, is in this city visiting the local office and leaves for Denver right away.

At the semi-annual meeting of the Motion Picture Theatre Owners of Utah, held here a few days ago, it was decided upon to hold these meetings quarterly from now on, according to report.

Mell Stringham, owner of the Colonial theatre of Ogden, Utah, is also among the exhibitor visitors in this city at this time.

J. W. Simmons, of the Orpheum theatre at Oakley, Idaho, and well known in this section, is on a booking tour here.

Milwaukee

THE latest Wisconsin addition to the U-chain, the Venetian theatre at Racine,, opened on April 12th, thereby adding 2750 seats to the Milwaukee theatre circuit. Arthur Friedman is managing the theatre, as well as the Rialto.

A. L. Merritt, manager of the Gem and Princess theatres at Oconto, spent last Tuesday in the city.

Fred Meyer, manager of the Alhambra theatre, has purchased a new Franklin.

Ferdinand Felzman, formerly on the sales staff of Paramount and First National, is now representing Universal in northern Wisconsin territory.

"Doc" Honeck, until recently branch manager for Pathe, and James Zanias, formerly manager of the Apollo theatre at Janesville, are associated in the distribution of Regal Films, and have established their office in the Educational exchange.

Burglars broke into the Riviera theatre Sunday night and knocked the combination off the safe in the office on the second floor and then fled without taking anything. One thousand dollars in currency in the safe remained untouched.

The Al. Ringling theatre, Baraboo, under management of A. Roser, has installed a new organ.

Percy Palmer, manager of the Rialto theatre at Edgerton, was a recent caller at the various exchanges.

The Fox exchange has issued invitation to their formal open house at the new exchange for Tuesday.

A film in the projection room of the Strand caught fire at noon Tuesday and seriously burned the operator, Paul Magnott, about the hands and face. About 300 patrons at the first show filed out in orderly fashion.

E. Berth, manager of the Pastime at Kiel, spent Wednesday in the city.

The Community Theatres, Inc., in taking over the Orpheum at Burlington now control the town's three theatres.

A. C. Accola, manager of the Bonham theatre at Prairie du Sac, flew to the city in his plane on Friday, stopping off at the exchanges for a brief visit. Mr. Accola is on his way to Detroit to attend the convention of flyers.

Midwesco has recently made a few changes on its staff. Charles Murray, formerly manager of the Rialto at Minneapolis, is now managing the Oriental. Jack Plant, who managed the Oriental, is now at the Garfield. Mr. Plant succeeds George Deubach, who has been given a short leave of absence, due to illness. Louis Orloff, former purchasing agent for Midwesco, is now managing the Mirth, and the Mirth's former manager, Milton Harmon, is running the Savoy. Harry Perlewitz sold his interest in the Savoy at the time Midwesco took over the Saxe theatres, but continued to manage the house until recently. Mr. Deubach, it is said, will take over the duties of purchasing agent for Midwesco very soon.

Frank Borchert of the Door theatre at Sturgeon Bay was recently seen in the exchanges.

Neil Duffy of the Elite at Appleton made his visit on schedule.

Seattle

L. O. LUKAN, one of the most popular film men ever to hit the Pacific Northwest territory, returned to Seattle last week as manager of the First National exchange, much to the pleasure of many of the film men and exhibitors of the district. Mr. Lukan, who has been western district manager for First National, relieves Les Davis, who can now return to his former manager's desk at Portland, which he left three weeks ago to succeed Jack Bower in Seattle, handling both exchanges for the time being.

Announcement was made by Herschel Stuart from West Coast executive offices in Seattle last week, to the effect that Joe Roberts has been added to the publicity staff of West Coast Theatres in this city, and will specialize in radio publicity for the Wesco houses.

Matt Aparton, manager of the Universal branch exchange, has been decidedly happy lately over the report that the local office is exactly 66 per cent ahead of its business over the same three-months period in 1927, according to figures just compiled and authenticated by the "U" home office.

George Lipschultz, former director of orchestras for West Coast Theatres in California and Seattle, returned from a vaudeville tour last week and is now acting as guest conductor for one of Seattle's most popular dance aggregations at the Butler Hotel in this city. These engagements will be maintained until the opening of the Mayflower theatre, now under construction, at which time Mr. Lipschutz will assume direction of that house's large symphony orchestra.

Mr. and Mrs. F. F. Airey, exhibitors of Twisp and Winthrop, Washington, spent a few days among the film exchanges and theatres of this city last week—their first trip to Seattle in fifive years! During this period of time they have continuously operated theatres, yet have met no exchange managers at any time, and have successfully conducted their business entirely with salesmen to the absolute satisfaction of all parties concerned.

Two hundred and fifty members and guests of the Olympic Breakfast Club of Seattle were entertained at their weekly Wednesday morning breakfast at 7:30 a. m. last week in the spacious foyer of the new Seattle theatre. The theatre program was handled by Ted Emerson, publicity director, and Alex Levin and Bernard Hynes, manager and assistant manager.

F. F. Vincent, special exploitation manager for Universal Chain Theatres in the Seattle territory for the last several months, took his departure from the local office last week and will rejoin the staff of the Universal exchange in San Francisco, his former location.

Bill Farrell of the Avenue theatre, Yakima, was a visitor on film row last week, and reports very successful business in Eastern Washington.

Friends of Jack Sullivan, former manager of the Fox exchange in this city, were pleased last week to learn of his appointment as film buyer and director of bookings for the West Coast Theatre circuits, with offices in Los Angeles. He succeeds Joe Goldburg, now connected with Columbia.

Reports from Tacoma last week indicate that the Circle Theatre Company, composed of D. C. Millward of Seattle and associates, have completed a deal for the acquisition of the Palace theatre in that city, formerly operated by L. A. Drinkwine, who filed a bankruptcy petition several weeks ago. The Circle Company also controls the Bijou theatre in Tacoma.

Manager Ben Fish, of the Metro-Goldwyn-Mayer exchange, had as his guest last week C. J. Sonin, director of accessories for M-G-M, with headquarters in New York. He is on the final lap of a national tour.

B. F. Shearer, president of the B. F. Shearer Company, theatre equipment specialists, and Heywood-Wakefield representatives in the Northwest, returned last week from a three weeks trip to California, arranging new contracts for the equipping and furnishing of several new Coast theatres.

George P. Endert, for the past twenty years in the film business in the Northwest, and manager of the Famus Players exchange here for the last ten years, last week opened personal offices in the Securities building, close to film row. Mr. Endert will devote his time to the operation of a "personal service" plan for out-of-town exhibitors, negotiating with exchanges, supply houses, etc., and thus saving the exhibitor time and cost.

Robert W. Bender, manager of the Columbia theatre, returned last week from a brief business trip to San Francisco and Los Angeles, where he spent several days in conference with Universal theatre and film heads.

Wallace B. Rucker, manager of the Educational exchange in this city, has been receiving the congratulations of his many friends recently over the national publicity he received a week or two ago in one of the home office advertisements published in MOTION PICTURE NEWS. Mr. Rucker's name and the service of his local branch was prominently commended in the advertisement, in the form of a letter from a local theatrical concern to Education's home office.

C. E. Farrell and Harry Ulsh, competing exhibitors from Ellensburg, Washington, were both visitors on film row for a short time last week.

Cincinnati

THE blue law fight which recently attracted country-wide attention at Dover, Ohio, is beginning to have its counterpart at Marion, Ohio, where Edward F. Sharpless, manager of the Grand theatre, is defying the minions of the law. Sharpless was recently arrested for having operated his theatre on Sunday. He was indicted on four counts by a special grand jury. When the case was tried, the jury, after deliberating for two hours, failed to agree, and was discharged. Sharpless declares he will continue to operate on Sunday, and is backing up his statement with regular Sunday programs, which thus far have not again been seriously interfered with.

Roy Boomer, who for the past four months has been manager of Schine's Ohio theatre, Sidney, Ohio, has been transferred to the Chicago district where he will have charge of a chain of houses for the Schine interests. Jimmie Carter, general manager of operations of the Schine theatres, has come to Sidney from New York, and will remain for a few weeks until a new manager is appointed.

Charlie Kuehle, who has been connected with various exchanges in Cincinnati, has organized a company to distribute Ufa German films in Ohio, Michigan, Indiana and Kentucky.

According to current reports, Dayton, Ohio, is to have two new houses to its already long list. The Mills Realty Co., of that city contemplate the erection of a theatre at Third and Kilmer streets to cost around $150,000. Another company headed by W. L. Clemmer, is said to be in process of formation, to build a house at Third and Mathison streets.

The Harris Amusement Co., Steubenville, Ohio, of which J. H. Harris is president, has awarded a contract to Thos. W. Lamb, of New York City for the erection of a new theatre.

Florida

R. M. YOUNG, who operated the picture show in the high school auditorium at Ocoee, for Cecil A. Ross, of Apopka, has branched out for himself, taking over the Sylvan at Wildwood. He reports business as being very satisfactory.

C. M. Winton and J. O. Vann have purchased the Franklin, at Bushnell, from the K. A. Miller circuit. Four years ago, when Mr. Vann was but 15 years old, he became operator in this theatre. A year later he was given the management of the house and now at the age of 19 he is part owner and has the honor of being the youngest exhibitor in the State, he having complete charge of the theatre and doing all the booking.

Manager George Peck is determined to keep the Victory the real "talkie" house of Tampa. He has had the Vitaphone features and special presentations for several weeks and they have been very successful. All showings have been given a full week and two of the offerings were held over for a second week, establishing a record for long runs in Tampa. Starting next week he will add the Fox News to his program with the Movietone arrangement in connection.

N. V. Darley, manager of the Rivoli in Ybor City and the Royal in Tarpon Springs, was in Atlanta last week on a "booking trip."

George Frellson has sold his interest in the Alcazar at Venice and will confine his activities to the Rex in Lakeland.

San Francisco

IN appreciation of his fealty and splendid accomplishments, the M-G-M Corporation have put in motion a sales drive in which the general sales manager, Felix F. Feist, will be signally honored. The dates are April 29th to May 12th, inclusive, and the celebration is of national color, taking in the entire territory under Feist's domain.

District Manager G. A. Hickey and Branch Manager Grover C. Parsons, together with the entire personnel of the various branch office complements, are planning to put the Pacific Division at the top of the list in honor of the celebrant.

In the local exchange, W. R. Cox, office manager; Harry Schmidt, head booker, with his assistant, Ed Fryer, Nadine, Amos, secretary, Parsons, Mae Sezaro, are pepped up to the highest tension.

Eno Lion, of the Hester Theatre, San Jose, has placed an order for new seats.

A new theatre is to be opened at Arroyo Grande, Calif., and complete kine-booth equipment was purchased from the National Theatre Supply Company.

Dave Bershon, United Artists' district manager, was on the row recently.

D. C. Millward, of Seattle, recently visited the organ studio of the National Theatre Supply Company. Millward's trip was entirely for the purpose of purchasing an organ for the new theatre he and Gowan are building in Portland.

J. Frank Shea went through San Francisco recently on his way to Los Angeles.

J. Goldberg was at the local Columbia exchange for a few days. He is making a tour of the western offices.

Charles Sonin, manager of the exploitation department for Metro-Goldwyn-Mayer, recently made his annual visit to the San Francisco office.

Gus Johnson, of Newman; Harry Poole, of Klamath Falls, Ore., and H. E. Gilman, of Weed, were recent out-of-town visitors.

Ole Olsen, film salesman, reports his car was stolen while he was in Reading.

Harry Schmidt, head booker at M-G-M, had a birthday Saturday, March 24. He received two boxes of candy, C. O. D., which he refused to accept.

Raoul Walsh, Malcolm Stewart Stewart Boylan, W. R. Sheehan and J. R. Grainger, officials of the Fox Corporation, were recent visitors in San Francisco.

The local First National exchange has lost L. O. Lukan as their division manager as he has taken over the Seattle exchange and will act in the capacity of manager of that exchange and will also have the Portland office under his supervision. The San Francisco office regrets losing Lukan.

Manager Louis Greenfield has purchased the Orchestraphone which is being shipped to the Consolidated Amusement Company of Honolulu. Louis Greenfield purchased the Orchestraphone not only for the Consolidated Amusement Company but it will also be installed in the American theatre, San Francisco, and also in the Harding theatre, San Francisco

Dallas

THE Majestic theatre is now celebrating anniversary week after seven years of successful business in the present location, and a quarter of a century since its beginning in Dallas. Karl Hobletzelle has received many congratulations on his past record of achievement as president of the Interstate Circuit, which operates the Majestic theatre here and a chain of theatres in Texas, Arkansas, Oklahoma, Louisiana, Alabama and Georgia. The Majestic was the first theatre outside of New York to install Movietone as a permanent feature, and is Movietone's largest user.

James O. Cherry, "ramrod" of the Melba theatre, was agreeably surprised with a birthday dinner, arranged by Mrs. Cherry in honor of his 31st birthday. This seems to be Mr. Cherry's week as he rolled up the largest week's gross the Melba has enjoyed.

Frank Starz, publicity manager for the Majestic theatre, expended some unusually good publicity on last week's program, and business proved it to be sound publicity.

Don Carle Gillette, editor of Billboard, is a Dallas visitor.

The Publix organization is now installing Vitaphone in its Fort Worth theatre. Ross A. Wiegand, the "publicity dynamo" of the Melba, is handling the installation from his Dallas office, and expects to present the installation about April 15th.

Benny Piermont of the Vitaphone Corporation is in Dallas and states that the Melba theatre, Dallas, has perfect accoustic properties for the Vitaphone. Mr. Piermont considers the Melba his best Vitaphone installation.

The King Theatre Supply Co. has just finished editing and compiling a new catalogue of their complete line of equipment.

Victor Lowery has been added to the Melba staff as house manager under Mr. Cherry's supervision. Mr. Lowery has been engaged in the insurance business for the past seven years and is well known in Dallas.

A. Hadyn Mason, managing director of the Palace theatre, was host to the members of the Dallas baseball team Monday night at the theatre, with Harold Lloyd in "Speedy." Special features were given by Ken Whitmer, director of the Palace Stage Band, and by members of the Publix Stage Revue. Six autographed baseballs were given to patrons in the audience.

The Brownsville Amusement Co., a new theatre organization composed of San Benito and Brownsville interests, is to be capitalized at $70,000 and will operate the Queen, Texas and Capitol theatres in Brownsville.

Work has been started on the new $100,000 theatre at Big Springs, Texas, which will have a seating capacity of 1500 and the most modern heating, ventilating and lighting equipment.

Hal Norfleet, director, is in the Comal Sanitarium at New Braunsfels, Texas, and will undergo a serious operation.

Canada

FRANK C. BADGLEY, director of the Canadian Government motion picture studio at Ottawa, has sailed for England, where he is to make a survey of the film situation, particularly with regard to the Film Quota Act, which went into effect April 1. Mr. Badgley expects to arrange for wide distribution of Canadian Government releases in the British Isles.

Mr. Badgley is making his headquarters at the office of Harrison Watson, chief Canadian trade commissioner in England, London. He will be absent from Ottawa about six weeks.

The Federal Electric District Commission, Ottawa, Ontario, has agreed to pay $1,250,000 for the Russell theatre property in the downtown section of Ottawa and the theatre closed its doors Saturday night, April 14. The area occupied by the theatre and the adjoining hotel is to be converted into a Government Parkway.

For some time the Famous Players Canadian Corporation, Toronto, had held a booking arrangement with the Russell theatre. Famous Players is now proceeding with the erection of a new theatre in Ottawa, costing $1,225,000. The company already has the Regent and Imperial theatres in Ottawa.

S. Fardella of Fergus, Ontario, has announced the construction of the Grand theatre at Fergus, which is to be opened August 1. The theatre is to be of solid stone, measuring 43 by 120 feet. The cost is $25,000 and the seating capacity is 475.

George Patton, director of the Ontario Government Motion Picture Studio at Trenton, Ontario, and Hon. J. D. Monteigh, Ontario Provincial Treasurer, represented Ontario at the spring convention of the Society of Motion Picture Engineers at Hollywood, Calif.

Col. J. A. Cooper, president and secretary of the Motion Picture Distributors and Exhibitors of Canada, is convalescing at Wellesley Hospital, Toronto, following his serious accident at Regina, Sask., when he lost a foot and was otherwise injured by a train. Col. Cooper suffered severely from shock and was unable to receive visitors for some weeks.

W. C. Gehring, Toronto, Canadian district manager for the Fox Film Corporation, has been working energetically to put across the special Fox-Grainger Week, which is being observed simultaneously in Canada with the company celebration in the United States.

The wife of Fred Schaefer, manager of the big Pantages theatre, Toronto, Ontario, is recovering from a dangerous illness. Mr. and Mrs. Schaefer formerly resided in Buffalo, N. Y., where he was well known as a theatre manager.

The Provincial Board of Trade of Alberta asked the Alberta Government to abolish the amusement tax on theatre tickets for children. Premier Brownlee has replied that there will be no change in the Amusement Tax Act in Alberta this year.

Des Moines

PLANS are progressing for the new $60,000 house at Nevada, Iowa, which will be constructed by Oscar Streine for the Circle Amusement Company which have a number of houses in Iowa. Mr. Streine plans to name the new house the Circle Theatre. It will seat 840 people and will not be ready for its opening until in August. Mr. Streine was formerly an exhibitor at Belle Plain, Iowa. His new theatre at Nevada will offer competition to the Palace Theatre under the management of W. P. Gressman.

The bowling contest is nearing a close with some positions still largely in doubt though it looks as though First National will be conceded first place. Universal and Metro-Goldyn-Mayer both still claim last place.

Irving Mersel is the new salesman at the office of Pathe. He came from points west and this is his first association with Pathe.

A H. Lehman, who is a new man in the theatre business, has bought the Majestic Theatre at Avoca, Iowa. He bought the house from M. A. Brewn.

W. J. Miller, theatre broker, drew up the contract a short time back for the transfer of ownership for the Strand Theatre at Toledo, Iowa. This theatre has been in charge for the past year and a half of R. C. Reagan who came from Bowlder, Colo., to go into the theatre game in Iowa. Mr. Reagan sold the house to Clarence Dayton of Stockport, Iowa, and will return to Colorado and go into business again at Bowlder. Mr. Dayton, as biller.

Dayton, who took possession of the Toledo house on March 1, has leased the house until June 1 to H. M. Kirkman. After that date he plans to take the active management of the house himself.

Tom North, representative for Aesop's Fables and Timely Topics, was at the office of Pathe this week, as was also F. C. Aiken of Grantland Rice Sportlights. Carl Reese, who has been traveling for Zone B. for Universal and who has been associated with this territory for the past seventeen years, has left Universal here and will go to Omaha to cover Nebraska territory for the Paramount office.

J. E. Ridgeway, of Coon Rapids, who stops in about every two weeks for a chat in Film Row, was in last week and arranged for bookings and advertising. Mr. Youngclass, of the Grand and Foxy at Perry, was also in calling upon the exchanges to arrange theatre business. W. A. Graham, who recently took over the Grand at Knoxville, came in to report things going nicely at his house, and Wes Mansfield, of Tama, Belle Plain and Toledo, was also a welcome visitor.

Harris P. Wolfberg, district manager for Metro - Goldwyn - Mayer, came last week to visit the Des Moines office. Arthur Cohen, sales development man in this territory, was also here.

Anna Johnson, who was with the office of Pathe as biller's stenographer before the merger with Producers, is now at the Pathe office

Park Agnew, who was assistant office manager for Metro-Goldwyn-Mayer here for a number of years and left that position to take up work as travelling booker for the home office, was in Des Moines for several days.

L. E. Legg, who had houses at four Iowa towns, has disposed of his theatre interests to CC. W. Rowe, of Rockwell City. The houses included in the deal are at Kelly, Rhodes, Salter and Maxwell, Iowa.

The ordinance which prohibited Sunday shows at Corydon, Iowa, was voted out by the people of that town last week. April 15 was set as the opening date for the Sunday shows.

A. H. Blank, who spends a good part of his time commuting from one coast to another in the interests of his large theatre holdings in Iowa, is in New York on business.

Dorothy Day, who handles a clever pen in advertising and publicity, spent a couple of days at Ames, Iowa, where the Sunday show is to come up for referendum vote on April 30. The city council is favorable to the Sunday show. Joe Benjamin Gerbracht, who controls the three theatres at Ames, Iowa, which are part of the Commonwealth Theatres organization, is working hard to get out the full voting strength of the town.

P. D. Allman, who owns a half interest in the A. H. Blank independent theatres at Clinton, the Rialto and the Strand, which are part of the Central States Theatre chain, was in Des Moines last week and called at the A. H. Blank executive offices.

The new A. H. Blank theatre at Cedar Rapids which will be ready for opening on June 1, is to be known as the Capitol.

Walter Carroll, who has had the theatre at Colfax, Iowa, for a number of years has made a number of interesting changes in his house recently. The building in which the theatre is housed was bought by Mr. Carroll within the last few months and the upper floor of the building was made into modern apartments. The lobby and the interior of the theatre was redecorated and a new canopy has added much to the appearance of the house.

Mrs. Tessie Coenders, who has the Victory Theatre at Fairfield, Iowa, spent a day last week in Des Moines.

The ordinance prohibiting the showing of Sunday movies at Ireton, Iowa, which was passed by the city council recently will be met with protest it is reported. A petition asking for a special election at which the people may vote upon the question is being put into circulation.

The question of Sunday motion pictures determined the result of the recent city election at Forest City, Iowa, when the slate which endorsed the Sunday showings was snowed under in a political landslide victory for the opposing forces.

Atlanta

C. T. ("SHAG") JORDAN is the new manager of the Atlanta branch of Universal Film Exchanges, Inc., having assumed the duties of the office the first of the week. He succeeds Ben Y. Cammack, who was transferred to Universal's New York office several weeks ago to be short product and complete service contract sales chief for the United States and Canada.

Arthur Lucas, of Atlanta, Ga., head of Educational Film exchanges in the Southeast and prominent theatre man, was host the past week to a party of notables at his picturesque log cabin camp at Point Peter, near here.

Preston Henn, of the Bonita Theatre, Canton, Ga., was a recent visitor.

W. W. Anderson, Atlanta branch manager for Pathe, left last Wednesday for South Georgia.

Charles Kessnich, southern district manager for Metro-Goldwyn-Mayer, left last Thursday for a trip to the company's Southern offices.

J. W. Hanlon, Atlanta branch manager for Metro - Goldwyn - Mayer, recently made a trip to Florida.

Milton Starr, of the Bijou Amusement Company, Nashville, Tenn., visited exchanges last week.

C. W. Maxey, of the Royal Theatre, Summerville, Ga., was visitor to Film Row during the week.

M. V. Darley, of the Royal Theatre, Tarpon Springs, Fla., and Rivoli, Ybor City, Fla., made a trip to Atlanta last week.

C. T. Jordan, Universal's Atlanta branch manager, left last Tuesday for Birmingham and other points in Alabama.

George W. Fuller, under whose supervision the Fox Atlanta office was recently placed, made a visit to the local branch last week.

Included among last week's exhibition visitors were: L. G. Jenkins, of the Liberty Theatre, Homerville, Ga.; Joe Steed, of Ensley, Ala., head of the Joe Steed Amusements; W. H. Welch, who operates the Strand Theatre at Dallas, Ga., and Ben Jaffee, who operates the Norwood Theatre in Birmingham, Ala.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, returned to the city Friday after a motor trip of several weeks through the Florida territory.

Fred F. Creswell, district manager of Arthur C. Bromberg Attractions, left Atlanta last week for a trip to Florida.

C. A. Clegg, First National's branch manager in Atlanta, recently returned from a trip through Florida territory.

Thomas E. Orr, head of Amusement Enterprises, which operates theatres at Albertsville, Boaz, Guntersville and Attalla, Ala., was a visitor last week.

C. B. Ellis, FBO's branch manager at Jacksonville, Fla., visited Atlanta last week.

William G. Minder, Southeastern division manager of Tiffany-Stahl Productions, with headquarters in Atlanta, recently visited Tennessee territory.

C. F. Boyd, of Tri-State Amusements, is still adding to his circuit, having taken over the Star Theatre at West Point, Miss., the past week, which theatre was formerly operated by J. S. McEachern. It is reported that Mr. Boyd is also dickering for a number of other theatres in this territory.

Business in eastern Mississippi appears normal and exhibitors, as a class, are optimistic over possi-

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Buffalo

FILM folk of the Buffalo territory are still enthusing today over the unqualified success of two major events last week—the Movie Ball and Carnival sponsored by the Motion Picture Theatre Owners' Association, and the local observance of National Vaudeville Artists' week.

The ball and carnival event took place in Broadway auditorium, Buffalo's most spacious convention hall, last Thursday, and it was a glorious affair, with more than 1,000 persons in attendance. From virtually all towns and cities in the section, from Utica to Jamestown, members of the organization flocked to this city for the occasion. An official touch was given the affair by the presence of Mayor Frank X. Schwab. With the aid of 50 Kleig lights, cameramen from Paramount, Fox, M-G-M and other newsreels, "shot" the proceedings at their height, around midnight. The climax was reached when a grand march was held, led by Miss Martha Gueth, secretary of the M. P. T. O. The pictures will be shown in theares throughout the Buffalo zone. The elaborate decorations mutely attested to the theatrical love of color. Blue and gold, and white and gold, were the predominating schemes, and the colorful spectacle was given an added touch of charm by the draping of numerous American flags at vantage points in the hall. Michael Shea, veteran Buffalo showman, was honorary chairman of the event, and members of the general committee included Jules H. Michael, general chairman; Chas. H. Hayman, Vincent R. McFaul and Marian O. Gueth. Chairmen of other committees were H. M. Addison, manager of the Great Lakes theatre, entertainment; Frank J. McCarthy, floor; Ben Wallerstein, refreshments; George Rosing, reception; Frank Nowak, wardrobe; William H. Raynor, manager of the Lafayette, decorations; Edward C. Garrity, manager of Loew's State, music, and John Carr, manager of Shea's Hippodrome, movie features.

The N. V. A. program was held the following night—Friday—in Loew's State, and an overflow crowd was present, headed by Mayor Frank X. Schwab, other city officials, and public men of all ranks.

William Coller, real estate operator of Williamsville, last week completed negotiations for the purchase of the Linden theatre here from W. E. Curry.

Nathan Kaplan, on April 8th, formally took over the Rivoli theatre in Rochester, formerly the Jefferson, from Mrs. J. A. Briggs.

Simon Tishkoff, operating the Palace theatre in Rochester, has decided to close the house on April 24 preparatory to effecting sweeping alterations. He expects to reopen the theatre next September.

Emery Cone, who used to operate the Rushville theatre at Rushville, is now exhibiting in Middlesex, N. Y.

A compilation made last week by Miss Marian Gueth, secretary of the Buffalo Zone of the Motion Picture Theatre Owners of New York State, showed that the following theatres have recently closed: Connette, at Ripley, C. W. Rickenbrade, manager; Ideal, at Leicester, J. Strayline, manager; Clifton, at Rochester, C. Sennyvessy, manager; Opera House at Corfu, Phil Steves, manager; Bijou at Wolcott, C. Hamer, manager, changed into garage; Court at Binghamton, L. Goodman, manager; Temple at Syracuse, Mr. Hexter, manager; Town Hall, at Nachias, N. Y., Miss E. Armstrong, manager; Pullman at Rochester, Tishkoff and Fogel, operators; Globe at Rochester, Bachmuth & Lipson, operators; Firemen's Hall at Alfred, N. Y. (burned down), I. A. Conroe, manager; Austin Hall at Lacoma, N. Y.

Motion picture and theatrical circles here are mourning the passing of George H. Lighton, until recently manager of the Erlanger in Buffalo, who died last week in Syracuse at the home of his sister, Mrs. Roswell T. Fredericks. He became ill three weeks ago in Buffalo and was removed to his sister's home, where he succumbed to heart disease while making plans to go to New Hampshire in search of his lost health. Lighton became associated with the Shuberts in 1904 and since then has been with them in New York City, Buffalo and St. Louis.

Reports were current here that the Riveria theatre in Rochester soon will become a Vitaphone house.

"Billy" West, old time exhibitor who recently annexed the Elk theatre here, is taking over the Capitold at Niagara Falls from the Spray Amusement Company.

M. R. Read of the Hollywood theatre in Gowanda was in town last week on his regular semi-monthly visit to bet his May bookings.

Morris West, operating theatres in Montreal and Rochester, was in Buffalo last week making the rounds of the exchanges and greeting old friends.

Mr. Liberman of the Capitol and Liberty theatres in Rochester spent several days in Buffalo last week, making his May bookings.

Manager H. M. Adddison has just booked Buck Jones, star of countless numbers of western pictures, for a personal appearance at the Great Lakes here in May.

The M. P. T. O. will hold a luncheon meeting at the Hotel Statler at 12:30 o'clock, Wednesday, April 18, at which the guest and speaker will be Aaron Sapiro of New York City, head of the Motion Picture Exchanges, Inc. Miss Marian Gueth, M. P. T. O. secretary, sent out 400 notices of the meeting.

Frank Maxwell has joined the R. C. Fox exchanges here as salesman. He formerly was with Tiffany and Associated Producers. He will cover Buffalo particularly, with occasional jaunts to outlying sections.

Dave Miller, manager of the Universal exchange here, and his sales staff, Harry Young, of Buffalo; Otto Siegel, of Rochester; Al Barnett, who covers the southern tier, and J. J. Spandau, of Syracuse, are getting set for the trip to Atlantic City to attend the annual convention of Universal salesmen, which opens there on April 26 and continues for three days. Art Young, booker, will hold the fort here while his colleagues are away.

G. Schoedsack, Paramount cameraman, of New York, stopped over here for a day or two last week, while passing through Buffalo. He is a brother of the photographer and co-producer of "Chang."

R. C. Fox, of the R. C. Fox exchanges, put on a party at the Broadway theatre on Monday night, April 16th, at 11 P. M., at which several hundred film folk witnessed a preview of UFA's production.

Jules Greenstone of the Empire theatre at Rochester and Mr. Shannon of the Lyndhurst at Rochester were Buffalo exchange callers last week.

S. Barrett McCormick, former Pathe man, arrived here last week from New York and is reported to be promoting a skating rink in this city.

Visitors at the Educational exchange here last week included Messrs. Staley and Loritz, of the Monroe theatre at Rochester, and C. E. Caffery of the Clinton theatre, Rochester.

The Film Board of Trade will hold a meeting next week to officially name and induct into office the new officers of the organization.

Miles L. Cohen of the Majestic theatre at Jamestown dropped in at the First Graph exchanges office here last week. Messrs. Shannon and Caffey of the Lyndhurst and Clinton theatres, Rochester, also were callers.

George Moeser, manager of United Artists exchange here, is on a two weeks' trip, covering all of the Buffalo territory, gathering in the remainder of last season's products. In his absence, Booker Young is being kept unusually busy. Ernest Geyer, United Artists' publicity man, was in town in connection with the ballyhoo on "The Gaucho" and "Garden of Eden," booked for early showings in Buffalo.

K. A. Bissell, formerly of Universal, is in Buffalo in connection with handling the state rights to "The Port of Missing Girls."

Fred Rice, of Warsaw, who operates the Oatka theatre, conferred with Elmer Lux, general F. B. O. booker, last week, in connection with future dates.

M. Williams, who operates the Dreamland at Bolivar, has just returned from a three months otur of the south. He admitted he toured Dixie to escape the snowballs in these parts during the chilly months. He holds extensive oil holdings around Bolivar.

Al Boasberg, freelance title writer and author of comedy sketches, stopped over in Buffalo, en route from the coast to New York, for a visit with Ted O'Shea of the Metro-Goldwyn-Mayer exchange. Boasberg is a native Buffalonian.

Theatre owners in the vicinity of Bolivar are said to be considering the installation of orchestraphones.

Albert Becker, manager of the National Theatre Supply Company offices in Buffalo, was visited last week by Walter E. Green of New York, vice-president of the company.

The Marathon theatre, at Marathon, N. Y., has just purchased from the National Theatre Supply Company, through Frank Spreter, salesman, two motiograph reflecting arc lamps and two Unitron rectifiers.

The Cameo theatre at Binghamton, just completed, will throw ooen its doors to the public on April 21, according to an announcement last week. The theatre has bought two new Simplex machines from the National Theatre Supply Company.

Kansas City

A CHECK for $100 for one hundred tickets to the National Vaudeville Artists' benefit, Wednesday night, at the Mainstreet theatre, Kansas City, was received by Lawrence Lehman, manager of the Mainstreet and chairman of the benefit, from H. F. McElroy, city manager of Kansas City.

The Isis theatre, Marysville, Kans., has been purchased by H. E. Weidemeyer and Sons from Richard O'Connor and M. J. Boyle and the theatre has been leased to the Turnet Theatre Company, which operates the Liberty theatre of Marysville. The Isis will be closed indefinitely.

R. R. Biechele, Kansas City, president of the M. P. T. O. Kansas-Missouri, made business at least look prosperous this week when he sallied down movie row in a newly purchased Hupmobile 8.

Among the out-of-town exhibitors in the Kansas City territory this week were: O. K. Mason, Newton, Kans.; C. M. Pattee, Pattee theatre, Lawrence, Kans.; S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.

Tom Mix, Buddy Rogers and A. H. McLaughlin, district manager for Tiffany, were Kansas City visitors.

Baltimore

OFFICERS of the Musical Union of Baltimore, Local No. 40, A. F. of M., were elected at the annual meeting of that organization held recently.

They are Henry Mayers, president; R. M. Packard, vice-president; Paul I. Grossi, treasurer; Joseph J. Benisk, financial secretary; William Chenoweth, recording secretary.

Delegates selected to attend the National Convention in Louisville, Ky., in May, are Henry Mayers, Oscar Apple and Paul I. Grossi.

The orchestra at the Stanley here will be conducted by Felice S. Iula, beginning Monday, April 23, when Mr. Iula will leave the Rivoli and return to the Stanley. Emile S. Odend'hal, who has been acting as assistant conductor at the Rivoli since Mr. Iula has been there after leaving the Stanley, will return to his old position as conductor.

According to Harry Morstein, owner of the Queen theatre here, Laura La Plante is one of the most popular actresses in Jerusalem. Mr. Morstein returned recently from that Eastern city where he had been for several months.

A private showing for Police Commissioner Charles D. Gaither and his force was given at the Metropolitan theatre Friday night April 13, at 11.15 o'clock by Jack Levy, of Equity Theatres Corporation.

Thomas A. Little, of Charlotte, N. C., has succeeded Henry Rosefield as office manager of Metro-Goldwyn-Mayer in Washington, D. C. Mr. Rosefield is now a salesman for that company.

The productions formerly handled by the Exhibitors' Film Exchange, Washington, D. C., have been taken over by Columbia Pictures in that city.

Joseph De Maio, formerly cashier at the United Artists Exchange, Washington, D. C., has been succeeded by Miss Viola Wills.

In order to promote the interests of the Community Chest, of Cumberland, Md., Robert Stole, manager of the Strand theatre in that city, made a motion picture which depicted the working of the Chest organization and showed it for an entire week at the playhouse.

A bouncing boy came to the home of Mr. and Mrs. Thomas Little in Washington, D. C., about the middle of March to stay for some time. Mr. Little is office manager of Metro-Goldwyn-Mayer there.

A Wurlitzer organ has been installed in Keith's Theatre, Washington, D. C., and the policy of that house has been changed to that of pictures and vaudevine instead of straight vaudeville.

The annual eastern division convention of Paramount will be held in Washington, D. C., at the Carlton Hotel starting Monday, April 30. Among those who are to be present, will be Adolphe Zukor, Jesse Lasky, S. R. Kent, William E. Smith, Percy Bloch and Mike Landow and executives from Europe.

Lawson and Maddix, owners of the recently burned Arcade theatre in Crisfield, Md., have started to rebuild the playhouse. But no announcement has been made by O. D. Mitchell owner of the Lyric which was destroyed by fire, whether it will be rebuilt.

The father of George A. Roberts, manager of the National Theatre, Richmond, Va., died in Boston recently. He was 76. Mr. Roberts attended the funeral in the Massachusetts city.

Lack of patronage at the Rialto theatre, Danville, Va., when an orchestra was put in to furnish the music recently, caused the theatre to go back to the old policy of only organ musical accompaniment. There is a bad industrial situation there at present, it is said.

Harry Van Hoven, who has been publicity representative for the Windehurst Theatrical Interests in Baltimore ever since he left Carter's Amusement Park some time ago, is still handling the New theatre and has returned to Carlin's, which opened Saturday, April 7, as amusement manager.

A talking Vitaphone trailer has been introduced at Warners' Metropolitan here during the past two weeks by which coming productions are advertised.

Joseph Keith Shellman, daughter of J. M. Shellman, motion picture editor of the Baltimore Sun, suffered a badly sprained ankle Easter Monday, April 9, when she went on a hike with the Girl Scouts.

The first anniversary of the opening of the State theatre here will be celebrated during the week beginning Monday, April 16. Since it opened this house has been successfully managed by Frederick Schmuff.

The Anawalt theatre, Welch, W. Va., and several other buildings in that city, were destroyed by fire recently, the loss amounting to about $22,000.

A theatre to cost about $1,000,000 and seat about 2,500 persons, will be built at Chattanooga, Tenn., ville circuit, of which Dan Mikalow is the Southern representative located in Atlanta, Ga. The size of the playhouse will be 116 by 200 feet.

The Belmar theatre, a suburban play house of this city located on Belari Road at Glen Avenue, is to be enlarged, according to the plans of R. E. Tyr.

Plans are going forward by Louis and Nathan Machat, of the Motion Picture Guild, Inc., operating the Little theatres in Washington, D. C., and in Baltimore for a playhouse on the same type to be operated in Philadelphia.

M. Marsh, house manager of the New theatre here, was taken ill at his office Monday, April 9, and had to leave for his home.

Junior McGeehan, publicity representative for Loew's houses in Baltimore, spent Easter Day in New York City.

Benjamin Cluster, manager of the Cluster theatre, a 900-seat neighborhood house, seems well pleased with the results from installing Vitaphone.

Sammy Kaufman has succeeded Boyd Senter as the master of ceremonies for the stage presentation arts at the Stanley theatre here.

The two fires which occurred recently in Southern Maryland in Crisfield, where two moving picture theatres were destroyed and at Easton where one was destroyed, have caused the committee of the Chestertown Volunteer Fire Company of that city to have a new truck built at Wilmington by which water from farm wells can be used and it will be equipped with a 250-gallon chemical tank.

Cleveland

LOUIS ISRAEL, owner of the Standard theatre, has signed a fifteen year lease for a theatre to be built at 1628-32 Euclid Ave., by Henry Kuenther and D. R. Davies. The new theatre will be in the Playhouse Square district, and will have 1,000 seats. The theatre is to cost approximately $125,000 and the total amount of the lease is for $400,000. The W. S. Ferguson Company, headed by the city public service director, is the architect and engineer. Work is to be started within two weeks and the theatre made ready to open under the name of the Cinema about September 1st. The new picture house will be directly opposite Keith's Palace and Loew's State, and is in the vicinity of the reported location of the new Fox house.

Harry Gold, United Artist district manager, has returned to Cleveland after spending almost a month in the Indianapolis territory.

Bert (Shorty) Stern is now Pittsburgh branch manager for United Artists.

M. J. Glick is back with the local Pathe sales outfit after an interim of several weeks during which he was with United Artists.

Bill Onie, of Security Pictures, has returned from a week's visit in New York. Bill saw all the newest pictures but didn't do any buying for the new season.

Leo Devaney, Universal exchange manager, is wearing a new medal. He received it for winning a 100 per cent rating from Inspector A. S. Dickerson, Director of Conservation of the Hays organization. Dickerson is making a tour of the country investigating fire hazard conditions in all exchanges.

Saul Frank, well known in the distribution field in and around Pittsburgh where he was branch manager for Associated Exhibitors, is now allied with A. A. Millman of International Film Exchange.

Cecil Maberry, sales manager for Columbia, paid Cleveland a 24-hour visit last week. Maberry took time out to call on Bob Cotton, in addition to conferring with W. N. Skirboll, local distributor of Columbia product.

Nat Charnas, Toledo exhibitor, paid the local exchanges a visit in person last week. This is an important note, as exhibitors were scarce in the Film Building.

Business locally was not so good the week after Easter. The downtown houses managed to keep their heads above water but the neighborhood houses reported that business was way off. This is not unusual, but it does not help the general situation much.

H. H. Hurn, prominent film distributor, formerly with Hodkinson and P. D. C. has lined up with Bob Cotton and his new Playgolf company. Hurn is sales manager for the company in Chicago. Playgolf sells golf equipment and a Playgolf machine for home use.

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AFTER putting in some seven hours of business-like and efficient labor, both mental and physical, three burglars walked out of Loew's Eighty-sixth Street Theatre at Third Avenue shortly after dawn Monday, having made $2,893 on their investment of $1.20, the price of three tickets admitting them to the theatre the night before.

For four hours they had forced the theatre watchman to continue his rounds of the elaborate burglar alarm system and to signal "all's well!" each hour, while they attacked the safe with drills, nitroglycerine, sledge hammers and jimmies.

At 1 o'clock, two hours after the final fade-out had sent the Sunday night crowd home, the three yeggmen came out of the smoking room, where they had been hiding. Edward Hershey, of 2443 Goodwin Street, Astoria, Queens, was punching the automatic signal clocks which told a protective agency that everything was all right. Suddenly, they confronted him with revolvers, disarmed him of his automatic, and convinced him that his best course was to do as told.

One of the burglars remained with the watchman, sitting him in the orchestra while the other two labored over the safe in the manager's office at the rear of the lobby. Every hour, the watchman and his captor would make the rounds.

Two charges of nitro-glycerine were used on the safe before the two workers resorted to sledges and jimmies. The sound of the explosions were minimized by thick wads of plush hangings, which had been ripped from the boxes over the pit. A little past 3 o'clock, the two workers came out perspiring but smiling, and said to the third man: "We've got it. Let's go."

Hershey then was bound and gagged, his body made secure to an orchestra seat, and he was left alone. Forty-five minutes later he broke loose and ran to the street. At the corner he found Patrolman Frederick J. Conklin, of the East Sixty-seventh Street station, who sent for detectives.

The Schmukler Circuit of theatres, operating in New Jersey and Brooklyn, recently increased their holdings with the acquisition of the Rex theatre, East Rutherford, N. J. The Rex is a picture and vaudeville house and has been booked by Jack Linder. Ray Lestrange, well known in the local film trade, will act as manager and will have charge of publicity and exploitation.

It is said that there was some keen competition between two or three circuits for the Rex but the deal was finally clinched by Ned H. Schmukler, son of Louis M. Schmukler and managing director of the circuit. Louis Schmukler is president of this concern and Julius Cellar, general manager. It is further reported that the Schmuklers plan to add several more theatres to their chain during this year.

Jack Ungerfeld has unloaded the Embassy theatre, Portchester, N. Y., to former owner, Rogalsky, according to a report.

Charles Fischer, who operates the Sommers theatre, Sheepshead Bay, is said to be planning the renovation and reopening of the old LeRoy theatre, Fulton Street, Brooklyn.

Rudnick and Feinberg have opened their Embassy theatre, East Third Street and South Fulton Avenue, Mt. Vernon.

The new Hawthorne theatre, Hawthorne, N. J., has as its manager Charles Knapp, a well known veteran of this industry.

Perth Amboy and Elizabeth, N. J., are both reported to have new motion picture projects under way. The Elizabeth house will include stores and offices and plans for the Perth Amboy structure are said to call for a two story, brick theatre.

The Elite theatre, Pitkin Avenue, Brooklyn, is on a three day a week schedule for the summer months.

Sam Baker, head of the Playhouse Operating Company, a theatre firm operating on Long Island, recently acquired the Hicksville theatre from Lyman and Leff.

Fanny Lightstone, well known exhibitress of New York City has seemingly forsaken the borough of Brooklyn for the Bronx. Her latest venture in this field is the Apollo theatre, 747 East 180th Street, a house which has been closed for some time. The Apollo has been put through the usual process of renovation.

On Louis Schmukler's return from Lakewood where he spent a recuperative two weeks, his son, Ned H., also concluded that he, too, needed a rest and followed his father's footsteps.

Eddie Smith, whom we wished good luck in his new venture in the managerial end of this business has returned to his old position as booker for Seider and Moley, producers of neighborhood motion picture presentations. It is said that the theatre work kept Eddie up too late at night.

Harry Germain, well known booker of entertainment for clubs and lodges, died suddenly from a heart attack last week.

Joe Morrison, after spending several weeks in a hospital, is again back on the job of handling the Prudential Film Delivery in uptown New York City.

The Fleetwood and Luxor theatres, Consolidated Amusement Company houses, recently exchanged managers. Louis Zangetti, for a long term of years with Consolidated, has gone to the Luxor and Manager Smith is now at the Fleetwood.

San Diego

THE recent return to the New California as master of ceremonies of Al Lyons, after an absence in the north for several months, was made the occasion for a special welcome home week at that house in honor of this popular director. Mr. Lyons had recently been connected with the Metropolitan theatre in Los Angeles.

Another favorite of San Diego fans, who has returned to local fields, is Jamie Erickson, widely known as the boy organist, who was formerly with the Savoy theatre. Coming back to San Diego, he is now the organist at the West Coast Cabrillo.

The building inspector and the fire marshal recently ordered closed the Palace theatre at Fourth and E streets, which has been conducted as a 10 and 15 cent house for some years. It is claimed that the house does not come up to the present city requirements as to exits, fire prevention facilities and other details.

Manager Harry L. Hartman of the local West Coast houses recently acted as host, assisted by Mrs. Hartman, at an elaborate dinnerr dance at the Plata Real in the U. S. Grant Hotel. Their guest list included not only employees of the theatres but also the stars who were appearing in the program.

The Avalon, San Diego's newest community theatre, with its seating capacity of 600, is doing a good business. Its Mission style of architecture is well adapted to San Diego's Mission history, this being the site of the building of the first of the long chain of Franciscan Missions which finally stretched from San Diego to San Francisco. Associated with Melvin J. Walden, the owner of the Avalon, is William F. Baxman, who has been connected with amusement enterprises for the past ten years. J. W. Nevins has charge of the projection room and Mrs. Anita Graham is the organist. The interior decorations show California landscapes by twilight, this effect being emphasized by the lighting arrangement.

Manager Dwight L. Hill, local manager of the Pacific National Theatres chain, presented the movietone of President Coolidge bestowing upon Col. Charles A. Lindbergh the Congressional medal as the feature of the program at the Superba the week of Lindbergh's return to this city.

Central Penn

ANNOUNCEMENT is made that the palatial new Colonel Drake theatre, being erected in Oil City, at a cost of about $1,000,000, by the Vemark Theatre Company, will be opened to the public about June 1.

Part of the equipment of the new Colonel Drake theatre, Oil City, it is just disclosed, will be a Wurlitzer pipe organ.

Two Shenandoah theatres featured Easter by holding midnight shows, actually starting at 12.01 o'clock, Easter Monday morning.

Because of the competition they offer to the picture theatres, the dates for the Pennsylvania Central Fair Circuit are of much interest to theatre owners. They have just been announced as follows: Kurtztown, August 14 to 17; Lancaster, August 21 to 25; Lebanon, August 28 to September 1; Pottsville, SSept. 3 to 17; Reading, Sept. 11 to 17; Allentown, September 18 to 22, and York, October 2 to 6.

A number of Central Pennsylvania theatres observed Easter week as National Vaudeville Artists' celebration week. Among them was the Capitol, in Scranton, which put on special vaudeville features in connection with the picture shows.

As an added attraction to the picture program in the new Park Theatre, recently opened in Williamsport by Valentine Luppert, the Keystone Choral Society, composed of prominent amateur singers of that city, made its first public appearance in the theatre the week of March 26.

Chicago

AMONG the visitors on film row this week was S. S. Picker, general manager of the Ironwood Amusement Company of Ironwood, Michigan. Mr. Picker reports that his new house in that city will be open the latter part of May. He was accompanied by Bayne Commins, organist of the Rex Theatre of Ironwood, who will preside at the console of the new Ironwood Theatre.

D. J. Smith, formerly associated with the Saxe Amusement Enterprises, Milwaukee, has been appointed managing director of the Capitol Theatre, Racine, which is scheduled to open on May 10th.

S. P. Kennedy, who formerly managed the Madison Square Theatre, this city, has gone to Minneapolis where he has been appointed as manager of the local theatre.

H. O. Whelpley, manager of Fischer's Appleton Theatre, Appleton, Wisconsin, and Manager Kelliher of the Princess Theatre, Elkhorn, Wisconsin, were visiting on film row last week. Mr. Kelliher informs us that his new house at Elkhorn will open about June 1st.

The Fine Arts Theatre at Monmouth, Illinois, was totally destroyed by fire at 2:45 A. M. on the morning of April 11th. Mrs. Louis Ring, wife of the manager was the only occupant of the building at the time of the fire, being asleep in a room off the lobby, but she managed to escape. No plans for rebuilding of this house have been made up to the present time.

Harry O'Brien has been added to Universal's sales force and assigned to northern Illinois, territory. Mr. O'Brien is well known in Chicago and throughout the state, having been connected with Fox Film Corporation for some time past.

Max Balaban has been confined to his home with a severe cold for several days, but expects to be back on the job shortly.

Chicago Universal salesmen are looking forward to their company's convention which will be held at the Coronado Hotel, St. Louis, from May 2nd to the 5th, with great interest, as this is the first time they have had an opportunity to attend a meeting of this character outside of Chicago. The delegation will be headed by Manager Herbel, when it leaves for St. Louis, and the entire sales staff will be included in the party.

Maurice Choynski is continuing on his trip around the world, and according to the most recent postcard from him he was in Batavia, in the Indies on March 15th. According to plans made before leaving Chicago, Mr. Choynski will be away for five months more.

Al Sobler has been engaged by Fred Quimby, who is opening the three thousand seat Emboyd Theatre at Fort Wayne, Indiana, the second week in May, to handle the publicity and see that the theatre gets away to a good start.

The M & M film exchange, Chicago's newest independent, has been opened by James Murtaugh and Thomas F. Mitchell. The headquarters are in the former office of Progress Pictures, with which Murtaugh has been connected for the past ten years. Mr. Mitchell is a genuine pioneer in the film business, having been engaged in it for twenty-two years and was manager of what was probably the first motion picture house in Chicago, the Swanson, at 39th and Cottage Grove Avenue.

D. J. Chrissis, south side theatre man, while driving home from church with $1,926.00 in funds collected from the Easter bazaar, was forced to the curb at 61st and Indiana Avenue, by four men armed with shotguns and revolvers and robbed. In addition to the church funds, the bandits took three diamond rings from Mrs. Chrissis.

The Gary Theatre Company, of Gary, Indiana, will take over the Oakwood Theatre of Hammond, effective April 26th. It is understood that under the new management this house will be booked by Charles Casanave of the Associated Theatres, Inc.

Sam Rhodes has sold his Majestic Theatre at Lanark, Illinois, to Harry Puterbaugh, who operates houses at Millageville.

The thousand seat Eagle Theatre at Galena, Illinois, has closed. It is a new house and has been open for only a short time. It is reported that it probably will be in operation again in the near future.

Simansky & Miller have taken over the Forest Park Theatre, Forest Park. The new owners are making considerable improvements in this house, including the installation of a new organ, the erection of a new electric sign and decorations throughout. This theatre, which has been renamed the Forest, brings the number of houses operated by Simansky & Miller, up to six.

It is reported that Ben Berve heads a company which is planning to build an eighty thousand dollar theatre of Spanish type at Rochelle, Illinois. Mr. Berve has been operating the Majestic in that city for some time past, and the new theatre which is to be located within a block of the Majestic, will have one thousand seats.

President Carl Laemmle of Universal Film Company, is scheduled to arrive in Chicago on Friday or Saturday, en route from Los Angeles to New York City. Mr. Laemmle plans to spend two or three days in Chicago, before continuing his trip to New York.

St. Louis

THE Victoria Theatre Realty Company on April 9 filed an application in the St. Louis Circuit Court for permission to dissolve. The company was organized in 1907 as the German Theatre Realty Company and constructed the Victoria Theatre on Delmar boulevard, just west of Grand boulevard, for the presentation of German stock dramas.

Later William Fox took over the house and changed the name to the Liberty Theatre. It is now being operated under that name as a stock burlesque house.

The petition shows that the 1,000 stockholders in the company, which was incorporated for $120,000, have been paid and the company now has a surplus of $137,288 with but $149 in outstanding liabilities.

The Farmington, Mo., Entertainment Company on April 9 formerly opened its new $40,000 motion picture theatre, which has been called the Ritz Theatre. It replaces the theatre which was destroyed by fire about a year ago.

Charity ran afoul of the Little Rock Ministerial Alliance on Sunday, April 8, and Ed Rowley, manager of a local motion picture theatre, was ordered to court to show cause why he should not be punished for violating the blue laws. Rowley gave two shows for the benefit of the Arkansas Crippled Children's Hospital.

Public sentiment was very strong in favor of the benefits and the authorities apparently feared to bring on an open break with the people so no attempt was made by the police to stop the performances. However, the prosecuting attorney and police sent representatives to the theatre to get the names of the manager and all employes. The benefits netted several hundred dollars for the very worthy charity.

Harry Greenman, resident manager of the Loew's State Theatre in St. Louis, Mo., has been appointed to the executive committee of the Down Town Improvement Association of St. Louis. He has also been named on the special committee to arrange for the formal opening of the city's $2,000,000 down-town lighting system. Mayor Miller and other city officials will also participate.

St. Louis film stocks closed April 7 as follows: Skouras A, $36.50 and $40 asked. St. Louis Amusement A, $36 asked.

The St. Louis, Mo., Columbia exchange, headed by Barney Rosenthal, has been setting the pace for the country since the Seventh Annual Victory Drive of Columbia Pictures got under way. The St. Louis office was out in front on each of the three weeks the campaign has been on.

A lone bandit held up Maurice Stahl, manager of the Wellston Theatre, 6228 Easton avenue, Wellston, Mo., just after he left the theatre at 10:15 p. m., April 8, robbing him of $79. The bandit overlooked other money Stahl was carrying at the time.

Nicky Goldhammer, manager of the St. Louis Warner Brothers office, leaves for New York April 25 to attend the convention of Warner managers to be held at Hotel Pennsylvania, New York, April 27, 28 and 29.

Tom Leonard, former owner of Progress Pictures Corporation, independent exchange in St. Louis, contemplates a trip to California. He has not decided on his plans.

Harry Sherman, special representative of the [illegible] Corporation, distributors of Lewis Cruze, Inc., was a visitor last week.

Harry [illegible] manager for Metro-Goldwyn-Mayer pictures in St. Louis. He hails from California and has [illegible] exhibitors and others interested that he is not the Harry Caraway who is the leading Republican candidate for Governor of Missouri. Like his namesake, he hasn't any objection to being selected as the next governor of Missouri, but he has been in the state long enough to qualify. Jack Harris, former office manager, has returned to the road for Metro-Goldwyn-Mayer.

[illegible] along Picture Row during the week included Mrs. I. W. Rodgers, of Cario, Ill.; "Doc" Tetley, of Farmington, Mo., and Tom Reed, [illegible]

Brooke Johns is in his last week at Skouras Brothers Missouri Theatre and after April 13 will move over to Indianapolis. Pending the arrival of Eddie Peabody from the Pacific Coast, Eddie Pardo, a well-known vaudeville entertainer, will have charge of the stage shows at the Missouri.

Tom Mix will make his vaudeville debut with a personal appearance at the St. Louis Theatre, Grand and Delmar boulevards, St. Louis, on April 12. Accompanying Mix will be his famous horse, [illegible]

[illegible] Liberty and Odeon theatre buildings in St. Louis, [illegible] publican nominee for Congress from the [illegible] trict in 1926, has filed for the Republican nomination for State Senator from the Thirty-third District.

South West

ANNOUNCEMENT was made April 14th that the Capitol Theatre in Oklahoma City would install a new Vitaphone which would be introduced to the public on May 5th. In addition to the Vitaphone, the Capitol will also install a new Vitaphone which the very near future.

The Metro-Goldwyn-Mayer organization of Oklahoma City has found it necessary to enlarge their office space and have taken a room adjoining them in the film exchange building on South Robinson street. The new additional quarters will be occupied by the booker and his assistants.

Pete Harrison, of the Gaiety Theatre, Picher, Okla., made a business trip to Film Row last week.

C. W. Allen, branch manager for Pathe in Okla. City, has returned to his desk after an illness of ten days. Mr. Allen celebrated his recovery with a week-end trip to Kansas City.

O. L. Hawk, of the Majestic and Crystal theatres in Cherokee, Okla., made a two days' visit to Oklahoma City this week.

Sam Brunk, booker for FBO, has been confined to his home the past ten days with bronchial pneumonia. While his condition is not considered especially serious, his progress towrad recovery is much slower than could be desired.

J. M. Lytle is reported to have taken over the old Majestic Theatre at Fort Gibson, Oklahoma, and renamed it the Only Theatre.

Macdonald & McDowell, of Wellington, Kansas, advise they have purchased the lease and equipment of the Empress Theatre at Shattuck, Okla., from J. R. Davis, and will assume charge of the theatre on May 1st. These gentlemen also operate the Ashland and Majestic Theatres in Wellington.

C. C. Stanfield, who recently purchased the American Theatre at Ada, Okla., advises he has changed the name of this house to The Family.

Leo Upchurch is reported to have opened a new theatre in Walters, Okla., which he has named the Grand. Mr. Upchurch has been connected with his father, M. C. Uuchurch, in Lone Wolf, Eldorado, and several other towns in the State, in the theatre business.

E. V. Weaver, of the Senate and Osage Theatres at Shidler, Okla., reports that he has recently taken over the Cozy Theatre there.

V. E. Long, Manager of the Royal Theatre, Dow, Oklahoma, advises he has closed his theatre for an indefinite period.

The new Circle Theatre, now under construction at Tulsa, has been leased to Fred Smith, who also has the Main Street Theatre there. The new house will seat 850 and has a frontage of 50 feet and will be 140 feet deep. Location of the new theatre is at 10 S. Lewis Avenue.

Terry Brothers, of Woodward, Okla., are drawing up plans for the erection of a new $25,000 theatre building in Woodward. This will make the second new theatre erected by these enterprising brothers since they took over the theatre interests in Woodward some three years ago.

Ground has been broken for the erection of a 1,000 seat theatre at Elmwood Park, Oklahoma City. T. A. Hoover is the owner and has announced that the house will be ready for occupancy by May 6th. Opening program in the new house will be the beginning of an 18-week engagement of a dramatic stock company. Elmwood Park is a very popular summer resort on the interurban between Oklahoma City and Norman.

During Holy Week the Criterion Theatre in Oklahoma City was turned over to the Ministerial Alliance for 45 minutes between twelve and one o'clock each day. Services were conducted by prominent ministers of the city and hymns were sung to the accompaniment of the Criterion Wurlitzer organ.

Friends in Oklahoma film circles were grieved to learn of the sudden death of Mrs. J. U. Phillips, wife of the owner of the Grand Theatre at Stillwell, Okla. Mrs. Phillips was well known over the state, having been active in the management of the Grand Theatre with her husband for the past six years.

Paul Myers, formerly salesman for Home State, is now managing the Pendleton Oregon 1927 Round-up pictures as a road show.

The opening baseball game of the season was played last Tuesday afternoon on the Capitol Diamond with the Film Exchange Baseball Team pitted against the Frisco Railroad team. Final score 6 to 5 in favor of the Film Exchange team.

Miss Mary Jane Harvey, who operates the Princess Theatre at Cement, Oklahoma, visited Oklahoma City last week and purchased a new organ for her theatre.

The Crystal Theatre at Broken Arrow, Okla., has been redecorated and greatly improved in appearance.

Miss Helen Newman, former stenographer for Pacific Mutual Life Ins. Co., has been added to the M-G-M office force at Oklahoma City.

Albany

JAKE ROSENTHAL observed his fifth anniversary last week as owner of the Rose theatre in Troy, and went the limit in the way of giving plenty of entertainment for his admission price.

After losing thirty pounds in weight, in traveling over the territory, Vic Bendell decided last week to resign from the Kaufmann Mat Service, and is now back at his old job of selling bonds.

James Wingate, head of the state motion picture censorship commission, is doing quite a bit of public speaking these days, explaining how his bureau functions.

After waiting all winter for the spring and summer business, D. R. MacAleese, of Cranberry Lake, has been forced to close his theatre, due to a decision on the part of the Emporium Forestry Company, to supply no more electricity for the town.

No more traveling by train or last year's car for Al Guteck, local manager for F. B. O. Mr. Guteck returned on Friday from a swing through the southern tier of New York state and two hours later found him at a local salesroom inspecting the latest creation in motordom.

Abe Stone, now devoting all his efforts to the Eagle theatre in Albany, and incidentally filling the house each night, spent Easter in New York City. Jake Golden, manager of the Proctor house in Troy, spent a couple of days last week with his parents in Boston.

John Leonard, who has been one of the checkers at the Metro-Goldwyn-Mayer exchange in Albany, resigned last week.

Lee Langdon and Fred Robke, both formerly associated with Albany's film exchanges, are in New York, and Tony Veiller, who recently resigned as manager of the Mark Ritz in Albany, was seen along Broadway last week.

Although Uly S. Hill, managing director of the Stanley houses in Albany and Troy,, did not get out last week on the first day of the trout fishing season, he nevertheless enjoyed a platter of the speckled beauties. His son, Norman, was out bright and early and returned with a fine catch.

Plans are under way by the Film Board of Trade for an installation dinner to be given the new set of officers that have assumed their duties.

Frank Lupien, manager of the Strand theatre in Ogdensburg, last week celebrated his tenth anniversary in the theatre business.

Morris Quinlan, assistant operator at the Bijou in Troy, died last week from a combination of pneumonia and an abscess of the brain.

Visitors along Albany's film row last week included Frank Fredaro, of Glasgow; Mrs. Sequin, of Rouses Point, and Sam Hochstin, of Hudson. Mrs. Sequin reported that there was a real estate boom in her town, due to the probability of a bridge from that point across Lake Champlain to Vermont.

There was a change in ownership in the Columbia of Rensselaer, last week, when Ross F. Fayles sold out to Joseph Kains.

Employees at the Universal exchange in Albany played the part of Santa Claus last week, first presenting a set of sherbet and other glasses to Miss Esther Kenney, billing clerk, who was married. Almost immediately, they presented Miss Helen Fineglass, the cashier, with a house robe, Miss Fineglass having resigned to be succeeded by Mrs. Lillian White, who was formerly connected with the First National exchange. Then along came James Tunney, the shipper, with the announcement that he was the father of an eight pound boy. Everyone suggested that the boy be named "Gene," but the father decided on calling him "Irwin."

Several from Albany's film row were in Schenectady one night last week at a party given by William Shirley, general manager of several theatres in that city.

Fred Elliott, one of the old timers among the exhibitors of Albany, has returned from several days spent at Atlantic City. Jack Buiwinkel, who recently resigned as local manager for First National, has gone to New Haven, where he will represent the United Artists.

Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, has increased his admission prices now that he is including three acts of vaudeville along with his pictures. It is rumored that it is the first step toward eventually making this house a first run theatre with vaudeville combined.

Candy machines have been installed lately in the Lincoln and American theatres in Troy, and at the Albany and Regent in Albany, all Stanley houses.

Al LeMay will leave the latter part of May for Detroit, where he will represent the Troy local at the national convention of the Alliance of Theatrical Stage Employees and Motion Picture Operators. James Lemke, former international president, and the present head of the stage hands union in Troy, will also attend the convention.

Harry Brooks, head of the motion picture machine operators union in Troy, will probably be the next sheriff of Rensselaer County, having announced his candidacy and with good chances of winning out.

New England

THE new Embassy Theatre at Waltham, Mass., formally opened Monday. Guests included a large delegation of state and city officials. The theatre is managed by W. H. Murphy and is one of the largest and most beautiful outside of Boston.

The Academy Theatre at North Anson, Me., has been sold to M. L. Pullen.

The Parrot Vaudeville Exchange has opened at Room 302, 204 Stuart street, Boston, with Milt Glickman and Henry Chapman in charge.

Philip Fox has returned to his desk as booker at Independent Films, Inc., Boston, after a week's absence with quinsy sore throat.

Herman Rifkin, 56 Piedmont street, Boston, is planning to change the name of his exchange, now the Supreme exchange, to some other, not yet announced.

The Arbitration committee for Boston and vicinity for next month has been named. It consists of Charles Hodgdon of the Capitol, Worcester; R. L. Ripley of Framingham, and Samuel Torgan of the Strand, Lowell representing the exhibitors, and Abe Montague of Independent Films, Maurice N. Wolf of Metro-Goldwyn-Mayer and M. E. Morey of American Feature Film distributors. This will be the first of the new Arbitration boards under the new plan for a different board monthly.

The Jewell Theatre, Lowell, Mass., which has been taken over by Michael Hussen, has closed for alterations and will be reopened within two or three weeks.

The Union Theatre at Attleboro, a new theatre, opened on Monday.

The New England Bookers Association hold their third annual dance Friday, April 20th, at Loew's State Ballroom, Boston.

The Albee Theatre at Providence closed Saturday for the summer. The theatre operates pictures and vaudeville.

Miss Eleanor A'Hearn, of Independent Films, broadcast over WLOE Tuesday night in the Loew variety hour. Miss A'Hearn is a talented lyric soprano.

Samuel Bischoff, of Los Angeles, producer of the series of "Events" for Metro-Goldwyn-Mayer, was a guest at the Boston exchange of that company during the week.

Harry J. Martin, office manager of the American Feature Film exchange, has been confined to his home the past week by illness.

Maurice Masters, of the Masters Motion Picture Bureau, is bereaved by the death of his father on Monday.

Miss Ann Rolfe, of the First National exchange, is confined to the Homeopathic hospital with pneumonia.

The Orient Gardens theatre in East Boston was damaged by fire which started in a pool room adjoining and did damage of about $5,000 to the theatre. Temporary arrangements were made while repairs are under way, so that there has been no interruption to the programs.

William H. Koen, former owner of seven New England theatres, died at his home in Salem, Mass., recently, at the age of 59. He had been retired from active business for about three years. He formerly owned theatres in Salem, Haverhill, Brockton, Somerville and Newton. He sold his interests to the Gordon Circuit, which has since disposed of them to the Publix circuit.

Green & Eilenberg have leased the Strand Theatre, Everett, for a period of years.

David Plett has been awarded the contract for the new Auditorium theatre to be erected in Lynn to replace the structure badly damaged by fire several weeks ago. J. D. Newmark and J. Alpert are the owners and plans are by J. Schwartz, of Lynn.

Nathan Yamins, leading exhibitor of Fall River, who is rebuilding two of his theatres in that city destroyed by fire which wiped out the business center of the city, has been placed in charge of the reconstruction of the Temple Beth Eli. Yamins is also head of the M. P. T. O. A. of New England so that at present he has plenty of business on hand requiring his supervision. And for good measure he is operating the other Fall River theatres which he owns.

The L. & S. Theatre Corporation has been organized and incorporated at Lowell, with capital of $100,000. Incorporators are Francis C. Lydon Nathan Silver and Theodore Shaps, all well known theatre men in Boston and vicinity.

The M. & S. Theatre Corporation, Boston, has been capitalized at $10,000. Incorporators are Charles and Reginald Morse, of Brockton, and Frank J. Savasta, of Boston.

Seville Theatre, Inc., Boston, has organized with capital of $100,000. Incorporators are Jacob Lourie, Nathaniel Pinanski and Samuel Pinanski, all of Boston.

Through a change in arrangements, the Metropolitan Theatre of the Publix group, will, starting May 1st, broadcast from Station WBET of Boston and Medford, Mass. The theatre has been broadcasting, since it started its air programs, through Station WNAC of Boston.

The Massachusetts Supreme Court has upheld the provisions in the will of Charles S. Harris, former theatrical manager and long identified with the Keith-Albee interests in New England and New York.

Plans will be ready for figuring about May 1st for the new Rialto Theatre to be erected by Nathan Yamins in Fall River, to replace the structure destroyed by the big fire. Darling & Parlin are the architects now completing the plans.

Contract has been awarded to Benjamin Steinberg for a new motion picture theatre in Central Square, East Boston, by the New England Theatres Operating Corp., Boston, of which Samuel Pinanski is president. It will seat 2,000. This is the first new theatre in the program of expansion of the company.

Heustis & Heustis, of Springfield, Mass., have been commissioned to prepare the plans for the new theatre to be erected on Memorial Square, Springfield, for George L. Rioux of 151 West Alvord street, that city. There will be a hotel, stores and offices in the same building which is to house the theatre. It is expected that contracts will be awarded within the next month or six weeks.

Agawam Amusement Corp., Springfield, Mass., has been incorporated with capital of $100,000. Incorporators are Michael J. Daley, John Martinelli and Frank B. Perkins.

Frederick E. Thompson is to build a new theatre in Westboro, Mass., and architects Kilham, Hopkins and Greeley, of Boston, are drawing the plans. The new theatre will be ready for estimates within a month.

A new theatre is being planned for Meridian street, East Boston, for Carl Canner. Krokyn & Browne, of Boston, are drawing the plans.

Imperial Amusement Corp., Stamford, Conn., has been incorporated with capital of $50,000. Incorporators are Samuel F. Mealow and others of New Haven.

The midnight show at the Metropolitan Theatre, Boston, for the N. V. A. in connection with National N. V. A. week netted $16,000, according to latest reports.

The SaSugus Theatre at Saugus will be reopened the latter part of the month.

The Plaza Theatre at Salem is installing Vitaphone equipment.

George Roberts, from the Fox Home office, a special representative, is at the Boston exchange for a few days.

Miss Gertrude Sullivan, in charge of the switchboard at the Fox exchange, is ill at her home in Malden.

Jack Basch, non-theatrical and educational manager of the Fox exchange, Boston, has a new Essex coach.

The Park Theatre at Lebanon, N. H., has been taken over by C. L. Beede. The house was formerly owned by Fred Sharby.

Minneapolis

FINKELSTEIN & RUBEN are to have an office building of their own this summer when they will construct a two-story fireproof building on Sixth street, between Hennepin avenue and First avenue N., Minneapolis at a cost of $150,000. A long time lease has been secured on the site, which has a 100-foot frontage and extends back 112 feet to an alley. It will be necessary to raze a one-story building now on the property to erect the new structure, plans for which are being completed. There will be a basement and two floors to the building. The first floor will be divided into five stores, while the second will be used to house the executive and administrative force of the F. & R. organization.

The city of St. James, Minn., expects a heavy vote at the city election to be held in a few weeks as the question of Sunday shows is to be decided upon at that time. There has never been Sunday motion pictures in St. James and the owner of the local theatre is seeking the sanction of the citizens for Sunday shows. The city council previously declined to put the question on the ballot.

Morris Safier included Minneapolis in his recent tour of the middle west in the interest of Warner Bros.

The Blue Mouse theatre at Pine Island, Minn., fomrerly operated by the Klug Bros., has been purchased by L. C. Stucky.

A new theatre to seat 600 and cost approximately $50,000 will be built at White Bear, Minn., by Mrs. J. L. Jensen.

The Rex theatre at Hutchinson, Minn., will be completely redecorated by E. S. Noreen. New seats will be installed of the same type as those used in the new Minnesota theatre in Minneapolis.

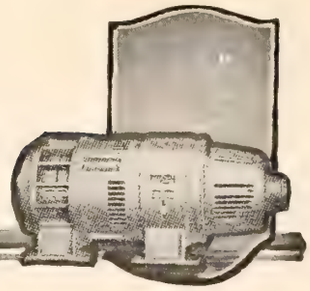
Mr. and Mrs. Lund have sold the Rex theatre at Clarissa, Minn., to Ernest H. Anderson.

The Chamber of Commerce of Brainerd, Minn., has announced that F. & R. and Clyde E. Parker, owners of the Park theatre in that city, will spend approximately $50,000 this summer in remodeling.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

He Fears It to Be a Scheme to Sell Equipment

H. CHASE, owner and manager of a theatre in Michigan, has been using alternating current projection arcs for some time and gives his reason for so doing that he believes the sale of direct current apparatus to be a scheme on the part of equipment manufacturers to "sell a lot of extra equipment."

His only complaint in connection with the use of alternating current for projection purposes, is that he has not sufficient light reserve to enable him to obtain a fairly constant screen intensity with films of different density.

He is now looking for ways and means of obtaining higher screen intensities without incurring too much expense, and he would prefer continuing the use of his present alternating current outfit if this could be done at all because he strongly suspects the motives of the generator manufacturers.

Here is his letter:

Dear Sir:

I have a small town 260 seat house and would like to get some information regarding my projection from some one who is neutral and not interested in selling equipment.

I am using the old style carbon arcs on 110 volt alternating current with compensarcs or inductors. Now everyone hollers about direct current being a so much steadier light with less flicker but I have been in a lot of big city houses where direct current is being used and in my judgment they all get more flicker than I do. In fact, people from the city come here and tell me that my pictures don't hurt their eyes like they do at home. My opinion is that this direct current stuff is a scheme to sell a lot of extra equipment.

The only trouble I have, and the question I want you to answer, is if there is any way I can get a brighter light without going to a lot of expense. My light is very fair, however, with the exception that when I get a dense film, I have no way of making it brighter.

My throw is 85 feet and the picture measures 9 x 12 feet.

Respectfully yours,
(Signed) H. H. Chase.

Schemes for Selling

Friend Chase, every manufactured article, whether it be a motion picture projector, a generator, a washing machine, electric refrigerator, automobile or what not, represents a scheme on the part of some one to sell a lot of equipment for the very selfish purpose of making money. If this were not so then there would be no incentive for persons to spend a considerable amount of time inventing new things to lighten our daily work and make our lives more enjoyable.

It is always the fond hope of every manufacturer that he will "sell a lot of equipment" and in order to realize this ambition he does everything possible to make his particular equipment the very best, either in point of quality or in point of value.

If you do not believe this to be so, then we call your attention to the automobile industry as representing an excellent example of present day marketing. Did you ever in your life see so much value as is represented by the cars now on the market? Yet every one of these automobiles is a scheme on the part of the respective manufacturers to "sell a lot of equipment" but in doing so, the general public is the gainer because never before has so much automobile been offered for so little money.

And to show the beneficial results of modern manufacturing and marketing methods, we quote government statistics to the effect that in the United States, there is one car for nearly every family. Nearly one-fifth of the families of this country own two or more cars.

Doesn't this look like an all-around profitable "scheme to sell a lot of equipment?" And does the general riding public appear to be worrying themselves sick because they proved to be such easy marks for the automobile manufacturers?

Modern life in this country is the direct result of intensive manufacturing and selling schemes and it is well that this is so because never before in the history of the world has any country been as prosperous as ours—even at this very moment when business, by comparison with recent years, is supposed to be slow.

We Are Not Neutral

And now, Friend Chase, as far as our not being interested in selling equipment is concerned, nothing could be farther from the truth. We are entirely bound up in the idea of seeing, and helping, the respective manufacturers in the motion picture industry sell their products. This includes you, as a manufacturer of entertainment.

In the first place, we are anxious to see all the producers sell barrels and barrels of film—more power to them. In the second place, we are just as anxious to see the equipment manufacturers sell bushels and bushels of projectors, generators, spotlights and everything else that goes into the equipping of a motion picture theatre.

And in the third place, we are even more anxious to see all exhibitors as manufacturers of finished entertainment, sell oodles and oodles of tickets so that they, in turn, can buy even more film and equipment in order that more, and yet more, tickets may be sold.

Don't you think that is a pretty good "scheme for selling equipment." Friend Chase? Wouldn't you be willing to entertain such a proposition? Manufacturers in other fields are doing the same thing. Why shouldn't you?

Look at the electrical industry? Isn't that intensive selling? Yet, who cares? Does the housewife complain because she must use an electric washer, an electric iron and a vacuum cleaner? Does the man of the house groan when he comes home and switches on his new seven tube all-electric radio?

No trade paper which has the interests of its industry at heart, can well afford not to be intensely interested in the sale of the products of the manufacturers which it represents. And your interests, as the ultimate manufacturer of entertainment, lie even closer to our heart.

The High Cost of Obsolete Equipment

Do you realize, Friend Chase, that by continuing to use inefficient, obsolete equipment you are throwing away every year, enough money to buy the very latest type of highly efficient projection equipment which will give you a picture far better than you ever dreamed of obtaining with an alternating current arc?

The best recommendation we can make, Friend Chase, is simply this. Your theatre is quite small and projection equipment to improve your projection can be installed at a very reasonable cost.

For your theatre, we can recommend the Mazda projection system, equipped with Bausch & Lomb parabolic condensers and Cinephor Series II projection lenses. This equipment not only will give you far superior projection results to what you now secure, with not the slightest trace of flicker, but it will provide an ample reserve of illumination to enable you to maintain a constant screen intensity, no matter what the density of the film might be.

The equipment is quite simple to handle. The use of this equipment should put you in a position to save several hundred dollars in operating expenses.

If the state of your finances cannot stand the outright purchase of this equipment, we suggest that you purchase it on a time basis from a supply house which has provisions for buying on this basis. We do not hesitate to say that by the time the final payment is due, the equipment will have nearly paid for itself and you will have presented your-

(*Continued on following page*)

City Helps Universal Open New Theatre

The Downtown Business and Professional Association celebrated the opening of Universal's beautiful, new Venetian Theatre, Racine, Wisconsin, with a big parade in which "Venetian" night displays, floats by combined business men's organizations, the American Legion Drum Corps, the Eagles marching and other attractions were featured.

"U" rushed the completion of the equipment of this $1,000,000 house in time for the opening. Arthur Friedman who has been managing director for the Rialto Theatre, Racine, transferred his activities to the Venetian. His new assignment is in line with the "promotion-from-the-ranks" policy adapted by the "U" chain.

The Venetian Theatre seats 2,200. The land, building and equipment represents a total outlay of over $1,000,000. In addition to the theatre proper, the building houses a number of stores and offices. The second and third floors of the commercial building are under long term lease to the local Eagles Lodge.

The Venetian was built by the United Studios of Chicago to designs by Ralph L. Beaudry. The theatre is in Italian atmospheric style.

The auditorium is like an old Venetian garden—surrounded by high walls realistically covered with vines and flowers. Effect machines throw moving clouds on the sky ceiling; twinkling stars carry out the idea of a Mediterranean night.

Inquiries & Comments

(Continued from preceding page)

self with a nice pair of illuminators which will be good for a number of years.

Such things as flicker and lack of screen illumination should never cause you to worry.

The Mazda equipment can be connected direct to your present 110 volt alternating current lines without the need for additional equipment.

D. C. Projection is Superior

As far as direct projection is concerned, Friend Chase, it is far superior to alternating current in that it gives more light for less money and should give a steadier, flickerless light.

We see no reason why flicker should be encountered with a D. C. outfit unless the projector was being operated so slowly as to cause it. It is also possible that you thought the sputtering of the arc, caused by faulty carbons, to be in the nature of flicker.

If a direct current arc is operated in an intelligent manner, however, it has no equal as an illuminator. The best operation from an A. C. arc is obtained by using a set of National White Flame Carbons, placed in line with each other and inclined backward at an angle of about 25 degrees.

Your best bet, however, as pointed out above is to arrange for a demonstration of the Mazda outfit.

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Each Month The Showman Issue of Motion Picture News Carries announcements of Vital Interest to All Theatre Owners



New Theatres Announced for Upstate N. Y.

Frederick Ullman and associates of Buffalo, N. Y., who operated the Elmwood theatre there and the Syracuse at Syracuse, have just announced the steam shovel has started excavation on the site of the New Brighton theatre at 2607 S. Salina street, Syracuse. This theatre will have a seating capacity of 1740, including 200 box seats in front of the balcony. The building is to be of gray stone front, with dimensions of 107 feet frontage and 132 feet depth. It will contain four storerooms. One of the outstanding features of the interior will be a ceiling entirely of recess dome, lighted by an inverted illuminating system, with dual control from both stage and projection room. The projection equipment will be furnished by the National Theatre Supply company. The New Brighton is expected to open on next September 1, and it will be one of the foremost neighborhood houses in Western New York State.

Work is expected to get under way soon on the Jeffersonian theatre, a new playhouse at 1350-1352 Jefferson Avenue, Buffalo. The house will have a 1700 seating capacity and, although the theatre will primarily be for motion pictures and vaudeville presentations, the stage will be equipped for any kind of theatrical performance. The construction cost is estimated at $250,000 by the owners, the Jeffersonian Holding Corporation, a Buffalo concern. The interior decorations will be of novel design, the ceiling to be painted as a sky and a garden will be sketched along the sides, thus giving an open-air effect. In addition to a full orchestra and organ pit, there will be a provision for vitaphone synchronization. The architects are Louis Greenstein and Myron E. O'Neil, Jr.

J. Friedman announced plans for new $150,000 neighborhood house and business building at Comer Ave. and Shelby St. Permission of the park board to erect the structure adjoining Garfield Park is delaying operations. A 1200 capacity popular price house is planned. Residents are remonstrating the new house.

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Will Rebuild Old Strand at Sunbury, Pa.

Further pursuing its policy of increasing the number of costly theatres in its chain throughout Northeastern and Central Pennsylvania, the Comerford Amusement Company, of Scranton, which now controls 150 picture and vaudeville houses, announced on February 7 plans for completely rebuilding the Strand theatre, Sunbury, Pa., at an expenditure of $200,000. The new building will be erected on the site of the present Strand theatre, on Market street, and work of reconstruction will begin April 1. The same interests made the further announcement of plans for the elaborate remodeling of the Chestnut street theatre, in the same city, the work to be done in the summer.

The new Strand will be patterned after the Capitol, which the Comerford company opened a few months ago in Pottsville, and the Capitol which it is now erecting in Williamsport. The seating capacity will be between 1,600 and 1,700, or twice the size of the present Strand. There will be ladies' and gentlemen's rest rooms on both floor and a mezzanine near the balcony. The new structure will extend 30 feet beyond the rear of the present building. Loge seats will be added to the balcony and the theatre will be equipped with a modern pipe organ and ventilating system. George Morris, of Scranton, designed the structure. James M. Blanchard, the present manager, will continue in charge of the house.

The Strand was originally built in 1909 by the Blanchard Amusement Company, and was then known as the People's theatre. It was bought by the Comerford interests in 1919 when the name was changed to the Strand.

Proposed New Theatre Construction

CALIFORNIA

Calexico—Owners, Principal Theatres, Inc., 621 South Hope Street, Los Angeles, Calif., Architect, Carl J. Weyl, 6536 Sunset Blvd., Los Angeles, Calif. Costing, $100,000.

Sierra Madre—Architects, H. Thompson & C. N. Olsen, Los Angeles. Contractors, D. Long and Company. Costing, $35,000. Seating, 400.

Venice—Owners, Turner & Dahnken, Los Angeles, Calif. Architect, J. Paxton Perrine, Los Angeles. Costing, $500,000. Location, bound by Windward Avenue, Trolley Way, Second Street and Venice Boulevard.. Seating, 2,000.

FLORIDA

Lake Wales—Owners, Princess Realty Co. Lessees, Lake Wales Investment & Amusement Corp. Architect, George J. Jacobs. Costing, $100,000. Seating, 1,000.

ILLINOIS

Effingham—Owner, R. H. Clark. Costing, $50,000. Location, Jefferson and Banker Sts.

Mounds—Owner, J. J. Blum. Operated by Wagner-Tobin Theatres Co. Costing, $40,000. Seating, 800. Name, Egyptian.

Sullivan—Owner, H. S. Butler, Hillsboro, Ill. Costing, $30,000. Location, north side of Square. Seating, 600.

KANSAS

Junction City—Owner, Glen W. Dickinson, Bowersock Bldg., Lawrence, Kans. Architect, Boller Bros., 407 Huntzinger Bldg., Kansas City, Mo. Costing, $70,000.

LOUISIANA

Slidell—Owners, A. Carolla and Peter Lalumina. Lessees, B. V. Sheffield and R. C. Richards, New Orleans. Costing, $40.000. Seating, 850.

MICHIGAN

Center Line—Contractors, Gallagher and Fleming, Detroit, Mich. Costing, $110,000. Seating, 750.

Petoskey—Owners, W. S. Butterfield Theatres, Inc., W. S. Butterfield, pres., 505 Insurance Exchange Bldg., Detroit, Mich. Seating, 1,200.

NEW JERSEY

Bayonne—Owners, Walcott Holding & Co., J. Krumgold, in charge, 154 Ege Ave., Jersey City, N. J. Architect, Harry Adelman, 494 Broadway, Bayonne. Costing, $150,000. Location, 35-37 W. 8th St. Including offices.

Belmar—Architect, C. B. Cook, Asbury Park Trust Bldg., Asbury Park, N. J. Location, Ocean Front. Including, Dance Hall, Pool and Bath Houses.

NEW YORK

Buffalo—Owner, Jeffersonian Holding Corp., A. Frybush, 706 Mutual Bldg. Architect, L. Greenstein, 1334 Prudential Bldg. Costing, $150,000. Location, W. S. of Jefferson St., near Glenwood St.

Buffalo—Owner, Bagg Amusement Corp., Grove Bagg, pres., 1514 Main St. Architect, Bacon & Lurkey, 997 Main St. Costing, $150,-000. Location, Main St., near Ferry St.

Ithaca—Owner, Harry S. Clark, 934 E. State St. Designer, J. Peters, 139 E. State St. Location, East Seneca St.

NORTH CAROLINA

Winston-Salem—Owner, Paul Abraham, 1953 Waughtown St. Costing, $10,000. Location, Waughtown St. between Junia and Dacian Sts. Seating, 240.

OHIO

Akron—Owners, Loew's Theatres, Inc. Costing, $1,000,000. Location, South Main Street. Seating, 3,000.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 28
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	5665 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Macbaill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6393 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 26
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6301 feet	July 28
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M. Pickford C Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	Mar. 31

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	5900 feet	Nov. 26
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 25
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers.	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron.	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	Mar. 31
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	Mar. 31
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros	5613 feet	
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller.	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel.	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	Mar. 31
Outcast Souls	P. Bonner-C. Delaney.	Sterling Pict. (S.R.)	5210 feet	
Polly of the Movies	G. Short-J. Robards.	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford.	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall.	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks.	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon.	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5644 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K. Arthur-K. Dane.	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams.	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5200 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez.	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth.	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon.	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong.	Fox	5882 feet	Mar. 3
Heart of Broadway, The	P. Garon-R. Agnew.	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 23
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert.	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York.	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. Basquette-A. Joyce.	First National	7331 feet	Jan.

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5382 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct. 7
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Müller-W. Baxter	Tiffany-Stahl	6361 feet	Mar. 31
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros		
Age of Sex, The		First Division (S. R.)		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	Mar. 24
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National		
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	Feb. 11
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	April 7
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O.	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National	6184 feet	April 14
Free Lips		First Division (S. R.)		
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros		
Midnight Rose	L. de Putti-K. Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	April 14
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	6954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4263 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia		
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Oland	Pathe-De Mille	5423 feet	April 7
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl	6147 feet	
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	Mar. 31
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	J. Donovan-M. Gray-G. McConnell	Pathe	4550 feet	Mar. 31
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia		
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien	Krelbar Pict. (S.R.)	5600 feet	Mar. 3
Forbidden Hours	R. Novarro-R. Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 14
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent- L. Sherman-M Harris	First National	6957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O.		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	First National		
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	6 reels	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M	7289 feet	
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount	6331 feet	Mar. 31
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan-D. Appleby	Fox	5397 feet	Mar. 31
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl	5652 feet	
Tracy the Outlaw	Jack Hoey	New-Cal (S. R.)	6000 feet	Mar. 31
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M	5901 feet	
Why Sailors Go Wrong	S. Cohen-T. McNamara-S. Phipps	Fox	5112 feet	April 14
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M		
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Avenging Shadow, The	Klondike (Dog)-R. Haller-M. Morris	Pathe	4293 feet	Mar. 31
Bell o Avenue A		First Division (S. R.)		
Bit of Heaven, A	B. Washburn-L. Lee	Excellent Pict. (S.R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia		
Canyon of Adventure	K. Maynard-V. B. Faire	First National	5800 feet	
Chinatown Charlie	J. Hines-L. Lorraine	First National	6365 feet	
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6200 feet	April 14
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros.		
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W. Russell-V. B. Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton			
	Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal	5645 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	April
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	Mar. 31
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Law's Lash, The	Klondike (Dog)-R. Ellis-M. Maberry	Pathe	4902 feet	Mar. 12
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National	7700 feet	
Love Hungry	L. Moran-L. Gray	Fox		
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 23
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Skyscraper, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille	7040 feet	April 14
Speedy	H. Lloyd-A. Christy-B. Ruth-B. Woodruff	Paramount	7960 feet	April 14
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher-R. Dwyer	F. B. O.	5872 feet	Mar. 24
Arizona Cyclone, The	Fred Humes	Universal	4076 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Hell Ship Bronson	Mrs. W. Reid-R. Howes-H. Foster-N. Beery	Lumas		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hound of Silver Creek, The	Dynamite (Dog)	Universal	4095 feet	
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Million for Love, A	R. Howes-J. Dunn	Sterling Pict. (S.R.)		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros.		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	9151 feet	April 7
Wild West Show, The	H. Gibson	Universal	5254 feet	

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan.	F. B. O.		
Green Grass Widows	W. Hagen-G. Olmstead-J. Harron-H. Hopper	Tiffany-Stahl		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept.4'26
Man Higher Up, The		Lumas		
Roulette	R. Barthelmess-M. Livingston-W. Oland-L. Basquette	First National		
Stormy Waters	E. Southern-M. McGregor	Tiffany-Stahl		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Albany Night Boat, The		Tiffany-Stahl		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Grain of Dust, A		Tiffany-Stahl		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Prowlers of the Sea		Tiffany-Stahl		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O.		
Barker, The	M. Sills-B. Compson	First National		
Beautiful But Dumb		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount		
Abie of the U. S. A.	George Jessel	Lumas		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt-P. Haver-S. O'Neill	United Artists		
Beggars of Life	W. Beery-R. Arlen-L. Brooks	Paramount		
Bellamy Trial, The	L. Joy-B. Bronson	M-G-M		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Beward of Blondes		Columbia		
Big Bow Mystery, The	I. Rich-C. Brook	F. B. O.		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Noise, The	A. White-C. Conklin-S. Hardy	First National		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	C. Murray-D. Reed-D. Dawson	First National		
Breaking Into the Movies (tentative)	M. Davies-W. Haines	M-G-M		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Brotherly Love (tentative)	K. Dane-G. K. Arthur	M-G-M		
Bushranger, The	T. McCoy-G. Grey	M-G-M		
Butter and Egg Man, The	J. Mulhall-M. O'Day-G. Astor	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan-A. Hale-R. Armstrong	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Creole Love		First Division (S. R.)		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		

Feature	Players	Distributed by	Length	Reviewed
Date With a Duchess, A (tentative)	A. Menjou-E. Brent	Paramount		
Deadline, The	Flash (Dog)-L. Lorraine-L. Gray	M-G-M		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Cage, The	P. Garon-D. Keith	First Division (S.R.)		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian-S. Hardy	M-G-M		
Dirty Work	Johnny Burke	Pathe		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	H. Gibson-E. Gilbert	Universal		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft-E. Brent-W. Powell	Paramount		
Dreaded Bandit, The (foreign film)	L. Albertine-E. Iinajeff	Cinema Attractions	6000 feet	
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Easy Money	Lon Chaney	M-G-M		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Fifty-Fifty Girl, The	B. Daniels-J. Hall-W. Austin	Paramount		
First Kiss, The	F. Wray-G. Cooper	Paramount		
Fog Bound	M. McAvoy-C. Nagel	Warner Bros		
Fools for Luck	W. C. Fields-C. Conklin-S. Blane-J. Luden	Paramount		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	John Gilbert	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
George Washington, Jr.	George Jessel	Tiffany-Stahl		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glorious Betsy (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea-Prevost-N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Half a Bride	E. Ralston-R. Arlen	Paramount		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone-M. Love	First National		
Hawk, The	M. Sills	First Nationa.		
Heart to Heart	C. Moore-E. Lowe	First National		
Heat (tentative)	Greta Garbo	M-G-M		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
Hit of the Show, The	Joe Brown-G. Astor	F. B. O		
Hold Everything (tentative)	J. Hall	Paramount		
Home, James	L. La Plante-C. Delaney	Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hoofbeats of Vengeance	Rex (Horse)	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
It Might Happen to Any Girl		Sterling Pict. (S.R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
Jungle Rose	Dolores Del Rio	Fox		
Jungle Triangle	"Aesop Fables"		May 6	1 reel
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 23
Kit Carson	Fred Thomson	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Piava	Lupe Valez	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Warning, The	Laura La Plante	Universal		

Feature	Players	Distributed by	Length	Reviewed
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Leave It to Me	Glenn Tryon	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor-L. Young-A. Conti-M. Milner	Paramount		
Man About Town, The	L. Cody-N. Trevor	M-G-M		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles-H. B. Warner	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Mask of the Devil	John Gilbert	M-G-M		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Miracle Girl, The	Betty Compson	First Division (S.R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	H. Chadwick-Fairbanks, Jr.-B. Kent	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Duchess, The		Tiffany-Stahl		
Naughty Marietta	Marion Davies	M-G-M		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount	5741 feet	
Noah's Ark (Vitaphone)	D. Costello-G. O'Brien-N. Beery-L. Fazenda	Warner Brow		
None But the Brave	Lionel Barrymore	Fox		
No Questions Asked	A. Ferris-Collier, Jr.-Livingston	Warner Bros		
Odd Fellows	Fields-Conklin	Paramount		
Once There was a Princess	Mary Astor	First National		
One Way Street, The (tentative)	M. Loy-C. Nagel-W. Russell	Warner Bros		
Our Dancing Daughters	J. Crawford-J. M. Brown-D. Sebastian-N. Asther-A. Page	M-G-M		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Part-Time Marriage	June Collyer	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 26
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Plastered in Paris	S. Cohen-J. Pennick-M. Batelini	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Play Goes On	C. Vedt-M. Nolan	Universal		
Polly Preferred	Marion Davies	M-G-M		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Power (tentative)	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Rachel	P. Negri-G. Cooper	Paramount		
Racket, The	T. Meighan-M. Prevost	Paramount		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Lips	M. Nixon-C. Rogers	Universal		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
River Woman, The	Alma Rubens	Lumas		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Shooting Stars (English film)		Artlee Pict. (S.R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Silks and Saddles	M. Nixon-R. Walling-M. Nolan	Universal		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Span of Life, The	Lon Chaney	M-G-M		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		

Feature	Players	Distributed by	Length	Reviewed
State Street Sadie	C. Nagel-M. Loy-W. Russell	Warner Bros		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox		
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sun of St. Moritz, The	J. Gilbert-G. Garbo	M-G-M		
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.	ft. Aug. 5, '27	
Telling the World	Wm. Haines	M-G-M		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros.	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)	4900 feet	
Tide of Empire	J.Crawford-J.Murray	M-G-M		
Times Square		Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M	11,100 feet	Mar. 24
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Undressed		Sterling Pict. (S.R.)		
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
War in the Dark, The	Greta Garbo	M-G-M		
Warming Up	R. Dix-J. Arthur	Paramount		
Watch My Speed	R. Denny-B. Worth	Universal		
Way of the Strong	Anita Stewart	Warner Bros		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman-A. Q. Nilsson-R. Forbes	First National		
Wild West Romance	R. King-L. Gilmore	Fox		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland	United Artists		
Women They Talk About	I. Rich-A. Ferris-W. Collier, Jr	Warner Bros		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
Yellow Lily, The	B. Dove-C. Brook-Seyferritz	First National		
You'll Never Get Rich		First Division (S. R.)		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
All Bear	Curiosities		April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins		May 13	2 reels	
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	April 7
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane		May 6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"		May 13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in In-and-Out-Laws	"Sullivan Cartoon"		May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	Mar. 31
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	April 14
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Kitchen Talent	George Davis		April 15	2 reels	Mar. 31
Landlord Blues	Curiosities		May 27	1 reel	
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"		May 27	2 reels	
Never Too Late	Wallace Lupino		May 6	1 reel	
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Off Balance	Monty Collins		April 22	1 reel	Zpril 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		May 20	1 reel	
Penny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Three Tough Onions	Monty Collins		May 20	1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge		May 6	1 reel	
Wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	ruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers		May 20	2 reels	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	
Come Meal	Al Cooke	May 28	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
Mickey's Wild West	Mickey Yule	May 7	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
Silk Sock Hal	Al Cooke	May 14	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Arkansas Traveler	Variety	Jan. 8	1 reel	
Cow's Husband, A	F. Spenser-M. J. Temple		2 reels	
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman		2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Mum's the Word			2 reels	Sept. 5
Old Wives Who Knew	Haliam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Too Many Cookies	T. Brooke-L. Miller		2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co.	"Our Gang"	Mar. 10	2 reels	April 7
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities		1 reel	
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Heavenly Bodies	Ufa Oddities		1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9

Title	Star	Rel. Date	Length	Reviewed
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Limousine Love	Charley Chase	April	2 reels	
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
TallyHo	Ufa Oddities		1 reel	
That Night	Max Davidson		2 reels	
Their Purple Moment	Laurel-Hardy		2 reels	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Animal Snaps	Rarebits	April 8	1 reel	
Barnyard Artists	"Aesop Fables"	April 29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April 8	1 reel	April 7
Battling Duet, The	"Aesop Fables"	April 15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April 15	1 reel	April 7
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Delhi (Educational)	Geographical Number	Feb. 26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May 13	1 reel	
Flying Age, The	"Aesop Fables"	April 22	1 reel	
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	Mar. 31
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24
Matching Wits	Sportlight	April 29	1 reel	
On the Ice	"Aesop Fables"	Mar. 11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan. 1	2 reels	
Reeling Down the Rhine with Will Rogers	Travelesque	Jan. 15	1 reel	Jan. 7

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Run Girl, Run	Sennett Girls		Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"		April 1	1 reel	Mar. 31
Season to Taste	Sportlight		Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number		Mar. 18	1 reel	
Should Tall Men Marry?	Roach Stars		Jan. 15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"		Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson		Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson		Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson		Jan. 8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson		April 1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"		Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"		Feb. 19	1 reel	Feb. 18
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard		Feb. 26	2 reels	Mar. 3
Tail Waggers	Sportlight		April 1	1 reel	
Trees	Rarebits		Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight		Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number		Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"		Jan. 29	1 reel	
Work of Running Water (Educational)	Geological Number		Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray			10 episodes	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
District Doctor, The (story by Balzac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Mysterious Airman, The (Serial)		Weiss Bros.		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Maupassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
You Can't Win (Serial)		Weiss Bros.		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May 23	2 reels	
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Fighting Destiny	Fred Gilman	May 19	2 reels	
Framed	Bob Curwood	May 26	2 reels	
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhail	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhail	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28

Title	Star	Rel. Date	Length	Reviewed
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Sailor George	Sid Saylor	May 9	2 reels	April 14
Scarlet Arrow, The (Serial—	F. X. Bushman Jr.)		10 episodes.	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec 30
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Start Something	Long-Adams-Laymon-McPhaill.	Feb. 1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May 21	1 reel	
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	April 14
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
Winged Hoofs	Newton House	Mar. 17	2 reels	Fdb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	
Woman Chasers	C. King-C. Doherty	May 16	2 reels	

Newspaper Opinions on New Pictures

"The Gorilla" — First National, Stanley Theatre, Philadelphia

Record: "Kind of picture that causes sensation because it is a little different from common run. Positively startling performance is this, and only by clever manipulation could so much funny stuff be interwoven with what is primarily weird."

Evening Ledger: "Director has succeeded in evoking atmosphere of horror. Comic relief helps things materially. Chuckles and roars frequently heard."

Sun: "Generous supply of chills and laughter. Has been made effective with Murray and Kelsey supplying laughs. Gorilla stalks through old mansion handing out death—and plenty of scares."

Inquirer: "Supplied plenty of excitement and offered guessing contest to audience to discover just who villain might be. Done in impressionistic manner with huge shadow of gorilla supplying sinister effect. Excellent cast.

Morning Ledger: "Emerges from stage an effective picture. In spite of generous laughter it remains real thriller. Good entertainment."

Bulletin: "Offers one of best balanced casts assembled for some time. Mystery melodrama of weird and eerie happenings."

"The Love Mart"—First National, Washington St. Olympia Theatre, Boston

Traveler: "Billie Dove's beauty remains undiminished from film to film. No matter what period of the picture is, her loveliness is just as poignant. She also has an opportunity to do quite a bit of acting."

Herald: "Fitzmaurice takes New Orleans and days of early 19th century and brings all life and color of this gay period to screen, adding enhancement to picturesque scenes with soft-focus photography which has won him fame. Romantic stuff which Fitzmaurice has handled with master touch, lending realism. Miss Dove makes a lovely picutre."

Post: "Beauty of star and photography, with added dash of romance and gallantry. Billie Dove a gorgeous eyeful."

Transcript: "Miss Billie Dove an 'eyeful.' It presents Miss Dove as belle of city in all of revealing simplicity of Empire gowns. Neither Fitzmaurice nor Miss Dove are novices at this entertaining business."

"Coney Island"—F B O, Hippodrome Theatre, New York City

American: "Full of color and authentic atmosphere, lavish sets and interesting story. Lois Wilson plays with grace and charm, and Lucila Mendez is sparkling jazz baby. Miss Mendez is pictorial delight as well as talented young actress and we hope to see more of her."

Herald-Tribune: "Excellent cinema spectacle. Moves with proper rapidity, and setting is pleasingly novel one. Titles, too, have creditable flavor or real talk."

Daily News: "Movie with title that is as sure-fire to box office in Kalamazoo as it is right here. Good deal of trick photography, no letup of action. Lucila Mendez gives a bright-eyed, spirited performance. In fact she is about best thing in picture."

Morning Telegraph: "Exciting melodrama. When Lucila Mendez dances she's there and offers 'mean' numbers. Cameron excellent in role of millionaire play-boy. Picture has been well photographed. 'Coney Island' with its whirling and various forms of amusements has been graphically portrayed."

Graphic: "Good photographic effects of whirling machinery that furnishes dizzy, thrilling fun and hot dance executed by Lucila Mendez. Good movie entertainment. Type that small town movie patron will enjoy. Miss Mendez as a snappy dancing girl quite steals feminine laurels of film. Lucila's vivid beauty screens well, and in her abbreviated costumes she showed one of reasons why she was so popular on musical comedy stage."

"Her Wild Oat"—First National, Albee Theatre, Cincinnati

Commercial Tribune: "Colleen Moore, box office magnet par excellence. The best thing she has turned out in a long, long time. Story amusing; titles genuinely clever and characterizations convincing. Film has unquestioned amusement and entertainment value."

Times-Star: Amusing romance. Accorded breezy and delicate treatment by Neilan that makes it most enjoyable. Star shows more real acting ability than ever previously evidenced. Some unusually funny sub-titles."

Post: "Colleen Moore did it that time. Film farce which is every bit good. Novelty, speed, action, romance and prettiness. Titles materially help fun along."

"Her Wild Oat"—First National, Grand Theatre, Pittsburgh

Sun-Telegraph: "Good entertainment. Real comedy with a lot of hilarity, scoring high in merriment classification. Plenty of fun develops."

Press: "Gives Colleen ample opportunity to display her versatility."

Post-Gazette: "Fast-moving story. Light but entertaining."

"Her Wild Oat"—First National, Wisconsin Theatre, Milwaukee

Wisconsin News: "Rollicking comedy . . . screamingly funny complications. Colleen's efforts . . . sure fire mirth-provokers."

Milwaukee Sentinel: "Colleen Moore reaps harvest of chuckles and bursts of laughter. Another box office winner. Snappy titles help to heighten comedy effects."

"The Private Life of Helen of Troy" — First National, Ambassador Theatre, St. Louis

Times: "Both entertaining and interesting; entertaining for humorous subtleties and situations and interesting for enormous sets and new style of photography. Contains some of best scenic trick photography we have seen. Titles extremely funny. Worth seeing. Amusing and different."

Post Dispatch: "Diverting and entertaining. Great mob scenes."

Star: "Epic of nonsense. Impressive. . . . Fine settings."

"The Dove" — United Artists, Rivoli Theatre, New York

Mirror: "A melodrama of merit. Norma Talmadge, Beery and Roland make fine showing. One indubitably satisfying movie, based on an equally satisfying play. A first class movie."

American: "Film scores with Beery and Miss Talmadge. Director Roland West has lost none of the gay color and delightful flavor of the original theme in his translation of it to the silver sheet. The story unreels smoothly. A painstaking and interesting piece of work. The picture's sets and photography, too, are artistic and beautiful."

"Hats Off"—Roach - M - G - M, Metropolitan Theatre, Los Angeles

Evening Herald: "The funniest as well as most deeply touching motion pictures make us cry—a paradox which finds its way into our everyday language as I laughed so hard I cried. I can describe in no other way my reaction to 'Hats Off.'

"This glorious slapstick occupies a subordinate position on the bill, but it saves the day as far as entertainment is concerned. It is no exaggeration to say that the entire audience bordered on hysteria at the climax of this two-reeler.

"In my opinion, Roach has most promising comedy team on the funny staff. Laurel and Hardy

Record: "A comedy gem—Laurel and Hardy with nothing more than a washing machine and a long, long flight of stone steps on which to work, do actually funny stuff. Laurell and Hardy in their new edition of Roach comedies are stealing the shows quite frequently when matched against feature pictures."

Times: "It is fairly obvious that the two-reelers in which Roach is so felicitously presenting Laurel and Hardy are carefully mapped out from fade-in to fade-out before ever the camera-crank is turned; and the result is uproariously funny. 'Hats Off,' as the latest of the series is entitled, takes the lead as the real laugh-hit of the show."

Express: "Just as Stan Laurel's and Oliver Hardy's 'The Battle of the Century' was the custard pie epic, so their new picture, 'Hats Off,' is the screen's first brief for bareheaded men. It is built on the same general lines as the first one, ending up with a street brawl that has only known one or two superiors. There are some real laughs in it, as well as the customary assortment of chuckles."

Times: "A picture of wonderful beauty. Never has the camera been used quite so effectively and artistically as in this subject. It is indeed a picture which, possibly more than any other, reveals the strides made in motion picture camera work. The story is admirably worked out, with splendid suspense."

Roy Press Printers

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film."*

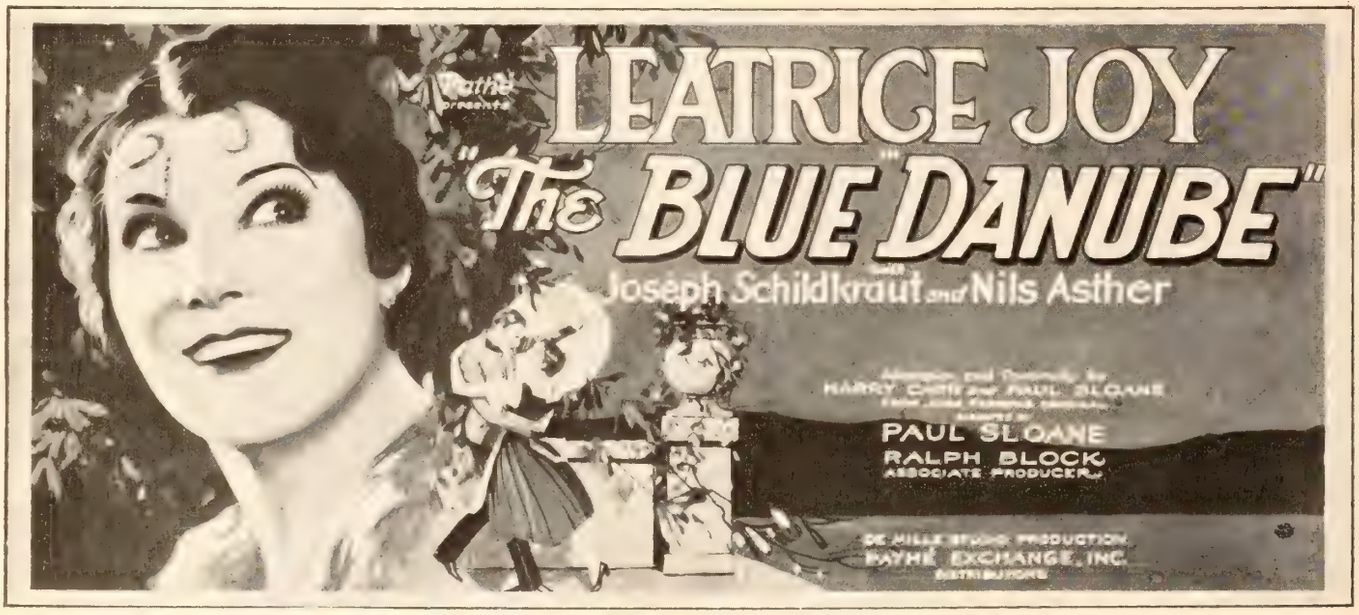
That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.





THE *LAST WORD* IN POSTERS
FOR
THE *LAST WORD* IN PICTURES

Made for Pathé
by

The Morgan Lithograph Co.

General Office: Cleveland, Ohio
Branch Offices NEW YORK and LOS ANGELES
Plants: CLEVELAND · NEW YORK CITY · ELMHURST, LONG ISLAND

April 28, 1928

Motion Picture News

Reg. U. S. Patent Office

Throw  *it Away—*

NO RED INK!

THE BIG MONEY PRODUCT OF COMING WEEKS!

RAMON NOVARRO
Across to Singapore

LON CHANEY
Laugh Clown Laugh

NORMA SHEARER
The Actress

DANE-ARTHUR
Circus Rookies
Detectives

SYD CHAPLIN
Skirts

Diamond Handcuffs

JOHN GILBERT
The Cossacks

Mlle. from Armentieres

WILLIAM HAINES
Telling The World

and More! More! More!

There's never any need for Red Ink when you're an M-G-M Showman

THE RICH get **RICHER WHEN** they **PLAY**

EXTRA!
Diamond Handcuffs
is sensation in preview
by West Coast Theatres

METRO-GOLDWYN-MAYER

TO THE BANK! TO THE [illegible] THE BANK!

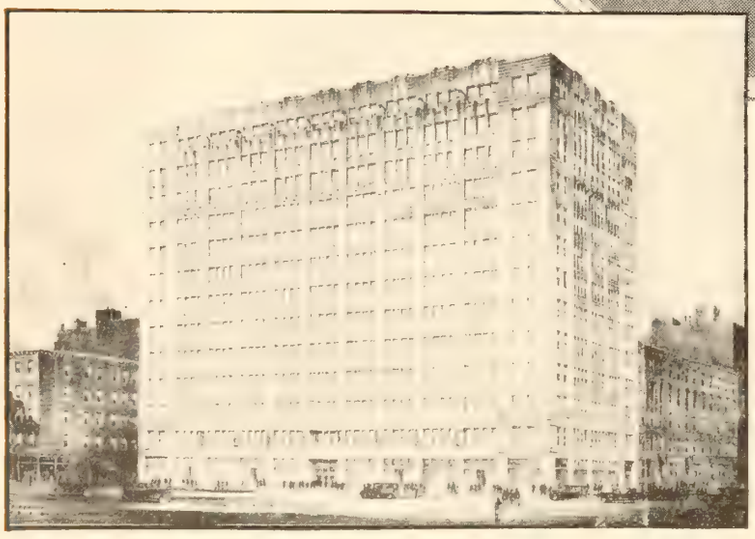
Vol. XXXVII No. 17

PRICE 20 CENTS

Los Angeles New York Chicago

The FILM CENTER BUILDING

will be ready for tenants January 1929



Ninth Ave. — New York City

44th to 45th Streets

THIS BUILDING has been designed under the supervision of the Building Committee of the Motion Picture Producers and Distributors of America, especially for motion picture distributors, film exchanges and executive offices for allied industries. It will permit the concentration at one place of practically all the receiving and delivery of films for New York City and vicinity.

Every approved device essential to convenience and safety in the handling and shipping of films has been incorporated in this building.

- Fireproof storage vaults on every floor.
- Shipping platform in basement with ramps to street.
- Special projection rooms and inspection rooms.
- Moderate rentals.
- Low Insurance rates.

FIRST NATIONAL, METRO-GOLDWYN and UNIVERSAL have already signed leases and will move their exchanges into this building on its completion.

Full information furnished on request to

Spear & Co. INC.

Agents

Full commission to brokers

225 Fifth Avenue — Ashland 4200

New York City

FILM CENTER, Inc.

Builders

Abe N. Adelson, President

it's a great picture!

they exploit it!

it breaks box-office records!



HAROLD LLOYD

in "Speedy"

Produced by Harold Lloyd Corp. ***A Paramount Release.***

A Special Section **not designed to sell you "Speedy" but to show you how to sell "Speedy" to your public. Sure-fire exploitation ideas used all over the country to roll up record grosses for the biggest box-office attraction of the year. Read them—use them—and profit! . . . . . .**



This sign used in Omaha, Neb., at all main intersection points and on incoming roads.

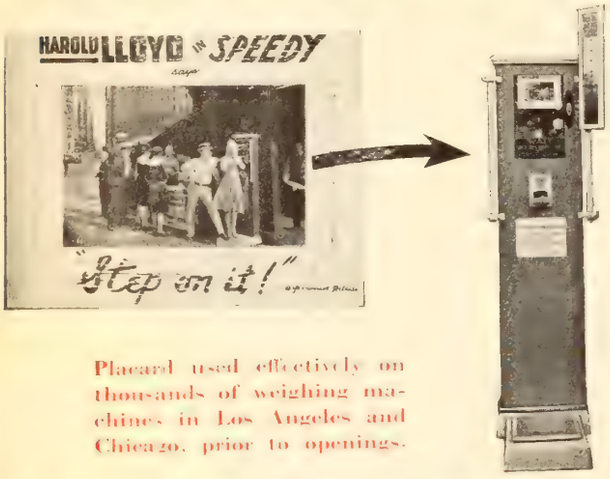
Sticker, practical for drug and confectionery stores. 15,000 of these distributed in New York.



"Speedy" exploitation made new Lloyd records!



A "Ballyhoo" that proved a great attention-getter on the Pacific Coast. This exploitation train made a round trip from Los Angeles, Cal., to Seattle, Wash. In addition, General Company covers entire West Coast with billboards and newspaper display copy prior to and during Los Angeles run.



Placard used effectively on thousands of weighing machines in Los Angeles and Chicago, prior to openings.



Giant banner, covering the entire front of the Rivoli, New York, where "Speedy" broke the house record first week



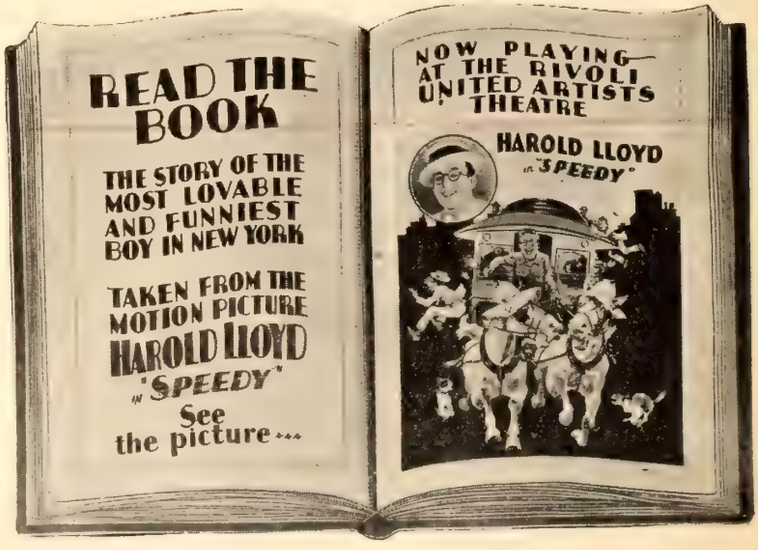
Striking window display on "Speedy Boy," official theme song of "Speedy" arranged in conjunction with Los Angeles engagement.



Novel window installed by Western Costume Company, on Broadway, N.Y.



Tie-up with sporting goods store, Los Angeles, which carried plenty of punch.



Display card used in exploiting "Speedy" book in New York, Chicago and Los Angeles.

the whole town talked "Speedy"
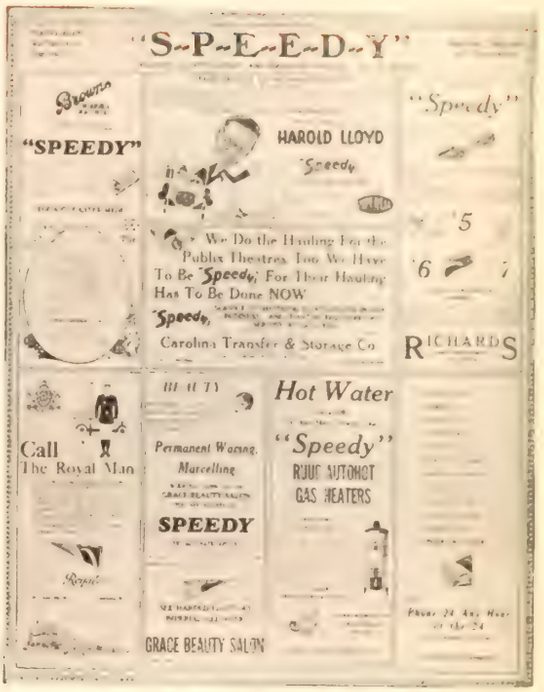


Back cover of "Speedy" roto used for General, the "Speedy" gasoline.



How the Paramount stock Ad Sales sailor cap was used on "Speedy" in Omaha.



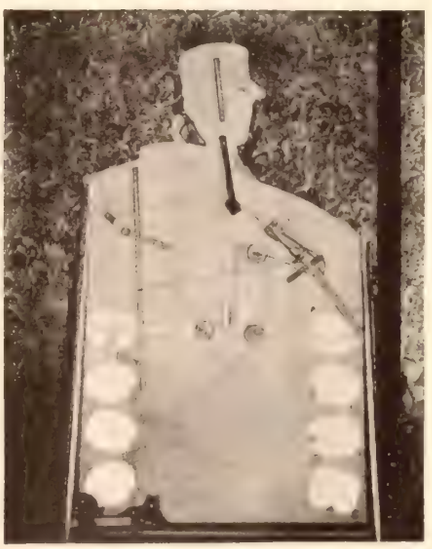
Black and White Cab Company, Atlanta, ties up 100% on tire rack banners. Another Paramount Ad Sales item.



Co-operative page from Charlotte, N. C., Observer. An always effective idea.



Front view of mechanical lobby display used at Worth Theatre, Ft. Worth



Back view showing mechanical features of novel lobby display.



"Speedy," first motion picture to be pre-viewed by critics in mid-air. Los Angeles., Cal.



Slow, but sure-fire exploitation. An old mule draws a dilapidated flivver through the streets of Atlanta.

What they did in Cleveland!

Speedy Sundae—The Standard Drug Co. featured a special "Speedy" Sundae in their thirty stores throughout the city.

Speedy Book—The book "Speedy" is being sold in 31 Marshall Drug Stores. They are using their windows to make this announcement, and also announcement that "Speedy" is playing at Loew's State.

Postal Telegraph—The Postal Telegraph Co. furnished with 22x28 cards, with display printing on them, stating that the Postal service is "Speedy," also announcing date and theatre where "Speedy" is playing.

Shirt Containers—The New Method Laundry Co. used 1500 shirt containers with the name of theatre, picture, and date, to distribute to their customers.

Slow Down Speedy—350 cards have been placed around gas stations in Cleveland, reading "Slow Down, Speedy."

Roto Section—One thousand Roto Sections on "Speedy" distributed in downtown offices.

Street Car Cards—150 cards on the street cars.

Radio—Every evening, for a week before the opening date, radio announcement advising that "Speedy" was coming to Loew's State.

Trailer—National Screen Service De Luxe trailer in advance of the engagement.

Ads—We started our advertising with an underline in our ads two weeks before the playdate, and increased our space as time for opening drew nearer.

Special Ads—Campaign put on by New York gave us a half-page ad the day before opening; a half-page ad the day after opening, and another 800-line ad on the third day of engagement.



A brand-new idea in press-book compilation. Packed with hundreds of seat-selling ideas.



Front of Million Dollar, Los Angeles.



Box office at Million Dollar, suggesting the rear of a street car.

They got behind it in Boston!

¶ Tie-up with the two largest Ice Cream Cos., and we received a very good break as far as advertising is concerned. ¶ Extra space in the newspapers and excellent publicity from all. Tie-up with the largest department store in town with a special display of two large heads of Lloyd, and a monstrous record 6 feet in circumference in Hovey's Store in Summer Street. ¶ Two or three individual Music Stores gave us excellent displays on the records. ¶ The largest laundry and cleaning Co. in Boston gave us the use of their trucks, we furnishing the canvas posters, twenty trucks in number, with Lloyd's face on the side, saying "for SPEEDY service use Lauderman's Laundry and Cleansing Co." ¶ This, in addition to fifty twenty-four sheets, and the calliaphone down town and in the suburban districts. Lobby displays and numerous cuttings on marquees, and 25,000 rotos distributed from house to house and in the theatres.





Part of "teaser" campaign used in Toronto. "It smells like rain" was the keynote carried in all copy and had the whole town wondering.



you can break your record too, if you get behind HAROLD LLOYD in "Speedy"

Produced by Harold Lloyd Corp. ***A Paramount Release.***

This is a Precedential Year!

with –

al jo



lson

The star of "THE JAZZ SINGER" who holds all records for breaking records

Coming Soon In

"THE SINGING FOOL"

A new box-office record breaker

Fannie



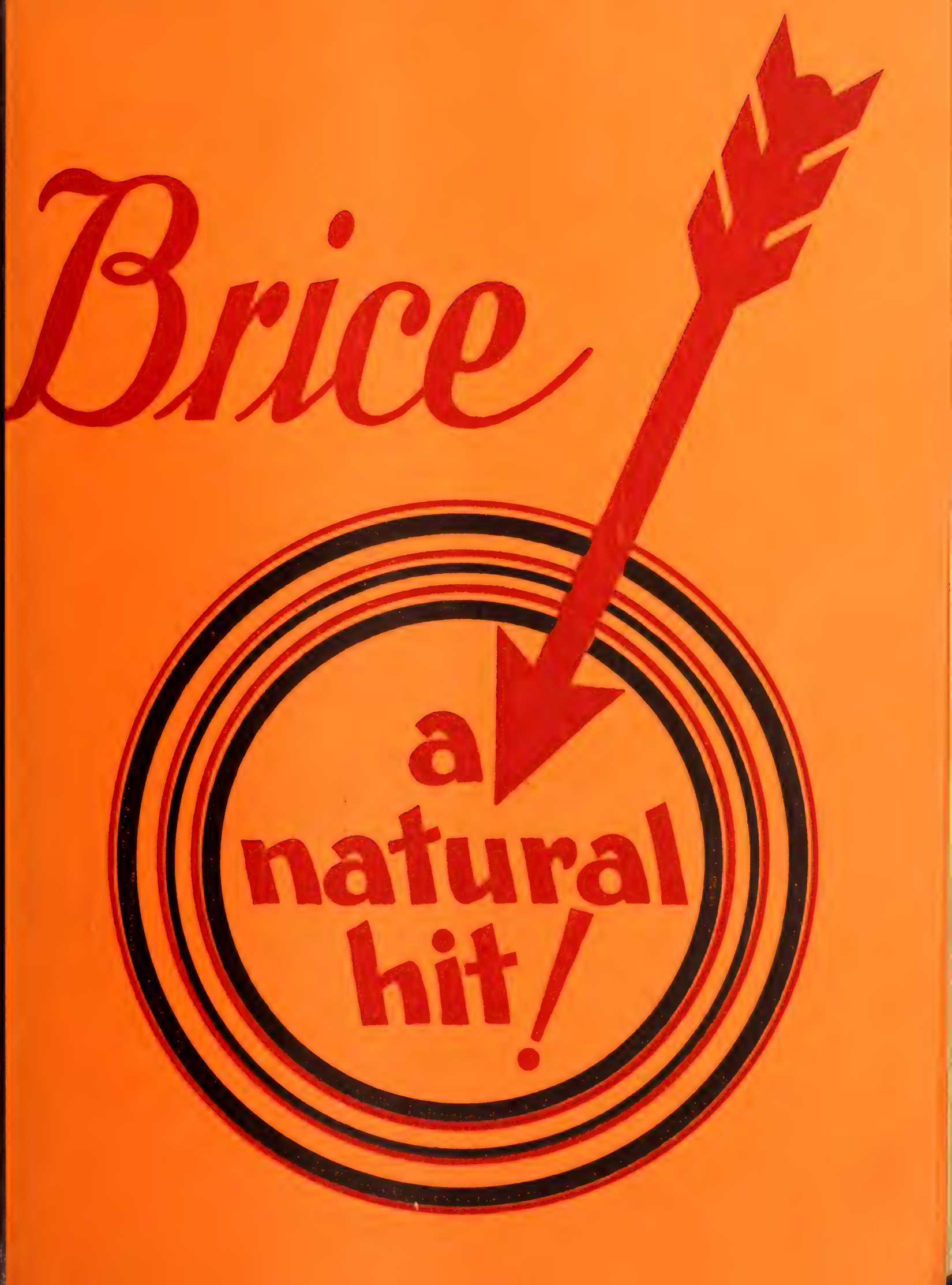
THE most accomplished comedienne of the legitimate and musical comedy stages.

Warner Bros., through the medium of the screen, now make it possible for added millions to enjoy her.

No longer do Belasco, Ziegfeld and Albee hold a monopoly on her services.

Showmen everywhere can now share in the golden harvest that Fannie Brice attracts to every theatre in which she appears.

The title of her first Warner Bros. picture will shortly be announced.


Brice
a
natural
hit!

Made to Top ever made



DOLORES COSTELLO in

Will flood your theatre with a deluge of profits!

any picture

"NOAH'S ARK"

with

GEORGE O'BRIEN

and

Noah Beery
Myrna Loy
Audrey Ferris
John Miljan
Helene Costello
William V. Mong
Louise Fazenda
Leila Hyams

and a Supporting Company of Hundreds

Extended Runs

4 Big Pictur

When You

Dolores Costello

in

'TENDERLOIN'

with Conrad Nagel

Extended Engagements Everywhere! The first six towns that played this attraction were all forced to hold it over. Every engagement since then has been a record breaker. And every play date has called for a return date! Ask the man who has run it!

'THE LION AND THE MOUSE'

with May McAvoy,

Lionel Barrymore

and William Collier, Jr.

Extended Engagements Everywhere! This drama of political intrigue and crossed love by Charles Klein has enthralled hundreds of thousands of playgoers. Great as a play. Greater as a picture! And timely as the last edition of tonight's paper! A box-office natural!

Availab

What Warner Bros. Promis

Extended Runs

es Now! Need Them!

Dolores Costello *in*

'GLORIOUS BETSY'

with Conrad Nagel

Extended Engagements Everywhere! If ever a picture was made for the greater glory of the box-office, here it is. High intrigue in the gay Versailles court checkered with the democratic ways of Baltimore a century back.

"Glorious Betsy" glorifies the box-office.

Al Jolson *in*

'THE JAZZ SINGER'

with May McAvoy

Extended Engagements Everywhere! Eighteen weeks in Chicago, six weeks in one week towns, return dates everywhere. Records wrecked everywhere.

Holds the record for more broken records than any other production ever made. Warner Bros. Supreme Triumph. How many times have you played it?

e Now

e—Warner Bros. Deliver!

Made for the

18 Warner

Warner Bros. offer 18 Warner Winners for 1928-1929. Eighteen money-making opportunities for showmen.

Eighteen instead of 26 as in previous years, but no reduction in the production budget. On the contrary, more money will be spent for the 18 Warner Winners this year than previously spent for the 26.

Fewer pictures, but better productions; better stories, more time and thought on continuities, better players, more lavish sets, greater variety of locations, unlimited wardrobes, novel effects--in short,

18 times you wo

box-office

Winners

more money to make fewer pictures bigger and better box-office attractions.

Each of the eighteen pictures will be based on a specially selected story. Each cast will contain the finest stars and players available. Each director will be assigned only because of his ideal fitness for that particular type of picture. Each picture will have unlimited funds assigned to it so that each will be able to stand on its own merits as an individual box office attraction.

Every entry in your date book will be an entry in your bank book.

n't use red ink

VITAPHONE is thrilling the World!

Specially synchronized prints on all Warner Bros. productions for 1928-29 will be available to Vitaphone exhibitors.

This means that the Vitaphone exhibitor is definitely assured of a synchronized print on each and every Warner Bros. Picture.

It means that every Warner Winner—each of the entire 18—will have specially synchronized Vitaphone scores, and that every Warner Bros. Road Show Production and Extended Run Production for 1928-29 will have sequences in dialogue, songs, effects, and in addition a specially synchronized musical score.

Vitaphone is Thrilling the World!

A BIG IDEA!

(No. 582—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THERE'S NOTHING BIGGER THAN A BIG IDEA. THERE'S NO LIMIT TO what you can do with it.

A BIG IDEA WAS THE FOUNDATION ON WHICH WE BUILT "WE Americans"—a picture you are going to remember for many a year. The New York Daily Mirror says this picture has "mental magnitude." That's a flossy way of saying it's a big idea.

THE NEW YORK MORNING TELEGRAPH SAYS "THERE MUST BE AN enormous constructive idea behind it."

NOW, WHEN YOU HAVE A BIG PICTURE BUILT ON A BIG IDEA, YOU can do big things with it. You have a perfect right to call on the biggest citizens of your community to sponsor it.

YOUR MAYOR, FOR EXAMPLE. HE MUST BE A PUBLIC SPIRITED MAN or he would hardly be mayor. Interest him in "We Americans." Tell him what it is all about and his public spirit will do the rest. The president of your local Chamber of Commerce is another man who can help you with such a big idea as this one. The president of your Rotary Club or your Kiwanis Club! The president of your bank!

GET ALL SUCH MEN TOGETHER AND EITHER GIVE THEM A PRIVATE showing of the picture or tell them about it. The Universal press sheets will give you all the stuff to talk about. In your local advertisements, quote what your local celebrities have to say about "We Americans."

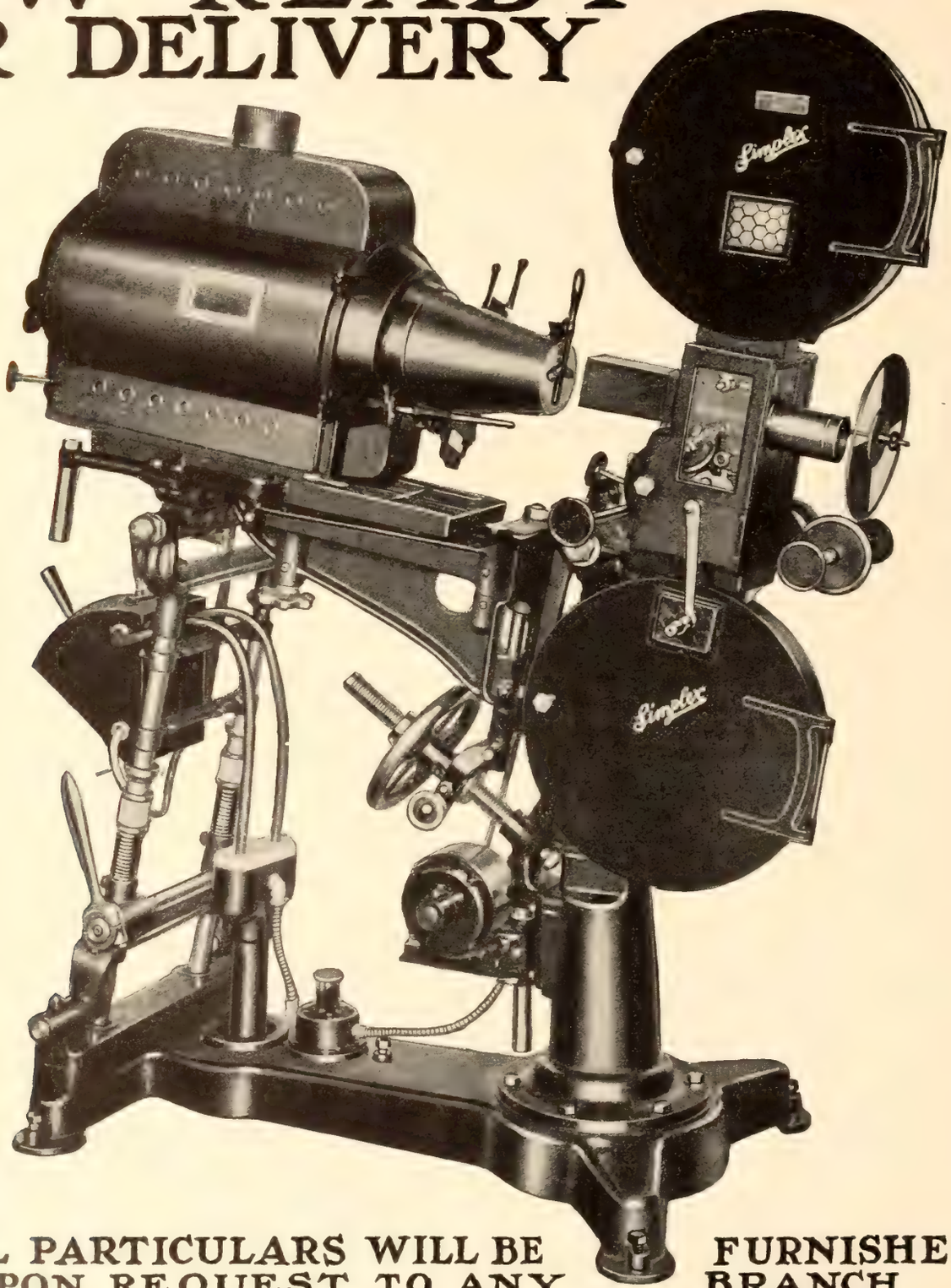
DO YOU KNOW WHAT THE NEW YORK DAILY MIRROR SAID ABOUT it? Just listen a moment:—"'WE AMERICANS' HAS LAUGHS, SOBS, DIGNITY, PATRIOTIC APPEAL, HEART INTEREST. EVERYTHING TO MAKE A GREAT MOVIE. IT SHOULD GET EVERYONE, HIGH OR LOW. WHEN YOU SEE IT YOU DON'T FORGET IT—AND YOU DON'T WANT TO. IT'S A LULU!"

GO AFTER IT WITH ALL YOUR MIGHT AND MAIN. TREAT IT AS THOUGH you had to pay more rental for it than any picture you ever showed in your house.

GIVE IT THE INTENSIFIED ADVANCE CAMPAIGN THAT IT DESERVES. It doesn't make a bit of difference what sort of theatre you own or what class of people you cater to, because this is one of those rare occurrences—a picture which hits the spot with simply everybody!

IT'S A BIG IDEA AND BIG IDEAS ARE SCARCE. WHEN YOU GET YOUR claws on a big idea, make it work for you for all it's worth!

NEW MODEL M SIMPLEX NOW READY FOR DELIVERY



FULL PARTICULARS WILL BE FURNISHED UPON REQUEST TO ANY BRANCH OF THE NATIONAL THEATRE SUPPLY CO.

OR TO THE

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK



BOSTON Says

Gloria SWANSON

in Sadie Thompson

"Gloria's best-Intense Drama". *Post*

"Most gorgeous piece of work she has ever contributed - a picture you mustn't miss"... *Traveller*

"Vigorous stuff - far and away ahead of average picture". *Transcript*

"Gloria's best work-tense moments the movies rarely match". *Advertiser*

"Gripping entertainment - Gloria a great actress".... *Herald*

BY FAR ONE OF THE GREATEST BOX-OFFICE PICTURES ANY EXHIBITOR CAN BOOK TO-DAY...

From the story by
W. SOMERSET MAUGHAM
Directed by
RAOUL WALSH

A PROVED BIG MONEY MAKER

IN
NEW YORK - BOSTON
LOS ANGELES - WASHINGTON - NEW ORLEANS-
SAN FRANCISCO -
OMAHA - DENVER-
PITTSBURG - BUFFALO-
TOLEDO - DES MOINES-
MINNEAPOLIS - SEATTLE-
PORTLAND - SALT LAKE-
ST. PAUL - CLEVELAND-
PHILA. - ROCHESTER -
TORONTO.

United Artists Picture
SOLD INDIVIDUALLY ON MERIT

While the world is

BOOK THE PICTURE!

Get the big profits that are being made and will be made with the best advertised picture that has ever been produced

Inspiration Pictures, Inc. and Edwin Carewe present

DOLORES DEL RIO

in

Helen Hunt Jackson's American Love Classic

"RAMONA"

SUPPORTED BY

Warner Baxter - Vera Lewis
Roland Drew - Michael Visaroff

an EDWIN CAREWE PRODUCTION

Screen play by FINIS FOX

United Artists Picture

SOLD INDIVIDUALLY ON MERIT



BOOK STORES AS TIE-UPS

The vast popularity of this famous novel makes it possible for any exhibitor to obtain window displays with every book store in his town

"Ramona" is now in its 92nd edition, one of the most popular books ever written.

book it NOW

The picture with the best known title on the market today—

singing "RAMONA"

THE RAMONA WALTZ

One of the greatest song hits written in years is this Leo Feist, Inc., number that is sweeping the country. Over the radio, in dance halls, theatres and night-clubs this song is being sung and played.

Every music store offers free window displays for you.



RAMONA RECORDS

The Paul Whiteman-Victor record is a tremendous seller, also the records made by Columbia and Brunswick.

Every Phonograph dealer, therefore, will be glad to assist in making a tie-up display with the picture.





3,000,000 WOMEN

The National Federation of Women's Clubs has endorsed the picture "Ramona". Another great tie-up for bigger box-office business.

And it will break records for YOU too—

Form 1201-B

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME

Received at 225 West 52nd St, New York

NA 16 62 HOLLYWOOD CALIF 24

UNITED ARTISTS CORPORATION

RAMONA CLOSED LOS ANGELES ENGAGEMENT LAST NIGHT TO BIGGEST FOUR WEEKS BUSINESS THIS THEATRE HAS EVER HAD SETTING NEW HOUSE RECORD STOP EVERYBODY TALKING ABOUT IT CONGRATULATIONS

Manager
UNITED ARTISTS THEATRE



NEW YORK CITY
"Chaplin's Circus howling success. A screaming delight from fadein to fadeout."—News.



AKRON, OHIO
"The funniest and best any comedian has turned out in several years."—Times.



DETROIT, MICH.
"Funniest and best of all Chaplin's. Filled with the most laughable series of incidents."—News.



SEATTLE, WASH.
"Brought capacity houses of laughing and enthralled Seattle folks. More laughter than heard here for long time.—Post.



OMAHA, NEB.
"The most comical Big picture Chaplin has ever been made."
—Eve. Bee News.



CHICAGO, ILL.
"Ties audience into laugh knots with riotous Circus. House rocked to shrieks and roars."—American.



PHILADELPHIA, PA.
"Uproariously funny — funnier, better, greater than ever. Hilarious shouts of laughter."—Inquirer.



CLEVELAND, OHIO
"You'll have a regular circus at the Circus. State's biggest booking for the season."—News.



PITTSBURGH, PA.
"Rollicking laughter and thunderous applause greeted Chaplin's funniest."—Press.



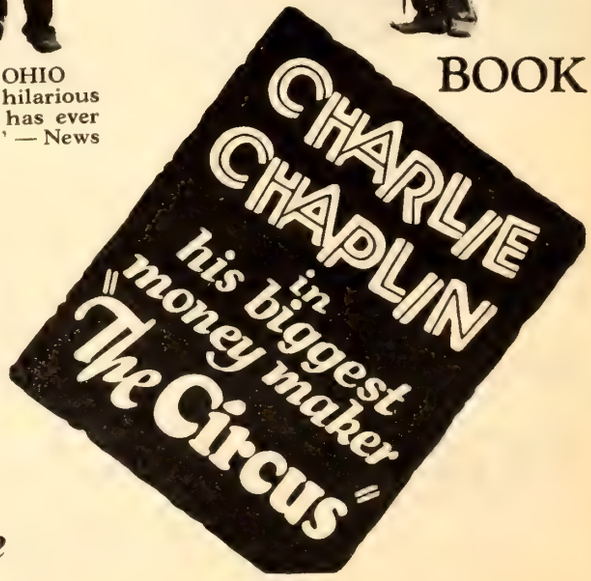
WASHINGTON, D. C.
"A fountain of joy, laughter—merriment. Not a dull moment. A riot of episodes."—Eve. Star.



TOLEDO, OHIO
"About as hilarious a comedy as has ever been made."—News Bee.



BOOK

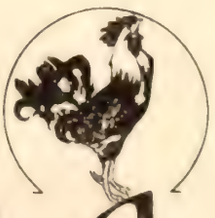


The world's greatest show of mirth

United Artists Picture

SOLD INDIVIDUALLY ON MERIT

Pathe Product climaxes current season with astounding performance that electrifies industry



Pathé

Sensational Pathé acid test of

"CHICAGO"
with
Phyllis Haver
VICTOR VARCONI
Virginia Bradford, Robert Edeson, Julia Faye, May Robson and T. Roy Barnes
Adaptation and Continuity by Lenore J. Coffee
From the Play by Maurine Watkins
Produced Upon the Stage by Sam H. Harris
Directed by Frank Urson
Produced by DeMille Pictures Corporation

WILLIAM BOYD
in
"DRESS PARADE"
with
BESSIE LOVE
A Donald Crisp Production
Screen Play by Douglas Z. Doty
From the Story by Major Robert Glassburn, Major Alexander Chilton and Herbert David Walter
Produced by DeMille Pictures Corporation

WILLIAM BOYD
in
"SKYSCRAPER"
with
ALAN HALE
SUE CAROL *and* ALBERTA VAUGHN
Adapted by Elliot Clawson and Tay Garnett
From the Story by Dudly Murphy
Directed by Howard Higgin
Ralph Block, *Associate Producer*
DeMille Studio Production

ROD LA ROCQUE
IN
"STAND and DELIVER"
with
LUPE VELEZ *and* WARNER OLAND
A Donald Crisp Production
By Sada Cowan
Ralph Block, *Associate Producer*
Produced by DeMille Pictures Corporation

LEATRICE JOY
in *The*
"Blue Danube"
with
JOSEPH SCHILDKRAUT *and* NILS ASTHER
Adaptation and Continuity by
Harry Carr and Paul Sloane
From John Farrow's Original
Directed by Paul Sloane
Ralph Block, *Associate Producer*
Produced by De Mille Pictures Corporation

The big money pictures are

Hits that meet the the box-office

3 History-Making Hits on the way

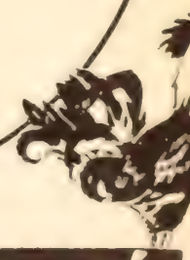
ROD LA ROCQUE in "HOLD 'EM YALE!"

with Jeanette Loff, Tom Kennedy
Joseph Cawthorn *and* Hugh Allan
A Hector Turnbull Production
Adapted by George Dromgold
From "At Yale" by Owen Davis
Directed by Edward H. Griffith
DeMille Studio Production

"WALKING BACK"
with
SUE CAROL

by Monte Katterjohn
from a George Kibbe Turner story
Bertram Millhauser, *Associate Producer*
Directed by Rupert Julian
DeMille Studio Production

"A SHIP COMES IN"
with
Rudolph Schildkraut
LOUISE DRESSER
Robert Edeson, Milton Holmes,
and Louis Natheaux
Original Story and Adaptation by
Julien Josephson
Continuity by Sonya Levien
Directed by
William K. Howard
DeMille Studio Production



now being delivered by PATHE'

Producers International Corp., 130 W. 46th Street. William M. Vogel, Gen. Mgr., Foreign Distributors

Score—124 to 1

An exhibitor* dropped in for a chat with us the other day. He told us some mighty interesting things—one in particular:

In canvassing 125 New England towns in his search for new ideas to use in operating his theatres, this exhibitor found MOTION PICTURE NEWS in every single theatre visited—with one exception.

And that exception was a banker operating a theatre property as a side line.

What's true of New England is true of every other section in the country. You can pick any territory and you will find the NEWS read just as universally as it is in New England.

* Exhibitor's name supplied to any interested parties.


Now you get him when his fame is at its GREATEST
GREATER STILL in "The Patent Leather Kid"
GREATER in "The Noose"
GREAT in "The Drop Kick"
Announcing a new Classic for the greatest male Box-Office Star in Pictures today
RICHARD BARTHELMESS

AT LAST! — The follow-up on "Tol'able David" that you've been waiting for for years.

Barthelmess as the public likes him best—in the kind of part that made him famous!

"Tol'able David" role..."Tol'able David" setting...And a *greater-than-"Tol'able David"* STORY!

More than TWO MILLION have read John Fox, Jr.'s classic romance of a lad who has the whole world against him...A yearning youngster playing a man's part in that strange, hidden region beyond the hills where men still fight to live— and live to fight!



An ALFRED SANTELL production
The Little Shepherd of Kingdom Come

"Extreme beauty...A masterpiece, worthy of the best screen tradition...Tremendously interesting and generally intelligent motion picture...Barthelmess' performance is equal in excellence to any we have ever seen."—*Motion Pictures Today.*

Presented by Richard A. Rowland

Story by John Fox, Jr.

Adaptation and Continuity by Bess Meredyth

A PERFECT SHOW FOR DECORATION DAY!

"Patent Leather Kid" values provided by ALFRED SANTELL and MOLLY O'DAY of "Patent Leather Kid" fame.

Member of Motion Picture Producers and Distributors of America, Inc. — Will H. Hays, ...

FIRST NATIONAL Again!

Motion Picture News

Volume XXXVII NEW YORK CITY, APRIL 28, 1928 No. 17

Following Through

Pictures Not Sold Until They Are Sold to Public

By William A. Johnston

THE important seasonal announcements of new pictures are ready. Within the next several weeks, *Motion Picture News* will place before the exhibitor the roster of new product from each important producer; and these will be studied with great interest and weighed with much care. The selection of product is a matter of supreme concern to every house in the land.

Also the sales conventions will shortly be launched, and the selling season put into full sway. One branch of the industry will lay its wares before the other. It is the biggest and most telling operation of the industrial year.

But big and engrossing as it is, we wish to call attention here to one still greater situation that must not be overlooked.

It is that the sale of pictures does not end when exhibitors buy them. Pictures are not sold, until they are sold to the consuming public.

That is the keynote today of the entire business world. No manufacturer of any commodity whatsoever thinks of loading up the dealers' shelves and then losing all interest in his wares. If he quits at this point, he will soon quit business himself. He wants those goods moved to the public in the shortest and most successful order, so that he can send along more goods. Even after they are sold he regards them as still his own goods. And the consequence is that he devotes his every resource to dealer helps and increased consumer demand.

I can safely say that the largest and livest interest of the entire manufacturing world today is just this one issue, namely of increasing the consumption of goods by the public.

The picture business is no exception to this rule. On the contrary, it deals with the most advertisable product in the world today, and the one that most demands advertising, an animate thing the very life blood of which is advertising.

The interest, therefore, of the exhibitor is not going to end after he has read and appraised the box-office value of the various programs offered him. He will want to know just how much the producing company is going to help him get the people into his theatre. And at the end of the season, he will rate the value of his program bookings not merely by the attractions themselves but by the merchandising service that went with them.

The best pictures this industry can produce will not go over as they could go on the strength of the pictures themselves. And between the range of good and poor exploitation by the exhibitor lies a difference in gross to producer and exhibitor alike of hundreds of thousands of dollars.

Take the case of "Speedy", the recent Harold Lloyd release, and in my own opinion the best of all his notable productions; at least we will all agree without argument that it has all around and outstanding box-office appeal. It ought to go over of itself, if any picture could go over unaided. In last week's "Key City Reports" in *Motion Picture News* you will find, however some significant contrasts in "Speedy." Wherever it went over big the report always adds that manager So-and-So gave it a rattling good

(Continued on page 1331)

News' Theatre Survey Sent Out to 150 Dailies by M. P. T. O. of Ohio

A STRIKING example of the importance of the trade press in the industry's contact with the public is shown in the fact that the recent survey on theatres published in the April 14th issue of *Motion Picture News* has been sent out to all the daily newspapers in Ohio through an article prepared by P. J. Wood, Business Manager of the M. P. T. O. of that state.

Mr. Wood's letter to William A. Johnston, under date of April 24th, follows:

"Dear Mr. Johnston:

"The article in your issue of last week covering your survey of the theatre situation contained so much valuable information that I have taken the liberty of using the material contained therein as the basis of a new release to the 150 dailies in the State of Ohio.

"When the trade papers of the industry make it a practice to carry constructive stories like these instead of playing up the animosity which exists within the industry, it will be a great step forward."

Following is the article sent out to the Ohio dailies:

"According to P. J. Wood, Business Manager of The Motion Picture Theatre Owners of Ohio, a survey recently completed by the *Motion Picture News* shows that during the year ending March 1st, 1928, Ohio led all other states in the number of new theatres completed—namely 128. During this same period 122 theatres were dismantled, or permanently closed, leaving 836 theatres in operation on March 1st, 1928.

"The survey further shows a total of 14,235 theatres in operation throughout the country on March 1st, 1928, of which 5.9 per cent are in Ohio. This percentage is substantially the same as the ratio of Ohio's population to the total population of the country.

"The survey reveals that the building of modern houses of large capacities to replace small out of date and old fashioned theatres is going steadily forward and although there were 884 fewer theatres in operation on March 1st, 1928 than there were on March 1st, 1927, the number of seats was practically the same. This is attributable to the fact that the 2,095 theatres dismantled, or permanently closed were small houses ranging from two to five hundred seats whereas the 1,379 new theatres opened up were of capacities ranging from three hundred to four thousand seats.

"According to Mr. Wood the number of theatres in operation will be lessened every year, but the seatage will increase. This condition will be brought about by the abandonment of the small out-of-date theatre, and the erection of large capacity houses.

"With 1228 theatres New York leads all other states, followed by Illinois with 992, Pennsylvania with 960 and Ohio with 836. Nevada and Delaware have the fewest number of theatres with 24 and 31 respectively."

40 New York Communities Adopt Daylight Saving

According to a statement made at the headquarters of the New York State Conference of Mayors in Albany 40 of the 60 cities in New York state have adopted ordinances this spring favorable to daylight saving from April 29 to the last Sunday in September. So far as can be learned no attempt was made by exhibitors in these cities toward defeating the ordinance. A number of other cities will operate under daylight saving for shorter periods. These include Canandaigua, where daylight saving will run from May 29 to September 29; Lockport, during June, July and August; Jamestown, from June 3 to September 9; Little Falls, Oneida, Rochester, Lockport and Rome.

It is understood that about twenty cities will continue on Standard time this summer. About thirty incorporated villages in New York will also have daylight saving this summer, from April 29 to the last Sunday in September. Ilion will run from May 8 to September 25, and East Rochester from May 30 to September 29.

St. Louis Amusement Co. Passes Quarterly Dividend

Because of the damage wrought to its theatre during the tornado catastrophe which overswept St. Louis last September damaging several of its theatres, the board of directors of the St. Louis Amusement Company, a subsidiary of the Skouras Bros., have decided to pass the customary quarterly dividend of 75 cents per share on the Class A stock of the company. In announcing the decision the board stated that normal business has been resumed and that within a reasonable time the company expects to resume payments on dividends.

Several Important Topics Before Philly Convention

Among the topics for discussion which will confront the three-day convention of exhibitor units of Eastern Pennsylvania, southern New Jersey and Delaware which will be held in Philadelphia beginning Sunday will be competition from non-theatrical sources, percentage bookings, the Brookhart measure and the new uniform contract which is effective the first of May.

New Massachusetts T. O. Body Holds First Meet

The Allied Theatre Owners of Massachusetts, an association in process of organization under the direction of Edward J. Farrell, held its first meeting last Wednesday, and appointed committees to draw up by-laws, to select headquarters and to make other recommendations for a formal organization meeting to be held later, when officers will be elected.

Birmingham Doesn't Want Sunday Movies

Sunday motion pictures met defeat this week in Birmingham, Ala., in a referendum election by 3,000 votes. More than 20,000 persons went to the polls to cast the heaviest vote ever recorded in a Birmingham referendum.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE long-heralded screen version of "Abie's Irish Rose" was given its world's premiere at the Forty-Fourth Street theatre, New York, late last week before a distinguished audience.

Daring, indeed, would be the critic who would attempt to foretell what the ultimate box-office fate of this unusual picture is to be. Remembering the almost universal panning which greeted the stage version from the New York newspaper critics—after which the play proceded to run for years—makes the prophet's role dubious.

Judged as a roadshow, the picture must be classified as very different from the films that have scored big from this angle. It does not have the spectacular features that can be "circused," and which the roadshow experts deem necessary for great success.

As a picture house regular attraction, it unquestionably will score, on its own merits as well as because of the tremendous exploitation value resulting from the play. The title itself will count heavily even among those who never saw the stage version—and plenty of people did—some 18,000,000, according to the Anne Nichols offices.

In its present form "Abie's Irish Rose" runs more than two hours, and is principally comedy. Dominating the acting is Jean Hersholt, with other principals—Charles Rogers, Nancy Carroll, J. Farrell MacDonald, Bernard Gorcey, Ida Kramer, Nick Cogley, Camillus Pretal—doing good work.

The direction by Victor Fleming is, on the whole, good.

* * *

THE importance of the "sound movie" is emphasized almost weekly, the latest announcement being from First National, which plans to synchronize pictures via the Firnatone process, with the Victor Talking Machine Company in charge of the making of records.

It is significant also that Paramount has renewed the contract of Roy Pomeroy, who is at work on a device for that company.

The "talking picture," as it is called, has come to stay. More than that—as *The News* pointed out months ago—it bids fair to revolutionize the production of pictures, and to alter materially the scope of picture exhibition.

The industry is now only in the first stage of this revolutionary development; but that it is revolutionary there can be no doubt.

* * *

A SPECIAL cable to *The New York Times* from Paris April 25 said: "The first official move by the American film industry to withdraw from the French market as a protest against the new four-to-one quota regulations probably will be made Saturday when the Paramount Company is expected to announce suspension of all further trade shows for the 1928-1929 season. Unless concessions are made by the French Government all other American companies will immediately follow the lead of the Paramount and the entire American film industry will close down in France except for the carrying out of old contracts.

"The adverse turn in the situation does not come as a surprise to the majority of the American moving picture men here (in Paris). They have been of the opinion right along that M. Herriot, Minister of Public Instruction, would not accept the proposals made to him by Will H. Hays. These proposals were forwarded to M. Herriot in Lyons last Saturday, accompanied by a request for a definite answer before Monday.

"Fixing of the date was interpreted by many as a sort of ultimatum, since it was known that Mr. Hays intended to sail for home two days after the expiration of the time limit."

At the Paramount offices in New York, when inquiry was made by *Motion Picture News*, it was said that nothing was known of the reported move to quit France.

The American attitude was stated by one of the high officials of the industry to be this:

The American companies will not submit to duress in the French situation. In other words, they cannot agree to take an arbitrary number of French pictures in return for the showing of American films in France. The right of the French to make restrictions, based upon national problems, is fully recognized by the Americans, but the attempted forcing of film reciprocity by the French is regarded as out of line with all fair trade practices.

* * *

IT was further pointed out that the American industry stands ready to bring French pictures here upon their entertainment merits, but not under duress.

In other quarters, the present French situation is regarded as "political," with the Americans, on one side, and the French, on the other, engaged in jockeying for position. These observers would not be surprised if the situation were finally worked out satisfactorily to both.

* * *

Following Through

By William A. Johnston

(Continued from page 1329)

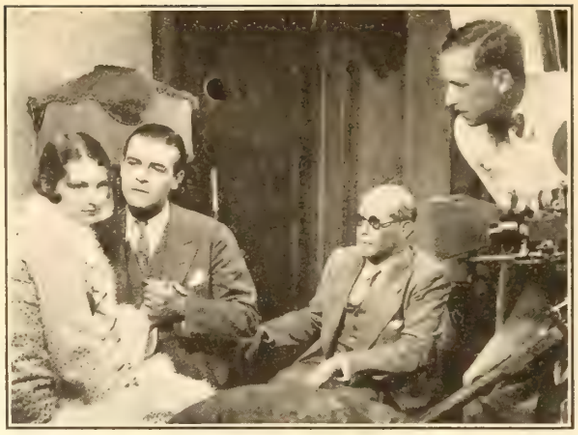
exploitation; and where some other and inferior attraction got the advertising play, even "Speedy" was forced into second place.

In this connection I want to call attention to some exploitation advertising on this same picture in this issue of the *News*. It is the kind of advertising we believe in and are struggling to promote. Briefly, it tells exhibitors how other exhibitors are putting over the picture and calls attention to the excellent campaign book on "Speedy"—excellent because the exploitation ideas emanate directly from exhibitors themselves.

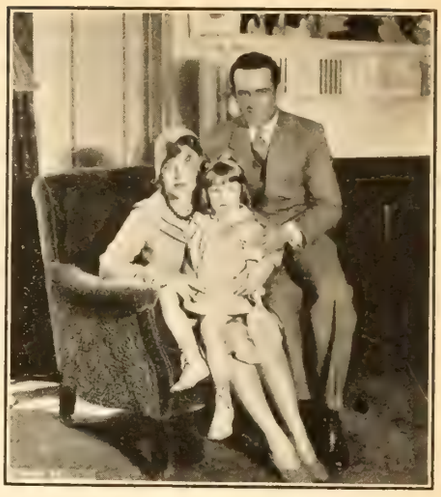
We shall have, in this same connection of exploitation helps for exhibitors—in particular, the exhibitor in the smaller town and city—a new department, to be announced very shortly.



Charles "Buddy" Rogers and Rosabelle Laemmle, on the right, after they had finished a round of tennis which Marion Nixon and Carl Laemmle, on the left, witnessed



Behind the scenes at a motion picture studio. John McCarthy directs Eleanor Boardman and Lawrence Gray in the initial scene in M-G-M's "Diamond Handcuffs." Henry Sharp is the cameraman



The Lloyd family: Mrs. Lloyd, the former Mildred Davis, Mildred Gloria, and Harold himself. They came East to attend the opening of "Speedy," the Paramount release, in New York



A scene at the Tiffany-Stahl studio during the filming of "The Scarlet Dove," which has to do with Imperial Russia. At the right, on the scaffold, can be seen Robert Frazer, who with Josephine Borio, is one of the romantic leads



One of the many new leading ladies at the Educational studios is Muriel Evans. She acts in Mermaid comedies



The Columbia unit making "Golf Widows" and the Ford-Stout plane used in the production. Left to right they are: Sally Rand, Harrison Ford, Vera Reynolds, Kathleen Key, John Patrick, Director Erle C. Kenton and Pilot Rodda



Mack Sennett, discoverer of many a feminine star, and the group who welcomed him on his arrival in New York. From left to right they appear: E. R. Pearson, first vice-president of Pathe; Mr. Sennett; W. B. Frank, Sennett's Eastern agent, and P. A. Parsons, chief of the Paramount publicity department



J. S. Woody, a veteran in the film business, is now assistant to James R. Grainger, general sales manager of Fox. He will spend considerable time establishing contact with exhibitors



The principals of Warner Brothers' screen transcription of the old play, "The Lion and the Mouse." In this Vitaphoned production Lionel Barrymore should be able to use his speaking powers to advantage. From left to right: Mr. Barrymore, May McAvoy, Jack Ackroyd, Director Lloyd Bacon and Buster Collier, Jr.

"Supervisor" Angle Looms Big

Executives Differ on Question of Responsibility for Productions, Many Favoring Director

By EDWIN SCHALLERT

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, April 21.—Whatever the changes that take place in pictures in the near future, the question of supervision is likely to be much argued. There are those who look for a complete return to the old system of actor, writer and director, with the responsibility placed directly on the last-named by the executive office.

The name supervisor seems irksome. Louis B. Mayer recently condemned it in talking to me, and said it should be changed to "sympathizer." The duties of the supervisor, according to Mr. Mayer, should be comparable to those of a baseball coach. "He is not equipped with the talent to bat the ball himself or steal the bases, but he should be able to encourage the actual players in the game to do this."

"As far as I am concerned," Irving Thalberg told me shortly before leaving for Europe, "there is no such word as 'supervisor.' It is a vastly abused term. It is applied to anyone who sits at a desk and oversees. That's not a supervisor at all in the picture sense.

"There is a point where someone from the outside has to step in and give advice regarding the making of a picture, but it is not for anyone to meddle in a production that is progressing satisfactorily. A picture should be produced with the idea that is determined to be satisfactory at the outset and it should not be changed unless it is absolutely proven that there is something wrong with it.

"The thing that seems funny to me is the great mystery made about producers and supervisors. We're all in the same business together, and working for a common end, and that is to go out to tell a story to the public that is interesting and entertaining. No one man can do it alone; it needs the well-coordinated efforts of everybody. It isn't any one man that counts, it's the picture that counts."

Watterson Rothacker is very positive in his support of the supervisor system, which has worked successfully of late at First National.

"I believe this—that as a rule a director's opinion, a star's opinion or a story writer's opinion on the artistic merit of a story represents a more dependable opinion than that of the one not trained in any of these things. Nevertheless I do think that in some cases, perhaps a lot of cases, executives, who are not actors, and who are not directors, but are accepted as understanding motion pictures, from the executive standpoint, can helpfully criticize. However, you can't go ahead and make a group analysis and arrive at anything but a theory.

Supervisor Relieves Director

"A good supervisor can relieve the director of a thousand and one distracting details. He should be sufficiently story-wise to secure material for future productions, and get this before the production head for his decision. He should be able to coordinate everything under this supervision without directly interfering. He should have a judicial and selective sense, in addition to being a diplomat."

Mr. Rothacker also projected some interesting thoughts regarding current difficulties with pictures.

"The trouble with the picture business is that it is either running at top speed or low speed. If you once set a program for the year, the thing to do would be to operate in the same fashion as with any other factory—lay out your work so you will have a comfortable regularity of flow rather than spasmodic lulls or rushes. Such lulls and rushes are destructive to normal enterprise, and are equally destructive to the morale of artists.

"We are coming somewhere near to achieving this, but we can't lay it out as one could if we were dealing in ordinary manufactured products. An artistic output presents certain obstacles. Within the bounds of practicability perhaps, there can be an even flow of product, and the flow should be regulated, but you will never have the ideal condition in regard to pictures, because there are a thousand and one things to contend with not encountered in any other industry.

"For example there might be four or five pictures running along at the same time and they might have been planned to end at the same time. But when one is near completion it would be discovered that it had greater possibilities than anticipated. That would change the whole aspect of things. There must be sufficient elasticity. It would be valueless, for example, to turn out a production of mediocre quality, and then console ourself with the fact that it was under the budget."

Rothacker Talks Economics

Speaking of the economic situation, Mr. Rothacker said:

"An arbitrary cut in salaries doesn't mean anything. It would be better to fire the people that are 100 per cent wrong, and raise the others 10 per cent. You'd still be 90 per cent to the good.

"As regards the salaries paid to stars, up to a certain point there is a limit as to what can be paid. Outside of that money paid to stars, directors and supervisors there must be some for that much discussed item the overhead.

"Overhead perhaps should mostly be placed under the Follies of 1926. But just the same it's reality. Where there's an investment, there is decline in physical values. We pay for experimenting. We pay for bad guesses. It is overhead just as with a factory. Depreciation on material. Interest on the investment. Then there is the selling and exploitation. The overhead in the picture business is the same as the overhead in the salt business or any other business.

"We have plenty of critics of the financial side of the picture industry today who didn't pay much attention to it in the beginning. Nobody worried about this business when it looked like a loser. Now they all want to get aboard the band wagon."

Production Showing Improvement

Hollywood production is showing steady improvement. It is a year without the conventional roseate predictions, but one of plenty of possibilities. It is the sort of period from which a number of good attractions may emanate, but the very finest ones can at this time only with extreme difficulty be conjectured. Especial attention will for this reason center on forthcoming announcements of programs at conventions of sales forces.

A list of films distinguished by some noteworthy interest include the following:

"The Patriot," starring Emil Jannings, and directed by Ernst Lubitsch.

"The Trail of Ninety-Eight" already showing in New York, and shortly to open in various other large centers.

"The Godless Girl," Cecil B. De Mille's exposition of atheism versus religion.

F. W. Murnau's "The Four Devils."

"Abie's Irish Rose."

All of these will probably be of road-show classification.

To them may be added specials like "Lilac Time," starring Colleen More; "The Battle of the Sexes," which D. W. Griffith is now directing; "The Show Boat," "The Woman Disputed," starring Norma Talmadge; "The Divine Woman," with Greta Garbo; "The Divine Lady," starring Corinne Griffith; "Under Southern Skies," "Hell's Angels" and a few others. Several of these are still to be started.

I hear much about "The Patriot." Those who have seen the early previews say that it is a perfect picture—one of the greatest in acting, direction and story that has yet come to the screen. This is not difficult to imagine, what with the combined Lubitsch Jannings talents.

"The Four Devils" and "The Godless Girl" are still to be completed, although the latter is virtually in shape. Of "Abie's Irish Rose" I have already spoken in a previous article, though it might be well to reiterate the opinion then expressed that it is going to be a sure-fire and big money-maker. Of "The Trail of Ninety-Eight" much has been told already in MOTION PICTURE NEWS, and a personal view of it on the screen but bears out the prophecies that it will go splendidly everywhere.

Economically the situation in the studios has not changed materially. There are fewer mistakes being made, but at the same time with a few exceptions no one is taking any very hazardous chances. It is becoming a recognized theory in the colony that only the large organizations can afford to venture into experiments.

(Continued on page 1344)

Ohio Exhibitor Arbiters Will Not Act in Absence of Defendant

NEW angles are arising regularly in connection with cases to be presented before arbitration boards. From Cleveland comes word that Ohio exhibitor arbitration board members decline to act on any case at which the exhibitor defendant is not present. This stand was taken this week when J. J. Harwood, Meyer Fine and M. B. Horwitz, board members, declined to act in the absence of defendants. A recent ruling declared action can be brought against arbitrators by the defendant exhibitor in event he is absent when his case is arbitrated.

Out in California the Allied Industries, Northern California exhibitor unit, has decreed that no cases involving non-members will be arbitrated by organization members. Notice to this effect has been served by Thomas D. Van Osten, business manager of the association.

Keen Competition Seen In Talking Films

Western Electric and Radio Corporation Devices Being Installed in Many Houses

WITH talking moving pictures becoming more firmly entrenched each week and theatres all over the United States filing their orders for equipment to handle this product competition along these lines is developing with gigantic strides, and promises to grow keener as the weeks pass. One by one the larger producing companies are making their tieups with synchronizing machines, the latest being First National and Victor Talking Machine Company for the production of talking pictures to be known as Firnatone productions. These pictures are to be handled under Western Electric patents through that company's subsidiary, Electrical Research Products Company.

The Radio Corporation of American recently announced Photophone as ready for the market, and its intention to supply the equipment to theatres, churches, schools and the home. The Western Electric and Radio Corporation equipments are not interchangeable, so both are bending every effort to push installments.

Additional announcements of production tieups following that of First National with Victor are expected shortly, as each of the leading companies feels it necessary to synchronize sound with their pictures. It is understood several deals are pending for the licensing of companies to use the Western Electric Company patents.

Electrical Research Products Company, subsidiary to Western Electric Company, manufactures the equipment for both Vitaphone and Movietone, and its device and patents are open to all producers. It is reported that there are upwards of 250 theatres already equipped to produce sound with the Western Electric equipment, and that another 150 orders have been filed for the equipment. With the average output of 60 systems a month, this carries the production schedule of the company at capacity up to June 1st.

The Radio Corporation of America, whose devices were not ready for marketing as early as those of the Western Electric Company, is now ready to proceed at full speed, but is under the handicap of 250 theatres already equipped and the 150 additional orders placed. However, the field is a wide one and the Radio Corporation expects eventually to do a tremendous business with installations in the home, as well as the theatres, churches and schools.

Frank Currier, Actor, Dies at 70

FRANK J. CURRIER, a veteran of the stage and screen, died last Monday evening, April 23, at his home in Beverly Hills, after having suffered for ten days from blood poisoning in his right hand. After three blood transfusions, he had improved considerably but a sudden turn for the worse came and he could not rally.

He started acting at the age of 3. After 35 years of work on the stage, during which time he played with many of the footlights great, he became of prominence in the screen world. A widow, a son and two sisters survive him.

German Censors Active During February

There were 38 long feature films censored in Germany during the month of February, 1928, of which 22 were German made and 16 foreign (11 from America), as compared with 18 domestic and 27 foreign in January, 1928, and 26 domestic and 26 foreign in December, 1927, state advices to the Department, Washington, D. C., from Trade Commissioner George R. Canty, Paris.

The total length of all films censored during February was 158,683 meters, as against 175,502 meters in January, 1928, and 198,854 meters in December, 1927. Of the total length of 158,683 meters, 87,587 meters, or 55 per cent, were feature films, and the remainder, or 45 per cent, were educationals and newsreels. The German share of the total number of feature films censored during February, 1928, was 58 per cent.

Comerford Plans Erection of 13 New Theatres

This year 13 new houses will be added to the Comerford chain, according to plans announced by the Scranton, Pa., organization. They will be in addition to those already in construction at Williamsport, Sunbury, Wilkes-Barre, Scranton, Rome, N. Y., and Parsons, Pa.

A $1,200,000 real estate deal, involving transfer of properties on Public Square, East Market and South Washington Streets in Wilkes-Barre, has been consummated. The property, owned by Wilkes-Barre Deposit and Savings Bank, passes into the hands of the Comerford company. The sale of the Savoy Theatre building to the bank has already been made.

New Quebec Organization Is Incorporated

Announcement is made at Montreal, Quebec, of the incorporation of an organization known as The Theatre and Cinema Association of the Province of Quebec, with headquarters at Montreal, without share capital.

Among the stated objects of the association is the aim to carry on educational work in behalf of theatre members. The association will also conduct charity performances and is authorized to buy, sell, rent or produce moving pictures. Another object of the company is to encourage Canadian pictures and "in a general way, to promote tolerance, moderation, harmony and peace religiously and nationally speaking." Maurice Dugas is named as organizer.

In view of recent stringent legislation in Quebec, the new association will have plenty of scope for its activities.

Daylight Saving Approved in Montreal Elections

It never rains but it pours in the case of the exhibitors of Montreal, Quebec. Following the passing of the Quebec law prohibiting the admission of all children to theatres; the scrap over Sunday shows; the adoption of a law providing for the censoring of all theatre posters for the Province of Quebec and other rules and regulations, the rate payers of Montreal formally approved daylight saving in the recent civic elections. This is the first time that a vote on daylight saving had ever been taken in Canada's largest city and the referendum carried by a large majority.

Castle Theatre in Guelph, Ont., Destroyed by Fire

A serious theatre fire occurred at Guelph, Ontario, when the well-known Castle Theatre was destroyed along with four stores in the building, the loss being $115,000. Flames were discovered at 2.15 a.m. on April 18 by a passing constable, no one being in the theatre at the time. The building was quickly gutted.

The owner of the Castle was Dave McMullen, a well-known exhibitor, and the theatre was operated under the auspices of Famous Players. Insurance on the building and equipment was $60,000.

Censoring Language Brings Suit

Vitagraph Files Bill Against Board Questioning Right to Censor Vitaphone Accompaniment

IN a suit filed in the Court of Common Pleas No. 5 in Philadelphia, the Vitagraph Company challenges the right of the Pennsylvania Board of Motion Picture Censors to censor language used in speaking devices employed with the showing of motion pictures.

Taking the stand that the law authorizing censorship applies only to pictures projected by light, and therefore could not be interpreted to include vocal accompaniments, Vitagraph submitted a film for censorship but did not submit the dialogue which was to accompany it on the Vitaphone. The board refused to examine the film because dialogue had not been submitted.

The bill in equity filed by Vitaphone sets forth that on April 9 the censors notified exhibitors and distributors that all applications for examination of films filed with the board must state whether the film is to be exhibited in conjunction with any mechanical device or by use of persons for utterance of language and if so the language must be submitted to the censor board.

Vitaphone asked the court for an injunction against Harry L. Knapp, Mrs. Edward C. Niver and Harry Starr Richardson, the three members of the board to restrain them from enforcing any rule requiring the submission of language reproduced by mechanical means and used in connection with motion pictures.

For approximately 18 months, the complainant asserts, a large number of moving picture films have been submitted by it to the censors intended to be shown with accompanying language, but the Board of Censors did not make any demand for the submission of the language before the notice of April 9.

The complainant further asserts that "by virtue of the form of the records any eliminations ordered by the Board of Censors would render them useless, causing the company to suffer loss of $10,000 a week. It is explained that the installation of apparatus for reproducing language costs $7,500 for each installation and that persons installing them agreed to pay $100 a week to the company. It is said that there are about 100 installations made or under contract and that the Vitagraph Company would suffer a great loss if the action of the Board of Censors is upheld by the Courts.

It is averred by the complainant that the new rule is without legal justification and arbitrary and that its enforcement would constitute an abuse of discretion on the part of the defendant. It is further averred that if the statutes of Pennsylvania were constructed to permit the adoption of the rule for the censorship of the language produced on the Vitaphone, such construction would be in violation of the Constitution of both the State of Pennsylvania and the United States.

The Fox Film Corporation, operating the "Movietone" system, it is said, will submit to the censors a film which is to be accompanied vocally without the dialogue and if examination is refused a test suit similar to that of Vitagraph will probably be filed.

34 Planned by Tiffany-Stahl

Vice-President M. H. Hoffman Announces Productions to Be Made for 1928-29 Season

BEFORE leaving for the Coast last Monday, M. H. Hoffman, vice-president of Tiffany-Stahl Productions announced that the company would make thirty-four productions for the 1928-29 season. Of these, twenty-four come under the classifications of "gems" and ten are classed as super-special productions. In addition there will be twenty-four Tiffany Color Classics-short subjects—and two Third Dimension pictures.

John M. Stahl will produce four John M. Stahl Specials, among them being "Loves of Sappho" and "The Yellow Passport," the latter by Abraham Schomer. There will also be four Reginald Barker Specials, the first of which, "The Toilers," is now being completed. Another of the Barker Specials will be "The Forward March." The two others on the schedule have not yet been titled. Completing the ten specials will be "The Cavalier" and "Squads, Right."

Some of the stars who have been signed by Tiffany-Stahl to appear in next season's pictures are: Belle Bennett, Sally O'Neill, George Jessel, Ricardo Cortez, Eve Southern, Buster Collier, Malcolm McGregor, Roy D'Arcy, Montagu Love, Patsy Ruth Miller, Claire Windsor, John Harron, Barbara Leonard, Shirley Palmer and Georgia Hale.

On the directorial staff under the supervision of Mr. Stahl will be, among others, George Archainbaud, Tom Terris, Arthur Gregor, John G. Adolfi, Edgar Lewis, Norman Taurog, Al Raboch and Wallace Worsley.

The scenario staff, under the supervision of Raymond Schrock, assistant to John M. Stahl, in charge of stories, is composed of John Francis Natteford, Viola Brothers Shore, L. G. Rigby, Frances Hyland, Harry Braxton, Ben Grauman Kohn, E. Morton Hough, Leete Renick Brown, Paul Edwards, Frances Irone Reels, Jerome Wilson and Agnes Pat McKenna.

The program of twenty-four "Gems" is as follows:

"The Twelve Pound Look," by Sir James Barrie; "The Younger Generation," suggested by the Booth Tarkington story "Ramsey Milholland"; "The Old Runner," by Arthur Stringer; "The Naughty Duchess," suggested by the Sir Anthony Hope novel "The Indiscretion of the Duchess"; "George Washington Cohen," from the stage play "The Cherry Tree," by Aaron Hoffman; "The Million Dollar Doll," by A. M. Williamson; "The Luck of Geraldine Laird," by Kathleen Norris; "Helen of London," by Sidney Gowing; Four Jack London stories, two of them announced as "Son of the Wolf" and "Wife of a King"; "Queen of Burlesque," by H. R. Durant; "The Power of Silence"; "The Big Top"; "Times Square"; "The Floating College," by Stuart Anthony; "The Ghetto"; "Three Keys to a Door," by Jack Natteford; "The Devil's Apple Tree"; and four by Peter B. Kyne.

Philanthropies of Loew Being Continued

THE philanthropical activities of the late Marcus Loew are being continued by his widow, Mrs. Marcus Loew, who has personally chosen 16 institutions for her benefaction, not including the Marcus Loew Memorial Hospital in Los Angeles, which she lately endowed.

The names of her beneficiaries are as follows: The Actor's Fund of America; the Jewish Theatrical Guild; the Catholic Actor's Guild of America; Motion Picture Relief Fund of America; the Salvation Army; the New Presbyterian Hospital; the Mount Sinai Hospital; the American Red Cross; National Vaudeville Artists; Glen Cove Community Club; Hospital for Joint Diseases; Jewish Consumptive Relief Society; Jewish Hospital, Brooklyn; Northwood Sanitarium, Saranac, and the Federation of Jewish Charities.

At the time of his death Mr. Loew's charitable gifts exceeded $200,000 yearly.

K. Husberg, Swedish Film Executive Dies

Knut Husberg, manager of the Stockholm office of Producers International Corporation, foreign distributors of Cecil B. De Mille productions, died in his home in Stockholm on the morning of April 4. He had been ill for a few weeks.

First of Annual Sales Meetings Is Set for This Week

PRACTICALLY all the companies that are to hold conventions have set dates for the event, at which product for the coming season will be discussed, as well as details of the new uniform contract. M-G-M, Warners and Universal will be the first to get under way on April 27. Warners will meet at New York, M-G-M at Pittsburgh and Universal at Atlantic City.

The Warner convention will be the only one held and will bring together officials and salesmen from all parts of the United States. It will continue through April 29. Universal's Atlantic City meeting is the first of three. The others will be held at St. Louis May 2 to 5 and San Francisco, May 9 to 12. M-G-M's Pittsburgh session will be for two days, and a second is scheduled for Kansas City April 30 and May 1.

First National will have but one convention from April 29 to May 3 at Chicago, while Paramount will hold the first of three meetings at Washington from April 30 to May 3. The others are Detroit, May 6 to 9 and San Francisco, May 13 to 16. Pathe will hold one meeting at Chicago opening May 21, and Fox has one meeting set for New York starting May 24. Educational is to meet some time in May in Montreal. Tiffany-Stahl announces three conventions, the first to be held at Chicago, Friday and Saturday of this week. The second and third will be held day and date in New York and Los Angeles.

Oppose Brookhart Bill

Arkansas Unit Commends Senator But Advances Three Reasons Against Measure in Present Form

M. A. LIGHTMAN as president of the Motion Picture Theatre Owners of Arkansas has addressed a communication to Senator Joe T. Robinson of that state and a copy of the communication to Senator Caraway, offering three reasons why the Brookhart bill should not be passed in its present form. The letter commends Senator Brookhart of Iowa for "a sincere desire to be of assistance to the independent exhibitors of the United States," and, "to remedy an evil that exists in our industry—block booking."

It then says in part:

"The bill invites opposition in every city, town and hamlet in the United States, even where opposition would mean utter ruin to both parties. This would result because any person desiring to interest an inexperienced person to build a theatre in a small community, could very easily do so by advising him that he could get any picture that is made, and, according to the Brookhart bill, this is absolutely true. Practically no other branch of industry is controlled in similar manner, nor could they exist if they were.

"Another serious menace to the exhibitor would be the fact that every moving picture offered for sale would be handled in the same manner that so-called 'specials' are now handled, and this would create an auctioning of every picture that is made where there is a competitive situation. In other words the bill provides that every picture be sold to the highest bidder. Have you ever heard of any business in the world that has to buy every item that it has for sale at auction?

"A third objection to the bill is that the Federal Trade Commission would have the right to settle every controversy that might arise in the event of disputed valuations. There are times when this would delay the exhibition of a picture and impair its value. In other words, our business is of a nature that very often the age of the picture has a great deal to do with the value of it.

"We fully appreciate the good intention of Senator Brookhart, and also agree with him that block booking is a serious handicap, but we do not believe that the present bill will accomplish enough good in relieving us of this evil to offset the bad that it will do, as outlined above."

T. O. C. C. of N. Y. Elects Officers

THE annual election of officers of the Theatre Owners Chamber of Commerce was held on April 24th at the headquarters of the Chamber in the Times Building in New York City. The candidates for president were Sol Raives, the present incumbent, and Harry Suchman. The latter, however, withdrew his candidacy in behalf of Mr. Raives, who thereupon was declared elected unanimously.

The other officers elected for the ensuing year were: J. Louis Geller, vice-president; Sam Sonin, Secretary; Max Barr, treasurer, and Al Harstn, sergeant-at-arms. The Board of Directors is composed of Charles Steiner, Adolph Barr, Hyman Rachmil, Irving Gerber, Dave Rosenweig, J. Arthur Hirsch, William A. Landau and Marty Schwartz.

Many Firms Incorporated in New York State

Companies incorporating in the motion picture business at Albany in New York State during the past week included the following, the amount of capitalization and the names of the directors being given in each instance: Greenwich Village Presentations, Inc., $20,000, Evelyn Krasniff, Louis J. Seldin, Sol J. Shapiro, New York City; Moving Exposition Corporation, $10,000, Joseph A. Byrne, James L. Carty, Arthur Buxembaum, New York City; Hensonville Community Hall Corporation, Hensonville, $20,000, Horton H. Smith, Alfred T. Seeley, Charles A. Peck, Hensonville; Park Plaza Theatre Corporation, $5,000, Maurice Loebel, Daniel G. Rosenblatt, David F. Cohen, New York City; Black Birds Production, Inc., $50,000, Sidney Kalfus, Frank J. Friedman, Bertha Safier, Brooklyn; Vox Populi Film Corporation, $50,000, Hannibal and B. Holm Hanssen, Hugo C. Blatt, New York City; Narcor Distributors, Inc., $20,000, Harry Goldman, Bertha and Alexander Meyer, New York City; Bakersfield Leasing Corporation, $10,000, A. M. Wattenberg, L. E. Dresser, Bernard Kaplan, New York City; Em-Bess Corporation, capitalization not stated, Philip Klitzkow, Evelyn Stern, Ruth Rosenblum, New York City.

The following paragraph was omitted from last week's issue of the NEWS:

Companies incorporating in the motion picture business at Albany,, New York, during the past week, included the following, according to papers filed in the department of state: Protecto Films, Incorporated, $5,000, L. M. Cohen, Esther Cohen, Albert Teitel, Corona, L. I.; Caneton Amusement Corporation, capitalization not stated, Charles B. Bixley, Edna B. Westacott, Clara St. John, Batavia; Tompkins Amusement Co., Inc., $20,000, Lewis I. Penisner, Freda Fibger, David M. Sohner, New York City.

Daylight Saving Defeated in Illinois Town

Daylight saving was defeated by a major vote of 1,200, after one of the hardest campaigns waged at Elgin, Ill., in many years. Newspaper ads, broadcasting and trailers in motion pictures theatres were used to advantage by the anti-daylight savings campaigners, headed by Jules J. Rubens, president of Great States Theatres, Inc., who took a very active part in the fight. The results were very gratifying to the theatre men, who expect much better business during the summer months, due to their adhering to standard time.

1st Division Purchases Land for New Studio

FIRST DIVISION, now making its pictures at the Metropolitan Studio, will next year erect a motion picture plant on Ventura boulevard, about five miles beyond Universal City. Three acres of land in the new studio colony adjacent to the new Mack Sennett studio under construction have been purchased by First Division. Raymond and Lepitz, architects, are preparing plans and it is expected the studio will be in operation by next May. Work on the project is to start this summer.

Paramount to Develop Pomeroy Device

THE talking picture device sponsored by Roy J. Pomeroy, which is used to provide the sound effects for "Wings" will be developed by Paramount, which has renewed Pomeroy's contract. He has been connected with the company for six years.

Victor Schertzinger has been signed to a long-term contract to take charge of production of the musical scores made with the Paramount device. Laboratories and sound-proof rooms are now being constructed for this work. All of the Paramount features will be synchronized with the device, it is explained.

Winners Announced in F. N. Poster Contest

The four winners in First National's poster contest offering $300 in prizes to pupils in 38 New York high schools submitting the best designs for a poster embodying the idea of "The Spirit of First National Pictures" were announced this week. The posters were placed on exhibition in the auditorium of the Wanamaker store in New York on Thursday and Friday.

The first prize of $50 was won by Wanda Wiczkowska, Washington Irving High School; the second prize of $25 by Viola Kessler, Eastern District High School; the third prize of $15 by Theodore Mazaika, Morris High School; and the fourth prize of $10 by Henrietta Schneiders, Washington Irving High School.

Texas M. P. T. O. Meets in Dallas May 8 and 9

The M. P. T. O. of Texas will hold the convention in Dallas May 8th and 9th at the Baker Hotel. The election of officers will be an important feature of the convention, and present plans call for the election of 16 district directors in place of the usual seven. This increase will be made to give a better representation and will also afford each of the 16 districts a director. A large attendance is expected, due to several controversies pertaining to the exhibitors' business.

Townspeople of Ames, Ia., to Vote on Sunday Shows

Sunday movies will come before the people of Ames, Iowa, for their favor or disfavor on April 30, the new city council of the town having decided to bring the question to a vote. Joe Benjamin Gerbracht and Harry Weinberg, president of the Commonwealth Theatres Company, which has three theatres in Ames, have worked hard to bring about a more friendly feeling toward the Sunday shows and feel optimistic for the success of the measure.

Hal Roach Studios Have Finished Current Product

The entire production schedule of 40 releases for Metro-Goldwyn-Mayer for the current year has been completed by the Hal Roach studio and the entire Roach staff are now enjoying vacations which will continue until the first of May.

Sapiro Tells Attitude Toward Producers

Independent Exhibitors Organization Plans Cooperation with National and Independent Companies

AARON SAPIRO, president of the Independent Motion Picture Exhibitors Association, Inc., of New York, has issued statements telling the organization's attitude toward National producing companies and the independents, in which he promises every co-operation with both.

With regard to the National companies the Sapiro statement says in part: "We expect to add to their development through our purchasing power in the same way in which we expect to grow ourselves, by reason of increased business of our members. Our relations with the big companies will be wholly co-operative."

The statement regarding the independents is in part as follows: "It is our policy that as an organization we will support as many of the so-called independent producers as make good pictures. Our policy will be deliberately to work with them. We will encourage the independent producer by purchase and otherwise. It is pertinent to say that our first study among our own group in specific theatres has shown that some of our members have made more money out of independent pictures than they have from the product of the larger companies.

A third statement by Sapiro concerns the gossip regarding the attitude of Metro and the organization toward each other. Regarding this, Mr. Sapiro said:

"I have heard remarks attributed to the local chiefs of the Metro-Loew iterests that they deliberately intend to boycott this association and have been actually urging exhibitors to avoid this association, with suggestions of special favors if they stay out. I do not believe these things, not only because I do not want to believe them, but because such action would be so unwise from such clever men. These rumors probably have no basis in fact, but I make this statement in order to stop any further circulation of the kind of talk that embitters men against the Metro-Loew concern."

From a source close to Mr. Sapiro the word comes that his organization will eventually be extended nationally and that he will be named National president. The tendency seems to be along those lines, with organizations being launched or preliminary steps being taken in Pittsburgh, Boston, Buffalo, New Jersey and out in Seattle on the Pacific Coast.

Preliminary steps were taken toward the organization of a Western New York Association at Buffalo when a meeting was held at the Hotel Statler on April 18, with fifty representative exhibitors present. This organization is under the guidance of Sidney B. Pfeifer, prominent Buffalo attorney. The gathering was addressed by Mr. Sapiro, who explained the purposes and functions of the body.

The Independent Motion Picture Exhibitors Association of New York has addressed a communication to all producing and distributing companies asking them to confer with the association with regard to the sale of product. With the communication was enclosed a list of the members of the organization and a copy of the contract the organization has with its members. It is a part of the conditions of this contract that the exhibitor agrees to do all his buying through the organization and will not buy any product separately. A series of meetings is being arranged with producer and distributor groups.

Paramount Has Record First Quarter

PARAMOUNT FAMOUS LASKY CORPORATION estimates its profit, after all charges and taxes, including its undistributed share of earnings of the Balaban and Katz Corporation, a 65 per cent owned subsidiary, for the first quarter of 1928 to be $2,250,000.00, which amounts to $3.27 per share on 687,379 shares of common stock outstanding.

A comparison of the same quarters' earnings for 1925, 1926 and 1927 follows: 1928—$2,250,000; 1927—$2,067,000; 1926—$1,649,000; and 1925—$1,352,000.

The profit for the first quarter of 1928, estimated as above, is approximately 9 per cent greater than the corresponding quarter of 1927, the previous record first quarter for the company.

Offer Reward for Arrest of Seattle Bombers

A reward of $2,500.00 for the arrest and conviction of the person or persons guilty of perpetrating any of the several bomb outrages against downtown non-union theatres in Seattle, Washington during the recent weeks was offered last week by the Motion Picture Theatre Owners of Washington, through their executive secretary, James M. Hone.

Declaring it to be a time when other than police action is necessary to curb the outrages that have wrought thousands of dollars worth of damage to the State, Palace Hip and Embassy Theatres, as well as adjoining properties, the M. P. T. O. W. went firmly on the stand that their funds are maintained for just such a purpose as this emergency.

Free Shows Menace Ponca City Showmen

Theatrical and moving picture men of Ponca City, Okla., are faced with reduced theatre grosses because of free shows, which Lew Wentz, millionaire oil man, offers four times a week. The business of Fred Pickrel, a local exhibitor, has been hard hit because of this form of competition and he has been forced to close two of his theatres. The recent Oklahoma City convention recently discussed the matter, but has not taken any action thus far.

New Plan for Layout of Runs Suggested

Would Fix Definite Play Dates for Subsequent Runs Prior to First Showings

STANLEY SUMNER, manager of the University Theatre at Cambridge, Mass., has mapped a plan for a layout of runs on pictures for the Metropolitan area of Boston. It provides definite playdates and protection for first and second run houses and gives subsequent runs the privilege of fixing definite playdates during or just prior to first run Boston showings.

According to the Sumner plan the picture showing would be divided into six runs with definite playdates set for each run. In entering into contracts the exhibitor would buy his particular run and have the privilege of dickering for priority as at present, provided he books within the particular time specified by the run he buys.

As an illustration of how the Sumner plan works a picture would be booked into the Boston first runs, the Metropolitan, State or Keith-Albee, for April 1 to 7 and allows those houses twenty-one days' protection. This brings the second run dates from April 29 to May 5 and allows them seven days' protection. It provides these showings for Allston, first Cambridge showings, Scolley, Fields, etc. Third run showings would be available the week of May 13 to 19 in Newton, Waltham, second Cambridge showings and Roxbury. Fourth runs would be from May 20 to 26 in Needham, third Cambridge, first Somerville and Hyde Park and fifth runs from May 27 to June 2 in Dedham, Arlington, second Somerville and Watertown. Sixth runs would be available anywhere from June 3 to 9.

By the definite selection of his playdate the exhibitor would be obligated to play within the week specified or lose his priority privilege, but this would greatly simplify the booking problem for the distributor and assure regular play on pictures contracted for.

The plan would of necessity, require the booking of theatres outside the Metropolitan area before and during the protection of the first and second run and after the peak represented by the third, fourth and fifth Metropolitan runs.

Each of the outside theatres after the second run would know within which particular week they must book the picture in order to enjoy priority over competing theatres. This priority privilege is dependent only upon the theatre booking the picture when due, though the house is under no obligation to book at this time, but failure to do so does not affect subsequent runs.

Mr. Sumner has sent an outline of his plan to a majority of the exchanges and to a number of exhibitors as a suggested means of simplifying a problem that is an ever increasing trouble to both exhibitor and distributor.

Film Center Under Way

New Thirteen Story Building Being Erected in New York to House Exchanges

NEW YORK is to have a Film Center Building, which is now being erected by Film Center, Inc., of which Abe N. Adelson is president and principal owner. It will cover the entire east block front on Ninth Avenue from 44th to 45th street and will be thirteen stories high. Completion has been promised for January, 1929 by the R. H. Howes Construction Company, contractors for the enterprise. S. W. Straus & Co., have underwritten an issue of $1,900,000 first mortgage, 6 per cent real estate bonds of Film Center, Inc., secured by land and building to be erected.

The building is designed to serve as a film exchange and office building, permitting the concentration in one place of practically all the receiving and delivery of motion picture films for New York and vicinity. It will provide facilities, not only for producers and distributors, but for allied film industries as well.

According to the plans of Buchman & Kahn, architects, Film Center will have 18,000 square feet of floor space on each of the thirteen floors. Every modern facility for the handling and shipping of films will be provided. All of the city departments having contact with the film industry are said to have passed on location, plans and type of construction and have given their approval.

A large number of vaults will be provided on every floor. The installation of these vaults will add materially to the cost of construction, as every vault is to be surrounded by a fireproof wall eight inches thick, with a double fire-proof door that automatically closes. They will confine the entire hazard in case of fire to the point of origin. Separate flues from each vault will carry all fumes to the roof, while a specially constructed system will provide for a discharge of water greatly in excess of the average sprinkler system.

Another innovation will be the thermostatic control of the heating system in rooms devoted to the shipping of films where night work is essential. Heat will be turned on as needed and automatically shut off each hour. This will prevent wastage of heat when rooms are not in use.

Leases are reported signed already for large units in the building by Metro-Goldwyn Film Corporation, Universal Pictures Corporation and First National. They will move their exchanges there in January. Spear & Company have been appointed agents for the building.

Warners Increase List of Contract Players

NEW additions have been made to Warner Bros.' stock company for the coming year.

Betty Bronson will play the lead in three productions and stories are now being chosen for her. William Collier, Jr., is to play in five pictures for the season. William Russell will appear in at least three films to be made by the Warners. Harry Wardell is another new name added to the stock company.

10 Units Mark Time at First National Studio

The First National studio at Burbank is having one of its busiest periods at this time. Ten companies are now at work, the seven stages are filled with sets, new additions to the studio, stages, offices, wardrobe and other buildings are in progress, and the plant wears an aspect of activity in all its departments.

Colleen Moore is making scenes for her new picture which William A. Seiter is directing. Corinne Griffith is starring in "The Divine Lady," under the direction of Frank Lloyd, alternating between studio and location. "Roulette," "The Hawk's Nest," "The Whip" and "The Butter and Egg Man" are more productions in the making. The screen version of "The Boss of Little Arcady," Harry Langdon's new comedy, Billie Dove's vehicle and Mary Astor's picture are also occupying the stages.

4 May Features Due From M-G-M During May

"Diamond Handcuffs" and "The Cossacks," dramas, and "Skirts" and "A Certain Young Man," comedies, are Metro-Goldwyn-Mayer feature releases for May.

Eleanor Boardman, Conrad Nagel and Lawrence Gray are featured in "Diamond Handcuffs." John Gilbert and Renee Adoree are the principals in "The Cossacks," a story of warfare with the Turks in Southern Russia. "Skirts," a Syd Chaplin vehicle made in England, is set for May 18th. Betty Balfour, English actress, is the feminine lead. Ramon Novarro is starred in "A Certain Young Man."

Educational Plans Series of 6 Drew Comedies

Jerry Drew, whom Educational has featured and starred in Mermaid comedies, is to be featured in a new series of six two-reel comedies in 1928-29. The series will soon be given a brand name.

Drew rose to a stellar position in the comedy field in about a year's time. He was discovered by Jack White and served as an assistant Cameo comedy director. He has also directed a few of the Cameo and some of the Mermaid and other Educational brands of comedies.

Olive Borden Added to List of Columbia Stars

Olive Borden, during the past few years exclusive star for Fox Films, is the latest addition to the roster of stars on the Columbia Pictures' program. She will begin working immediately.

"U" City Improvements Now in Progress

A PROGRAM of improvements—new buildings, stages, roads, etc.—is now being carried out at Universal City in preparation for production activities of the new season. The shut-down of the studio has made possible the undertaking of work that heretofore had been hindered by production activities.

One of the new improvement features is the construction of a new stage to cover more than two acres, its walls to be removeable and each of them to be constructed so as to represent various periods of history. Permanent lights will be built into the walls and pillars of this new stage. A new unit heating plant will keep all sections of the stage at a uniform temperature. An extensive sprinkler system is also planned. The present stages are to be slightly remodeled, a large addition is planned for the cutting room, several of the streets and roads have been resurfaced and new roads are to be constructed extending to many new parts of the lot.

Fox Releasing 5 Features During May

Five feature productions will be released by Fox Films during the month of May. In the order named, "Hangman's House," "Honor Bound," "Hello, Cheyenne," "A Thief in the Dark" and "The News Parade," will make their appearance during that time.

"Hangman's House," produced by John Ford, will be issued on the 6th, "Honor Bound," directed by Alfred E. Green, and "Hello, Cheyenne," a new Mix western, will arrive on the 13th, "A Thief in the Dark," a circus mystery story, is set for the 20th, "The News Parade," directed by David Butler, is ready for issuance on the 27th.

Eugene O'Brien Plans to Retire From Movies

Eugene O'Brien, leading man and featured player in motion pictures, has decided to quit the screen field to devote himself to the legitimate stage, according to an announcement made by O'Brien while appearing at Shea's Hippodrome in Buffalo, N. Y. He will devote the remainder of this year and part of next year to vaudeville, expecting to star in a play about the middle of 1929.

Cecelia De Mille Appears in Her Father's Film

Cecelia De Mille, 21-year-old daughter of Cecil B. De Mille, has advanced from "extra" to "bit" girl and appears conspicuously in several scenes of "The Godless Girl," which the producer has made for Pathe. She has played as an extra in several of the De Mille productions.

"Golf Widows" Columbia's First Release for May

Columbia Pictures' first May release will be "Golf Widows," set for May 1st. Three De Mille stars—Sally Rand, Harrison Ford and Vera Reynolds—are featured.

Fox West Coast Control Stirs Publix, Loew's

Rumor Says Latter Companies May Build Additional Houses if Film Rentals Show Decrease

THERE is considerable speculation on the west coast as to just what is going to happen in the theatre situation, with William Fox now the controlling factor in West Coast Theatres and Publix and Loew's considerably upset over the Fox hold on the coast.

There are various rumors being circulated, even to the extent that Joseph M. Schenck and Louis B. Mayer are discussing a survey of the territory with the idea of livening up the competition if the Paramount and M-G-M rentals show too decided a falling off over those of 1927.

Last year it is said that about 70 per cent of the total rentals paid by the West Coast circuit were divided between Paramount and M-G-M, and speculation is rife as to just what percentage these companies will cut in with Fox now the dominant figure. That the figures will be reduced is a foregone conclusion, though M-G-M and Paramount pictures, as well as those of other companies, will, of course, be shown in the West Coast Theatres. At any rate, it is a certainty that Fox pictures will be given the first call.

The theatre situation on the west coast is a peculiar one and considerably involved, with West Coast operating houses owned by both Publix and Loew's. For instance, Publix owns the Metropolitan and Million Dollar in Los Angeles, both of which are operated by West Coast. Loew's State is also operated by West Coast, which is an equal partner with Loew's in the operating company.

A similar condition exists in the San Francisco territory, where Publix owns the St. Francis, Portola, Granada and California, all of which are operated by West Coast. Loew's Warfield is operated by West Coast, with the latter owning 50 per cent of the operating company.

In addition to the houses already operated by West Coast, Fox is building new and big theatres in both San Francisco and Los Angeles, so he is bound to have first run outlet regardless of any action that might be taken by Publix and Loew's. San Francisco and Los Angeles are not the only cities on the west coast in which complications have developed. In Seattle and Portland, West Coast, Publix and Loew's are jointly interested in two new houses that only recently were opened.

18 For First Division

Company Will Produce Own Product for Next Season; Also Planning Own Studio

JESSE J. GOLDBURG, president of First Division Distributors, Inc., announces his company will produce eighteen pictures for the coming season and will not depend upon outside producers for product. He also said that work on a new company studio would be started during the summer in the San Fernando Valley, several miles beyond Universal City, and that it was hoped to produce a part of the coming season's product in the new plant.

First Division will have its own contract stars for the pictures announced and will sign up other artists within the next few weeks. A staff of additional directors and writers are also included in the lineup. Two of the pictures on the program will be produced in Europe. These will be special productions and Mr. Goldburg will go abroad to supervise them.

The balance of the pictures that are not made in the company's new studios, will be produced in the Metropolitan Studios in Hollywood and will be in charge of Robert S. Furst and Raymond Wells, respectively treasurer and vice-president of the company. First Division recently consolidated with Furst-Wells Productions.

The pictures announced for the 1928-29 season are:

"Whispering Wives," by Edward Boling; "The Pink Pearl," by Jacques La Grange; "The Great God Jazz," by H. M. E. Clamp; "The Mocking Chevalier," by A. G. Hales; "Second Hand Husbands," by Mary Mauley; "Kisses in the Dark," by Lester Alden; "The Woman Tamer," by Clayton Johnson; "Where the Law Ends," by Robert Sears; "Her Double Life," by J. Robert Alwig; "Machine Gun Rosie," by Charles Murphy; "Broadway Bound," by Lester Alden; "The Coast Guard," by Robert Slocum; "Wall Street," by Addison Emmett; "Power of Money," by Addison Smith; "Movie Madness," by Gertrude Long; "The Crystal Gazer," by Laura Hurley; "Trapped," by Donald Marmes; "The Bum," by Charles K. Harris and Edna Sherry.

J. S. Woody Becomes J. R. Grainger's Aide

J. S. WOODY, who has had ten years of experience in the show business, has joined Fox Films as assistant to the general sales manager, James R. Grainger. Mr. Woody was formerly general sales manager of Select Pictures Corporation, general manager of Realart, and president of Associated Exhibitors. He will make his office in New York, and during Mr. Grainger's frequent absences from the city will represent him in the handling of sales problems. He begins work Monday, April 30, on the new program of Fox Films.

Paramount Bans "Dawn" Showing in All of Company Houses

"DAWN," the British-made film based on the death of Edith Cavell, has been banned in all Paramount houses. The company has announced that the picture would not be shown in any theatre which it owns or controls throughout the United States. Adolph Zukor expressed the opinion that it ought not to be shown because it seemed likely to promote ill-feeling between nations. The move by Paramount follows a similar one made by Loew's theatres.

James W. Gerard, former ambassador to Germany, has been active in the fight to prevent the picture being shown in New York and other cities. His conference with Mr. Zukor resulted in the announcement from the Paramount office.

Arch Selwyn, holder of the American rights to "Dawn" has cabled from London to Boris Kaplan, his manager here that May 15 has been decided upon as the date when "Dawn" would have its American premiere at the Times Square Theatre.

D. A. R. Not for Censors

Organization Plans Educating Communities to Want and Support Good Pictures

THE D. A. R. has no thought of motion picture censorship and apparently sees no need for it so long as there are available many worthwhile pictures, it was indicated in the report submitted to the organization at its annual convention April 18, by Mrs. Newton D. Chapman, chairman of the committee on better films. Lists of acceptable pictures are issued monthly by the committee, it was stated, and the committee is working on the plan of educating the community to want and to support the best motion pictures.

The production of state historical pictures is the most important work being performed by the committee, Mrs. Chapman declared. The plan is to have prominent people in each state sponsor a film showing the history of the state, its physical geography, the industrial life of its people, and the public activities, such as roads, schools and hospitals. These pictures are to be shown throughout the country, but are not to be commercialized, and copies would be deposited in the state and national archives and in the D. A. R. library.

The D. A. R. is encouraging motion picture producers to make a film of the life of George Washington, the organization was told.

Mrs. Chapman also dwelt extensively upon developments within the motion picture industry, speaking of the trade practice conference held in New York last October, the cooperation of the public relations department of the Hays organization, the development of pedagogic films, visual education, and the studio committee established in Hollywood.

"It has been my duty frequently to express my opinion, to ask for information, to make specific recommendations, to urge changes or to encourage productions," she declared, "and I have found in every instance courtesy and helpfulness awaiting me in the office of the Motion Picture Producers and Distributors of America. Unbiased opinions and constructive advice have been given me every time I have taken advantage of the open door policy of that association. I earnestly urge each of you to register your opinions and your views—the good, remember, as well as the adverse—with the department of public relations."

Short Subjects Abroad

Double Feature Programs in Foreign Houses Cut Down U. S. Shipments of Short Film

THE style of program popular in foreign motion picture houses is playing havoc with the sale of short subject films abroad, according to a trade bulletin issued by the Department of Commerce in Washington. A large majority of the picture houses are playing the double feature, almost to the exclusion of the short subject.

The type of program popular in most of the moving picture theatres in the United States, consisting of one long feature and two short subject films, is the exception rather than the rule outside of this country, according to the report. The showing of two long feature films makes it impossible to introduce short subjects, and this situation has been reflected in the relatively small footage of this type of film which we ship abroad.

Last year we exported to foreign countries 231,000,000 linear feet of film, 155,000,000 of which went to countries other than European. It is impossible to estimate what part of this footage was made up of short subject pictures, but in comparison with feature films, it is known to have been insignificant. More than 10,000 short subjects, all of which were not separate titles, as the same film often goes to different countries, went to these European markets, the average being around 400 for each country. Canada, Australia and Brazil were the chief customers for the short American film, each taking about 1,500.

As a general rule, the short films which are most popular abroad are those full of action requiring no mental effort to understand. American producers, according to the report, will find it to their advantage in the long run to send to foreign countries only the latest short subjects, having in mind the tastes peculiar to each individual area.

7 Releases on Pathe's Program of Shorts

An Aesop cartoon, a Topics of the Day reel, a new chapter of the current serial, Pathe Review No. 19, a Rarebits release and Issues Nos. 40 and 41 of the Pathe newsreel are the subjects composing the Pathe program of shorts scheduled for release the week of May 6th.

"A Jungle Triangle" is the title of the Aesop number, and "Framed" the title of the seventh chapter of "The Mark of the Frog." The new Pathe Review presents: "The Caplin Fishers," "The Author of Mother India," "Flower of Night" and "The Man of the Hour."

"The Singing Fool" Title of New Jolson Film

The story Al Jolson is starring in for Warner Bros. has been definitely titled as "The Singing Fool." It will be based on the stage effort of Leslie S. Barrows. Jack L. Warner has assigned the preparation of the script to C. Graham Baker, who is now at work on the adaptation. Jolson arrived last week on the coast where he will remain until the film is finished about the middle of the summer. Photography is set to start on June 1st.

'U' Resumes 'Collegians' Series on May 1

The third series of Universal's "Collegians," two-reel productions of college life, will go into work at the Laemmle studio at Universal City on May 1st. The initial subject will be titled "The Junior Year" and will be directed by Nat Ross, who directed the first and second groups. George Lewis and Dorothy Gulliver will again portray the principal parts. Carl Laemmle, Jr., will supervise the new series.

Mix Will Make F B O Series in Hollywood

ABANDONING temporarily the plan to produce a series of Tom Mix productions in the Argentine, Joseph P. Kennedy, president of F B O, has negotiated with Mix to star in a series of western productions which will be produced in Hollywood and distributed by F B O. Contracts were signed at Kansas City, where Mix is fulfilling a vaudeville engagement.

Mix ends his vaudeville tour in New York in May. When he has finished he will return immediately to Hollywood to begin work on the first production of the new series.

In and Out of Town

E. W. HAMMONS, president of Educational, returned to New York last Saturday after a brief rest at Pinehurst, N. C., where he enjoyed his favorite sport of trapshooting.

JACK WHITE, director-in-chief at the Educational studios, left New York Sunday for the Coast where preparations are under way for the re-opening of the Educational plant. He was accompanied by his wife, Pauline Starke.

JOSEF VON STERNBERG, Paramount director, and Jules Furthman, scenarist, will leave Hollywood for New York on April 25 to gather material for the director's next production.

W. C. FIELDS, Paramount comedian, left Hollywood last Saturday for a trip to the east, arriving in New York last Tuesday.

VICTOR M. SHAPIRO, advertising and publicity director for United Artists, will leave New York on May 1st for Hollywood where he will confer with Joseph M. Schenck on the company's new product. The trip will keep him away from New York for about six weeks.

JOHN W. CONSIDINE, JR., production supervisor at the United Artists studio in Hollywood, arrived in New York on April 23rd from the coast.

LUPINO LANE, Educational comedy star, who came east for a vacation, started off for Los Angeles with E. H. Allen, general manager of the Educational studio, Lane going direct to the coast and Allen making the trip by way of Canada.

AGNES FRANEY, 18-year old Ziegfeld girl signed by Warner Bros. to a screen contract, left New York last week for Hollywood to appear in a number of pictures for next season's release.

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, entrained for Hollywood last Thursday after spending several weeks in New York supervising the premiere of "Speedy."

HERMAN STARR Warner Bros. executive who has been touring Europe, is due back in New York in about two weeks. He sails from England on the SS Majestic on May 2nd, arriving in New York, May 8th.

Five La Plante Vehicles to Be Made Next Year

Five pictures for the 1928-29 releasing schedule will be made by Laura La Plante, Universal star. The titles of the forthcoming vehicles are announced as "Home James," "One Rainy Night," "That Blonde," "Dangerous Dimples" and "The Last Warning." The first has already been completed.

Change in Warners' April Releasing Schedule

A slight alteration in the releases set for the present month was made this week by Warner Bros. "Five and Ten Cent Annie," originally set for the 21st, has been moved up into the May releases and "Rinty of the Desert" has been substituted on the April date.

"U" Has 26 in Exchanges for '28-'29 Season

Company in Splendid Production Shape, Ready to Show Features on May 1st

UNIVERSAL is in splendid shape for the 1928-29 buying season which gets under way May 1st. The Laemmle organization is in the unusual and enviable position of having twenty-six of its 1928-29 season features already completed, printed and in the exchanges ready to show exhibitors just as soon as May 1st comes around.

Of the twenty-six completed, "Uncle Tom's Cabin" holds precedence. After a run of 350 performances at the Central Theatre in New York it is ready to go on tour of theatres throughout the country. This production closed its New York career only to admit "The Man Who Laughs" to the Central. The latter, a Victor Hugo classic, is the third Universal has distributed. It will have Mary Philbin and Conrad Veidt in the leading roles. Paul Leni directed.

Others of the twenty-six completed pictures include "The Foreign Legion," with Norman Kerry, Lewis Stone and Mary Nolan, directed by Edward Sloman; "The Michigan Kid," from the Rex Beach story, with Renee Adoree and Conrad Nagel, directed by Irvin Willat; "Give and Take," with George Sidney and Jean Hersholt, directed by William Beaudine; "Lonesome," directed by Paul Fejos, with Glenn Tryon and Barbara Kent; "Home, James," with Laura La Plante, directed by William Beaudine; "Fresh Every Hour," with Glenn Tryon, directed by William Craft; "Jazz Mad," with Jean Hersholt, Marian Nixon and George Lewis; "The Grip of the Yukon," with Francis X. Bushman, Neil Hamilton and June Marlowe, under the direction of Ernst Laemmle; "Silks and Saddles," by Gerald Beaumont, with Marian Nixon, directed by Bob Hill; "Red Lips," with Charles Rogers and Marian Nixon, directed by Melville Brown; "Freedom of the Press," by Peter B. Kyne, with Lewis Stone and Marceline Day, directed by George Melford; "Man, Woman and Wife," with Kenneth Harlan, Pauline Starke, Norman Kerry and Marian Nixon, directed by Edward Laemmle; "Phyllis of the Follies," with Matt Moore, Alice Day, Edmund Burns and Lilyan Tashman, directed by Ernst Laemmle; "Honeymoon Flats," by Earl Derr Biggers, with George Lewis and Dorothy Gulliver, under the direction of Millard Webb; "Anybody Here Seen Kelly," with Tommy Moore and Bessie Love, directed by William Wyler.

Other pictures that have also been completed include two with Hoot Gibson, "The Danger Rider" and "Burning Winds," both directed by Henry Mac Rae; two aviation pictures with Al Wilson, "The Cloud Dodger" and "The Sky Skidder"; "The Body Punch," with Jack Daugherty and Virginia Browne Faire, directed by Leigh Jason; "The Hero of the Circus," with Maciste, European star, and three Jack Perrin and Rex, the horse, vehicles, "The Harvest of Hate," "Plunging Hoofs," and "Wild Blood."

Program of 8 Pictures Outlined by Notable

EIGHT stories and serials will be filmed by Notable Pictures Corporation as the company's picture output for the season of 1928-29. The first of these, "Pirates' Hope," a novel by Francis Lynde, will be completed on or about June 15. The remaining seven will be: "Shadow House," by C. F. Haywood; "After the Manner of Men," by Lynde; "Dice of Fate," by Louise Nickerson; "Next Door to Broadway," an original by A. Hendricks, "Tangle Lives," by Nickerson; "The Man Worth While," by Lynde, and "Lost Conscience," by Adliene Leitzbach.

Darmour to Film "Barney Google" Series for FBO

Barney Google, the cartoon strip by Billie de Beck, is to be brought to the screen for the first time by Larry Darmour in a series of 12 two-reel comedies, which FBO will release. Motion picture rights to the cartoons were procured through E. B. Hattrick, general manager of the Hearst picture interests. A search is now under way to find a person to play the role of Google.

Betty Compson Starring in "Miracle Man" Sequel

A sequel to "The Miracle Man," the production in which George Loan Tucker introduced three stars to the movie world some time ago, will be released by First Division Distributors, Inc., with Betty Compson, a star of the original, playing the chief feminine part. The picture will be called "The Miracle Girl" and will be produced by I. E. Chadwick.

Johnny Hines Buys Story by Jack Townley

"Black Magic," an original story by Jack Townley, has been purchased by Johnny Hines as material for his next feature comedy to follow "Chinatown Charlie," his latest First National release. The author will collaborate with the comedian and his staff on the screen treatment, and production is expected to start in four weeks.

Excellent Signs H. O. Hoyt for Production Activities

Harry O. Hoyt, director and writer, has signed a contract with Excellent Pictures to devote his exclusive services to the production activities of the Excellent organization during the season of 1928-29. Hoyt's latest work in films was on "The Wizard" and "The Count of Ten."

Exhibitors Service Bureau

Johnson's Benefit Show Raises Funds for Local Relief Work

A BENEFIT performance staged by Manager Fred E. Johnson of the C. and M. Amusement Company at the Colonial theatre in Cambridge, O., proved one of the most productive sources for supplies of food and wearing apparel for the starving children of Guernsey County, and won the hearty support of those interested in this local charity work.

Johnson's benefit performance was for the children of the town and admission was by contribution of articles of food or clothing or cash. All receipts and supplies were turned over to Probate Judge Schlup for relief work and community kitchens.

The benefit show was a morning matinee which started at 10 o'clock. Children began to arrive at the theatre at 9:15 with their contributions. All had donations for the children in the impoverished area. Many of the children attending the show were sent by their parents with liberal contributions of food stuffs, in addition to 10 cents admission charge. Quite a number of parents or grown-ups accompanied small children, the adults paying the regular admission fee to help in the relief work. One woman having no youngsters to attend the show, went to the theatre lobby, made a liberal food donation, and gave a dollar bill as her part in the work. Others sent supplies and money with neighbor children.

Potatoes were collected and placed into large boxes and baskets, over 8 bushels being received. Apples in large quantities, canned goods including, beans, peas, corn, pears, peaches, tomatoes, soup, and other varieties, sugar, coffee, tea, crackers, loose beans, cereals, onions, prunes, and numerous other eatables were donated. Jellies of all kinds, delicious fruits and preserves were among the donations.

Four reels of funnies and educational movies first shown, were secured through the Cleveland Film Board of Trade. A message received by Manager Johnson said "Shipping F. B. O. comedies from educational exchange. We are glad to co-operate with you in your fine plan to help the unfortunate children in your section. Always feel free to call upon us in situations of this kind."

Everything in Saturday morning's show was donated, including the theatre, help, and entertainment. Over 600 children were present.

Following the movies, three acts of vaudeville were presented.

Catchline Featured in Various Mediums Exploits "The Crowd"

A CATCHLINE based on the title of "The Crowd" was an exploitation feature upon which many advertising ideas were worked out to create interest in the showing of that feature at the Rialto theatre in Tulsa, Oklahoma, recently. The line used in a variety of stunts and co-operative advertising was "Join the Crowd and see 'The Crowd'."

As a street stunt the manager of the Rialto engaged two girls of attractive appearance to distribute novelty envelopes. The girls wore red capes and red caps. The envelopes they distributed contained the following messages:

"Go where 'The Crowd' goes." Bottom corner read: "See Inside." Inside on card, was the following copy: "You are in danger of missing the Season's Best Screen presentation at the Rialto if you miss King Vidor's first picture since 'The Big Parade'—'The Crowd.' Join the crowd and see it." Each envelope was sealed. These young ladies visited the three leading hotels in the city — The Mayo — Tulsa and Ketchum, and their appearance created a great deal of excitement and interest.

The theatre's local camera-man took pictures. This film was made into a trailer which was run at the theatre with the following caption: "See others as they see you in 'The Crowd.'" Each day ten slides were carried on the screen.

Arrangements were made with the Sitterly Department store for three windows on men and women's ready-to-wear apparel, and large poster panels were placed in each window with stills from the picture. Cards carried the following caption: "Join 'The Crowd' of buyers and wear one of the latest Easter creations." This same card was placed in all windows. At the Hollywood Shoe Store, thirty stills of the production were placed in special frames set in all windows,

Atmosphere Lobby Attract Notice to "South Sea Love"

Manager Jack L. Hobby decorated his lobby in a veritable South Sea Island setting that was the talk of the town for "South Sea Love" at the Strand Theatre, Tampa, Fla.

The entire front was a mass of luxuriant green palmettos with the floor of the lobby strewn with pine needles which gave the effect of grass.

On the left side of the lobby was a large illuminated 24-sheet cut-out and on top of the marquee was a shadow box with a muslin cloth front, behind which was a silhouette effect of a hula dancer—using the fan idea to make her shimmy.

The ushers were garbed in white pants and white shirts with blue sashes and orange colored garlands around their necks.

Showmanship

Briefs

PERSONAL endorsement cards, recommending the anniversary show at the Rialto and Plaza theatres in Waterloo, were distributed by ushers at those houses as one of the advance exploitation features used in connection with the 8th anniversary of Alexander Frank as manager of the two houses. The cards were similar to those similarly used by the Butterfield theatres recently and reproduced in this department of the March 31st issue of the NEWS.

KEYS found in a Portland, Ore., theatre, are hung on a board where patrons can see them and claim their property, says "Popular Mechanics Magazine." A sign at the top of the board reads: "Is this your key?" Since the introduction of the service, scores of grateful patrons have derived benefit from the novel installation through the recovery of their keys.

JAMES O. CHERRY, manager of the Melba theatre, Dallas, recently put on a radio entertainment which exploited his showing of "The Student Prince" and brought applause to the broadcasting station WFAA of the Dallas News and Journal. The radio program included an orchestral concert by the Dallas Symphony Orchestra, which served as a background for a running story of the picture with interpolated dialogue between the characters of the Prince and Kathi, impersonated by the station director and one of the entertainers.

MANAGER R. E. MORRIS successfully demonstrated to himself and staff what a difference the box-office receipts show when a picture is ballyhooed—which happened in the case of "The Gaucho" playing at the Strand Theatre, Malden, Mass. A life-size wooden horse equipped with a Mexican saddle and bridle was mounted on a truck and driven to all parts of the city and surrounding towns. A man dressed as "The Gaucho" rode in the saddle.

E. J. NICKERSON put over a series of "Movie Balls" at the Cuban Club in Ybor City that were very successful. At the first ball he gave prizes for the best stunts and imitations of movie stars and took motion pictures of the dancers and contestants for a Beauty Contest. The second week the finished pictures were projected and the people voted for their choice. Nickerson got a great laugh at the finish of the showing of the pictures, when he had the negative film run with all dancers and contestants showing up in "black face."

NATE FRUDENFELD, manager, has prepared a nice little stunt exploiting Herbie Koch, Capitol Theatre organist at Des Moines. He had some films of Herbie which were run some time back. Now he has run off from the film on special paper perforated like a film in which Herbie's smile is shown in four succeeding pictures. These will be given away to all the patrons of the theatre at a near date.

J. H. McLAUGHLIN, of the Franklin Theatre in Tampa, is putting out a "I fit your pocket" program that is nifty. It is printed on light cardboard, four pages about 3 x 4 inches in size. The front page gives a little dope on the prices, dates and theatre name. The two inside pages are devoted to the weeks program and the back page has a weekly writeup on the features of the house.

Radio Presentation Used for Broadcast Stars

Manager Chas. H. Amos had booked a popular radio team in conjunction with the showing of "Rose Marie" at the Riviera Theatre, Knoxville, Tenn., and that gave him the idea of tieing up with them.

Accordingly, Amos built a radio showing two dials with a loud speaker on top—out of beaverboard. Behind this mammouth radio outfit was a net which practically made the men behind the curtain invisible.

When the curtain opened, a boy in dressing gown was at the radio and as he turned the dials to different points, the act and orchestra back of the scrim would imitate the popular radio stations with music, voice and especially the call announcements.

When quite a bit of this had been done, the announcer back stage announced the Riviera orchestra and act—the lights were brought up bringing the orchestra in view and the scrim was pulled away.

Cafeteria Distributes Ads for "Patent Leather Kid"

In exploiting "The Patent Leather Kid," during its roadshow engagement at the Criterion Theatre, Los Angeles, a cooperative tie-up with Chickle gum and Leighton's cafeteria, proved a valuable publicity getter. Ten thousand envelopes were printed, advertising a brand of gum and the Barthelmess special on one side and Leighton's cafeterias on the other. A stick of gum was put in each envelope. As each customer presented his tray at the desk to receive a check, one of the envelopes was dropped on the tray. This was done at both of the Leighton cafeterias.

The two restaurants also distributed daily 3,500 special menu cards advertising their fifty cent chicken dinners and the showing of "The Patent Leather Kid." The menus were placed every day throughout the run of the picture on every table in the company's two Broadway cafeterias.

Allen Promoted to Post as Manager in Indianapolis

Wally Allen, formerly director of publicity and advertising for the Loew theatres in Pittsburgh has assumed his new duties as manager of Loew's Palace theatre at Indianapolis, the post to which he was recently promoted.

Fans Identify Stars in This Teaser Campaign

A. J. SHARICK, Universal exploiteer, played up to the public's fondness for guessing games in the development of a novel teaser campaign for the showing of "The Cohens and Kellys in Paris" at the Lumberg theatre, Niagara Falls. The title of the picture was withheld for the three days in which the identification contest was carried in a local newspaper. The fans were offered passes to the show as prizes for naming the stars whose pictures were printed in the paper without captions. In addition to naming the stars, the contestants were required to give the titles of the latest pictures in which the players had appeared.

Vitaphone Trailer Record Used as Lobby Ballyhoo for Current Bill

F. M. VAN AUKEN, in charge of exploitation for the Arcade Theatre, West Palm Beach, Florida, has devised a new use for the Vitaphoned trailer that is a standard accessory on Warner Bros. "Tenderloin." After featuring the trailer as advanced exploitation, Van Auken worked out a way to put it into action during the picture's engagement as a sidewalk ballyhoo.

The record from the trailer was run on an Edison phonograph motor and amplified to the marquee using amplifying apparatus and two loud speakers.

This stunt can be used on any of the Vitaphone trailers which Warner Bros. issue on all their sound specials.

Nine Shops Represented in Show of Fashions at Theatre

A RATHER unusual combination of circumstances brought about the consummation of one of the most extensive fashion shows tied up with a motion picture presentation, when B. F. Keith's theatre in Washington, D. C., gave first place to the feature film in exploitation conducted with the cooperation of nine local shops for the showing of "The American Beauty."

Roland Robbins, manager of Keith's, staged the fashion revue in which the local merchants participated with exhibits and special advertising. The event was presented in connection with the Easter week bill at Keith's. The prominence given the picture through this campaign was contrary to the usual custom at this theatre of featuring vaudeville above the film portion of the bill.

Nine of Washington's shops participated in this eye-feast of gorgeous feminine attire. A beavy of professional mannikins exquisitely beautiful themselves and all Washington girls, exhibited an array of the latest advanced modes in superb evening gowns and wraps, tailored wear, imported embroidered frocks, classy sport attire, smart millinery, novelty footwear, etc., and representing the firms of Agasta, Arteraft Shoes, Francise, Inc., Gillespie, Hicks, Pluym's, Rizik Bros., Serposs and Young's, James A. Keane, former director on the Ince lot and well known consultant on fashion decrees for various Hollywood producers, stages the American Beauty Style Show in a masterful manner.

Each participating shop carried announcements in its regular advertising and in addition went in for the full page cooperative trucks tied in with Keith's Theatre and the picture. Special window displays were made at each dealer's establishment and Rizik Bros., using a well known entertainer from the classy Cafe Madrillon as his mannikin, brought in another tieup feature whereby the Style Show was advertised at this popular night club.

Emile, the Mecca of the elite of Washington society, installed a complete Beauty Salon in the Promenade Lounge of Keith's with a corps of beauty experts in attendance, demonstrating the beauty secrets of Billie Dove. Before and after each matinee performance an advertised lecture was given in the theatre on "American Beauty" treatments.

"Find the Line" Game Popular Stunt for Waco Theatre

ALTHOUGH several managers have used the "Find the Line" contest, Manager J. P. Harrison went a step or two farther by calling it the new indoor sport and announcing it for an indefinite run.

For those who aren't entirely familiar with the "Find the Line" contest, five lines taken from five different ads in the Classified-Ad page are shown at one side of the ad and contestants are required to find the ads these lines come from and then send them in to the Contest Editor who judges them as to correctness, neatness and arrangement.

Harrison got on the average of 20 inches free space daily and the letters sent in by the contestants were so numerous that the local Postmaster called up the Contest Editor to inquire how much longer the Contest was going to last.

The stunt not only works to the advantage of selling a picture but derives a certain amount of prestige for the theatre as well. Ten prizes in the form of passes are awarded daily to the winners and no one person can win more than twice in any one week.

Lively Interest in Revival Programs at Liberty

Following a custom adopted by exhibitors in some other cities, Samuel Carver, manager of the Liberty theatre, first run downtown house in Kansas City, found a lively response to a voting contest on the revival of pictures shown in the last two or three years. Each performance a "reader" is thrown on the screen, explaining to the audience that the management will show one or two pictures receiving the largest number of votes, providing the pictures have been shown in the last two or three years.

Studio Briefs

The "Forest Ranger" group, a series of 12 two-reelers, is planned for filming this year by Universal and is scheduled to enter production May 15th. Edmund Cobb will be the star.

The subject of the sixth and final Great Events subjects which Dr. Herbert Kalmus has been filming for M-G-M will be "Cleopatra." Casting and other preparations are now in progress. R. William Neill will direct.

Lon Chaney this week started work on his new M-G-M starring vehicle, "While the City Sleeps," an original by A. P. Younger which Jack Conway is directing. With the exception of Anita Page the cast is made up of former stage artists. Assisting the star are Lydia Yeamans Titus, Richard Carle, musical comedy comic, Polly Moran, Clarence Lyle, Wheeler Oakman, Carroll Nye and William Orlamond.

Hoot Gibson is now at work on a new picture for Universal, "Clearing the Trail." His unit is on location at Lone Pine, Cal., for exteriors. Dorothy Gulliver is the heroine and in the support are Fred Gilman, Cap Anderson, Philo McCullough, Andy Waldron and Duke Lee. Reaves Eason is directing.

Arvid Gilstrom, comedy director, has signed a new contract with Al Christie to direct comedies for the coming year. The other Christie directors are Harold Beaudine, William Watson, Walter Graham and Bill Holland.

"The largest cast of principals ever assembled in the Culver City studio," is M-G-M's calculation regarding the size of the cast appearing in "The Bellamy Trial." 19 persons are featured in the film and all appear in the same scenes in the courtroom sequences. There are also 72 "bit" players. In the courtroom scenes Monta Bell has 400 extras at work and 91 performers.

Jack Duffy will head his own unit this year, making a series of eight pictures for Al Christie.

Jack Luden and Fred Kohler have been added to the cast of Paramount's "The Perfumed Trap," Kohler having recovered from his brief illness.

Marion Davies will have less than 10 days' vacation between the completion of "Show People" and "Her Cardboard Lover." Following the latter production the star is planning to take a European vacation and in the fall will make "Buddies." William Haines will also be given a short vacation.

Paul Lukas will have the role of the heavy in "Hot News," Paramount's feature production based on the adventures of newsreel photographers. Neil Hamilton will be leading man.

Don Alvarado will be the "boy friend" of Phyllis Haver in "The Battle of the Sexes," D. W. Griffith's next production for United Artists.

Ken Maynard's next starring vehicle for First National will be "The Phantom City." It is scheduled to go into work immediately by Charles R. Rogers, producer of the Maynard westerns for First National.

Martha Sleeper will be the feminine lead opposite Warner Baxter in "Danger Street," the F B O production.

Columbia now has "The Way of the Strong" in work with Erle C. Kenton as director and Huntley Gordon and Gaston Glass as masculine leads.

"Out of the Ruins" the story by Sir Philip Gibbs, will be Richard Barthelmess' next stellar effort for First National. Gerald Duffy is writing the continuity, John Francis Dillon has been assigned to direct. Filming is set for about May 21 upon the return of the star from Hawaii. "Mutiny," by Scott Darling will be one of his vehicles for the near future.

"Prowlers of the Sea" and "Green Grass Widows," Tiffany-Stahl productions, reached completion on the same day last week.

Dorothy Mackaill, Betty Compson and Douglas Fairbanks, Jr., have been cast in the three important supporting roles in "The Barker," First National's Milton Sills special.

Director Howard Bretherton has chosen Hugh Herbert for a role in "Fools in the Fog," a new Warner Bros.' production which got under way last week. Herbert replaces Tom Dugan in the cast.

William Beaudine will direct Mary Astor in her next vehicle at the First National studio.

Tully Marshall, character actor, has joined the cast of "The Perfect Crime," now in filming under the direction of Bert Glennon for F B O.

John Darrow, who changed his name from Harry Simpson, has been added to the cast of Howard Hughe's players in Caddo productions. He is a brother of Allan Simpson, screen actor.

Harvey Thew, who recently joined Columbia's writing staff, is making an adaptation of "Bridge," one of the four remaining releases on the Columbia program. A cast is now under consideration.

The new title for Colleen Moore's picture now in work at the First National Burbank studio will be "Happiness Ahead," instead of "Heart to Heart." The latter title will be given the new picture featuring Mary Astor previously called "Once There Was a Princess." "The Head Man" will be the release title for the picture being made from the story, "The Boss of Little Arcady."

George B. Seitz is directing Lois Wilson in "Ransom," an adaptation from his own story, "San Francisco," at the Columbia picture plant.

First National has bought the screen rights to "Diversion," the stage play by John Van Druton. Richard Barthelmess will be starred in the screen version.

"United States Smith," Gotham's tenth production for the current schedule, is ready for camera work. The three principals will be Eddie Gribbon, Lila Lee and Mickey Bennett. Joseph Henaberry is directing.

H. B. Warner has been signed by First National for a featured role in "The Divine Lady."

Frank Capra, Columbia director, has returned to the home lot after a brief sojourn at M-G-M. He is now preparing to start a new comedy. Byron Haskins, another Columbia director, is finishing the details of an original story to go into work shortly.

Dorothy Knapp, Earl Carroll "Vanities" beauty, will be the central figure of a bathing beauty contest in "None But the Brave." Fox Films will do the picture in Technicolor. Charles Morton and Earle Foxe will be the chief male players. Albert Ray will direct.

"The Other Tomorrow," the story of the Georgia cotton belt by Octavus Roy Cohen, has been purchased by First National as a vehicle for Billie Dove.

Fox Films has scheduled for early production "Chasing Through Europe," which will continue the adventures in the life of a news cameraman which form the story of "The News Parade." Nick Stuart and Sally Phipps will be the leads. David Butler and William Conselman, who wrote "The News Parade" story, have already started preparations for the new picture.

C. C. Burr has commenced work on his next First National feature starring Johnny Hines, tentatively titled "Black Magic." The story is by Jack Townley. Louise Lorraine has been signed for the leading feminine role. Other players signed are Walter James, Edmund Breese, Charles Giblyn, Henry Herbert, Betty Egan and Kashi Heraldi. Charles Hines is directing his brother.

With shooting under way on "The Way of the Strong," Columbia has started on the last lap of production for the current schedule of releases. Three pictures are in work, one has been completed and final preparations are being made for the filming of the remaining four.

In "The Deadline," M-G-M's newspaper romance, G. Raymond Bye will play the role of the detective captain. Joyzelle Joyner, dancer, will be seen as the cabaret girl.

Key City Reports

New York City

JUST a so-so showing for the majority of the Broadway theatres last week with nothing much out-of-the-ordinary happening along in the way of outstanding attendance marks. On the contrary, three of the regulars dropped out after making as brave a stand as possible.

Much wagging of tongues preceded the premiere of Paramount's "Abie" at the 44th Street theatre and many of the boys among the local trade were "needled" to a point where something in the way of a sensation was expected from the screen version of the widely known Anne Nichols' comedy. Overstimulation and a natural reaction from a great ballyhoo may somewhat account for a lack of enthusiasm from certain members of the trade and diversity of opinion from local newspaper reviewers as to the merits of this highly-touted film. It will be recalled that the premiere of the Nichols' stage play received the same treatment from the press—and others at the outset—but what happened is pleasant history for Miss Nichols. Anyway, conjecture over "Abie" is rampant. The box office will tell the story.

Among the popular priced houses the Roxy and the Paramount led the procession but the big Fox first run house showed a falling off from the previous week. The feature picture was "Love Hungry" (Fox) surrounded by the usual lavish Rothafel bill. The Paramount had Paul Whiteman and the Menjou feature "A Night of Mystery" (Par.) and honors were about even for a good week's attendance.

The Capitol did not do so well with a second week of the Gilbert-Garbo team in "Love" but this was to be expected after its long run here and this fact coupled with the decline only gave the house a fair return.

The Strand with "The Mad Hour" (F. N.) turned in an average week's trade for the house and the Rialto finished up with a pretty fair run of "The Legion of the Condemned." This airplane picture has received a good rating but was a bit hard put to compete with "Wings," another aviation film. With the competition of the latter out of the way the former might have stayed quite a long time.

Harold Lloyd in his new picture, "Speedy," did a consistent second week at the Rivoli and went into the third with strong indications that this film is in for a good run. The Colony closed its doors with the termination of the four week's run of "We Americans"—and to a showing hardly in keeping with the reported drawing power of the picture. A tough spot on the street is the real dope on this.

The Criterion is still prospering with "Wings" (Par.) True, the picture feels the ups and downs of the street, but continues to display strength in its ninth month. The popularity of the Farrell-Gaynor combination is getting in its wallop at the Gobe with the result that "Street Angel" took a decided spurt for the week. It is probably the strongest of the Fox two-a-day line up along the Street. "Four Sons" at the Gaiety (Fox) can be rated as next in line with trade for the week fair. "Mother Machree" (Fox) lingers at the Times Square.

The Embassy with "Two Lovers" (U. A.) turned in another week of average business and still does not show signs of giving up to another picture. Universal closed the run of "Uncle Tom's Cabin" at the Central and will probably follow in with "The Man Who Laughs" (U). As mentioned last week, "Tenderloin (W. B.) will be succeeded at Warner's with "Glorious Betsy" and Vitaphone. Zakora's "The Last Moment" did well enough for a week at the Cameo.

The Astor with M-G-M's "The Trail of '98" continues to draw steady trade.

Dallas

DALLAS theatregoers discovered that some good pictures were being shown last week, and as the weather was ideal they partook of the offerings, and the result was that Dallas theatre business was very good.

The Melba is proceeding to do what could not be done, and Al Jolson in "The Jazz Singer" is going into the third week, with two weeks of good business already chalked up. Three-week runs are rare in Dallas, but from present appearances it can be done.

At the Majestic, "Publicity Madness," with Lois Moran and Edmund Lowe, failed to draw, but an unusually good vaudeville bill, headed by "The Rookies," brought them in and business for the week was good.

"The Showdown," with George Bancroft and Evelyn Brent, at the Palace, brought business down, and comment was not favorable. Although a profit was shown for the week it was a bad bet for the Palace.

The Capitol, showing "Seventh Heaven" in a return engagement, packed them every night, and gross for the week was the largest recorded this year. This picture would have held up for a longer run.

"Stand and Deliver," with Rod La Rocque and Lupe Valez, and "Wife Savers," with Wallace Beery and Raymond Hatton, proved good drawing cards at the Old Mill, and business was very good.

"The Love Mart," with Billie Dove and Gilbert Roland, and "Wild Geese," with Belle Bennett and Eve Southern, added another good week to the Arcadia's books.

St. Louis

WITH employment on the increase, the Lenten season passed into history, and fairish sort of entertainment on tap at the various amusement palaces, St. Louisians went to their favorite first-run picture houses in greater aggregate than during the average week of the past Winter in the seven-day period that ended on April 20.

At Loew's State, Corinne Griffith held forth in "The Garden of Eden," and supported by a stage show entitled "Pinwheels," pulled in her share of the patronage passed out during the week. Corinne has quite a personal following in St. Louis and vicinity.

At the Missouri, Richard Dix was on the screen. The title of the picture feature was "Easy Come, Easy Go," while on the stage Arthur Nealy was in charge as master of ceremonies. On the whole it was a good average week for this house.

Across the street, Vitaphone continued to do very good business with "Tenderloin," which was held over for an extra week.

The St. Louis Theatre showed on its screen Madge Bellamy in "Play Girl." Sessue Hayakawa, the well-known motion picture star, was the vaudeville headliner of the week. Receipts were up to standard set by this popular house.

Downtown at Skouras Brothers' Ambassador, Esther Ralston, in "Love and Learn," and Ed Lowry on the stage "In Hollywood," had a very big week.

Minneapolis

THERE were some fairly good movie attractions in Minneapolis last week and business responded to them in nice style.

Harold Lloyd in "Speedy" was the standout attraction of the week, and this film comedy proved extremely popular at the State. If it had been shown in some smaller house it undoubtedly would have been held over for a second week. Lon Chaney in "The Big City" held forth at the new Minnesota, which supplemented its program with the Publix stage unit show, "Dancing Feet." The Minnesota enjoyed an excellent business, although attendance is naturally not up to the standard of the first two or three weeks, when the town was fighting for the opportunity to see its largest and handsomest picture theatre.

At the Strand "The Crowd" did a satisfactory business, although not as big as this very excellent picture deserved to do. Tom Mix, in "Horseman of the Plains," was the Pantages attraction, and Mix drew in the crowds, as he always does. Pola Negri did about the average business at the Lyric, while "One Round Hogan" proved popular at the Hennepin-Orpheum, where Ted Lewis and his orchestra were the big attractions. The Seventh Street showed Sally Blaine in "Her Summer Hero."

The neighborhood houses were showing some rather nice attractions and found that they were still pulling. These included "The Gaucho," at the Lagoon and Loring; "Seventh Heaven," at the Rialto, and "The Last Command," at the American.

The movies had two strong legitimate attractions to contend with. One was "Broadway," at the Metropolitan, and the other was "Chicago" at the Shubert, where Lillian Foster opened a three weeks' guest star engagement with the Bainbridge Players.

Buffalo

BUSINESS at Buffalo playhouses last week was fair, but nothing to write home about, due largely to inclement weather. Shea's Buffalo got normal patronage for "The Garden of Eden" on the screen, and "Hula Blues," an elaborate Publix revue, on the stage. The receipts, however, did not measure up to the previous week's, when Harold Lloyd in "Speedy" broke all records. "Tartuffe, the Hypocrite," a UFA production, did not quite measure up to expectations at the Hippodrome, although Emil Jannings, star of the picture, drew his followers in good numbers. Prince Lei Lani and his Royal Samoans, singers, dancers and musicians, topped the vaudeville bill. The week started off excellently but fell off gradually later.

At the Great Lakes, "The Leopard Lady" on the screen and the Varsity Freshies, a collegian orchestra, which evoked favorable comment, drew the customers in good fashion. Loew's State had a very good week, largely due to the personal appearance of Jim Corbett, famous prize-fight champion, in a comedy skit, as head of the stage bill. The picture was "Bringing Up Father." The crowds that flocked to Loew's, however, went to see Corbett.

The Lafayette had a fair box-office turnover, with "The Port of Missing Girls" as the cinema attraction, and "Jerry and Her Baby Grandes," featuring a quartet of female pianists, heading the vaudeville offering.

Cleveland

THE past week was generally satisfactory from a box-office angle. No records were broken. But, on the other hand, all of the theatres report that business was average, so there are no deficits to report.

"Wings," playing its second week of a roadshow engagement at the Colonial Theatre, continues to attract large crowds, especially for the evening performances. The matinees are rather light. **"The Patent Leather Kid" did well enough at the Stillman to justify holding it over** for another week. **"Old Ironsides,"** playing its first local popular prices' engagement at the Allen, **did very well,** boosted by exploitation and contests.

The State Theatre had big crowds all week. The feature attraction was "A Night of Mystery," something a little different from the usual Menjou picture. **Keith's Palace kept the house full for all performances of "The Mad Hour,"** a typical Elinor Glyn picture, with a great punch at the finish.

Harry Langdon's comedy, **"The Chaser,"** pleased the Langdon fans, with its slapstick comedy and its gags. **Reade's Hippodrome had just a fair week. "Stop That Man" was the feature** attraction, a diverting comedy-melodrama, which deserved greater appreciation by the public. **The Park played a first-run neighborhood engagement of "The Last Command" with most satisfactory results.**

The Cameo continued with the second-run downtown showing of "Speedy" with such success that the run is being continued. And "The Jazz Singer," like the brook, runs on indefinitely at the Circle with Vitaphone. This picture played the Stillman for five weeks, and is now about to enter its third week at the Circle

Neighborhood theatre business is not satisfactory.

Albany and Troy

THERE was little cause for complaint among the exhibitors of Albany last week, in so far as business was concerned. The weather remained cool throughout the week, and there were no counter attractions to seriously cut into receipts at the box office. As a result, the majority of the theatres reported business as being up to normal, and in some cases almost reaching the previous week, when the crowds came back strong after the Lenten season. **One of the biggest business getters of the week in Albany proved to be Harold Lloyd in "Speedy.". This picture had been liberally advertised, and the fact that it was going over well in New York City, 150 miles away, seemed to be pretty well known in Albany,** and to have its effect. There were standing lines each night, while the matinees appeared to be above the average.

At the Leland, "A Girl in Every Port" **packed them in each night,** although the picture was little above average from the standpoint of entertainment. But it seemed to please and the crowds came. **At the Mark Ritz, "Tillie's Punctured Romance" went over exceptionally well throughout the week,** starting off with a bang and gaining day by day. **The Clinton Square Theatre, which is playing first-run double features, did well with "Pajamas,, and "The Streets of Shanghai."** Proctor's Grand scored in having the first pictures of Major Fitzmaurice, the transatlantic flier. The theatre lost no time in advertising the fact, and inasmuch as his relatives reside in the neighboring city of Troy, there was a big crowd on hand to see the newsreel of the flier. Business continued good at Harmanus-Bleecker Hall, with a combination of vaudeville and pictures. Neighborhood houses, such as the Eagle, Colonial, Arbor and other theatres in Albany, which depend upon residential rather than downtown business, reported business as good.

In Troy, Gloria Swanson in "Sadie Thompson" did not come up to expectations from the standpoint of the box-office. In fact, business was reported as poor. The picture started off well, but for some reason did not hold up, many complaining that they did not care for the picture, which probably knocked off business. **At the Lincoln in Troy, "Wife Savers" also played to poor business,** probably due to the fact that Beery and Hatton are not very popular in the Collar City. **The American used "Devil's Trade Mark" with fair business.**

The neighborhood houses in Troy assert that business is off at the present time. The situation in Troy may be due more to a general business depression rather than to lack of entertainment on the part of pictures shown. And yet, on the other hand, the Proctor Theatre, with its vaudeville and pictures, is playing to capacity business.

Milwaukee

AFTER the unusually good business enjoyed by Milwaukee theatres last week, things looked rather dull, but were in reality just about average. Weather was clear and cold and did nothing to interfere with patronage at the down-town theatres.

Milwaukeeans were invited to take a chance at the Wisconsin. **Results showed Miwaukeeans rather skeptical; the receipts were short of average. "Mad Hour" was the photoplay feature.** Folks here apparently prefer to shop for their amusement. **The Orpheum drew capacity houses during the entire week and "Freckles" here pleased patrons greatly. "Rose Marie,"** at the Merrill, **brought in very satisfactory returns.**

"Legion of the Condemned" was given a second week's run at the Strand. **Business was fairly active here.**

"The Irresistible Lover" was well attended at the Alhambra. Two popular radio artists from Chicago, Al Carney and Pat Barnes, appeared on the Alhambra program on Monday night and helped to a great extent to swell receipts for that night.

Neighborhood theatres enjoyed average business throughout the week. **"The Smart Set"** was offered patrons of the Oriental and **was well received. "Husbands for Rent,"** at the Egyptian, was a **good business getter. "That's My Daddy" played to good houses** at the Colonial. **"Old Ironsides"** was shown at the Uptown, Tower and Garfield and **met with moderate success.**

Cincinnati

BUSINESS last week was spotty, in so far as the individual houses were concerned, although in the final check-up the aggregate averaged up quite satisfactorily.

Harold Lloyd in "Speedy" at the Lyric did well during the second week of the engagement, which will be extended for at least another seven days.

"The Mad Hour" at the Albee draw exceptionally well, although the stage attractions was no doubt responsible for considerable of the patronage.

Norma Talmadge in **"The Dove" at the Capitol had a splendid week, and the picture will be held over.** This house has now installed Movietone, which is being featured in addition to the Vitaphone.

Keith's, with Mary Pickford in **"My Best Girl," started off with a steady following, which, however, increased materially as the week wore on.** The picture is held over for an additional week.

"Baby Mine" at the Walnut did an average business. Ditto for the Strand, with Olive Borden in "Come To My House."

"Cheating Cheaters," first half, **and "Keeper of the Bees,"** with Clara Bow last half, **did an average business** at the Family.

The special engagement of **"Simba" at the Grand Opera House undoubtedly diverted considerable business** from the regular houses.

San Francisco

SAN FRANCISCO enjoyed a week of ideal motion picture weather, it being neither too warm nor too cold. Usually, when it gets too warm in this city at this time of the year, the people go to the beach and when too cold or too rainy, as part of the last weeks have had, the people stay at home or only visit the residential houses. Thirty thousand sailors visiting in 45 warships also helped crowd the theatres.

The Embassy reported another good week with the showing of **"The Jazz Singer,"** on for a tenth week, and, while not as big crowds as the first six or seven weeks, the houses did well.

"Across to Singapore," as shown at Loew's Warfield theatre, with Rube Wolf on the stage with the presentation act "Pan-Americana," **crowded that theatre all week.**

The Granada did well the first of the week with "A Night of Mystery" and the presentation act "Hands-Up." The latter part of the week the theatre did fairly well. **"Speedy" attracted many to the California theatre,** many visiting sailors enjoying that picture. **"The Patent Leather Kid,"** as shown at the St. Francis theatre, **did big business.**

The Golden Gate theatre did **much better than expected with the picture, "The Blue Danube,"** which was shown there together with vaudeville acts, and the Union Square theatre **reported very good business with "Oh, What a Night,"** which was shown with five acts of vaudeville.

Atlanta

ATLANTA theatres enjoyed substantial business last week, despite the opening of a first class stock company at the Erlanger, which naturally showed its effects.

The box-office winner was Paramount's muchly advertised aerial picture, "The Legion of the Condemned," playing at the Howard.

Lon Chaney, in "Laugh, Clown, Laugh," brought good criticisms and drew fair houses, but in the estimation of many his work and the story was too far above the appreciation of Loew's Grand audiences to do the business to which it was entitled.

Keith's Georgia played to very good houses with Rod LaRocque in "Stand and Deliver." It came second in the gross receipts at the box-office.

"The Little Snob" did better business for the Capitol than was anticipated at the beginning of the week. **Great was the fall of the Metropolitan with "Ham and Eggs at the Front."** The Rialto showed **"A Woman's Way" and "The Sporting Age" to fair houses.** Three numbers, **"The Lost Battalion," "Gold from Weepah" and "Wild Beauty" held a steady gait** for the Tudor.

Kansas City

ATTENDANCE continued to remain at the "just fair" mark at practically all down-town Kansas City theatres last week.

"The Little Shepherd of Kingdom Come," with Richard Barthelmess, at the Mainstreet set the pace in attendance, although even that theatre did not draw what it should have. At Loew's Midland, Lon Chaney in **"The Big City" played to fair crowds all week, which also can be said of "A Woman's Way,"** at the Liberty.

"Across the Atlantic," at the Globe, did not draw what was expected of it, but "Love Hungry," at the Pantages, did better than was predicted for it, playing to good attendance all week. Adolphe Menjou, in **"A Night of Mystery," at the Newman, played to business below normal.**

Aside from the Mainstreet, no special exploitation effort was made by any of the theatres. The Mainstreet, however, doubled its newspaper space.

Baltimore

THREE of the first-run theatres in Baltimore did excellent business throughout the week beginning Monday, April 16.

They were the Metropolitan, where "Tenderloin," starring Dolores Costello, was presented, with Vitaphone accompaniment and dialogue and other Vitaphone acts on the bill; **at the Little Theatre, where "Cyrano de Bergerac, starring Pierre Magnier, shown entirely in colors** after the scenes were rearranged and the production was tightened up by Machat Brothers of the Motion Picture Guild, Inc. Business was so good that the film was held for a second week. **At the Stanley, "The Noose," starring Richard Barthelmess, went over very big,** with a presentation act headed by Sammy Kaufman with an orchestra and other featured vaudevillians.

Loew's Century did very good business also with "Something Always Happens," starring Esther Ralston and a stage presentation act entitled Rio Romance, with Ted Claire and other vaudeville players.

"Skyscraper," starring William Boyd, went over very good at the New Theatre with a stage act. This picture was generally liked by the public and built up as the week went on.

"A Perfect Gentleman," with Monty Banks in the featured role, proved a good drawing card at the Palace Theatre, where burlesque is presented with pictures.

Business was fairly good throughout the week at Keith's Hippodrome, with "The Main Event" and five acts of Keith-Albee family time vaudeville on the same bill.

At the Rivoli, **"Doomsday," starring Florence Vidor, proved only a so-so drawing card,** with a presentation act offered also with Howard Emerson and his orchestra.

Business during the second week of "The Gaucho" at Loew's Valencia, with Douglas Fairbanks, proved only fair.

"The Gay Retreat was the picture attraction at the New Garden, with eight acts of Keith-Albee high-class vaudeville, and business there was fair during the week, and went up on Friday and Saturday to good.

Seattle

FOR the second successive week, the Fifth Avenue theatre last week walked away with a big majority of the city's show business, in a week that was just about normal for this time of year.

Again the Fifth Avenue owed its great box office record to the super-showmanship of Eddie Peabody, who continues to click as the greatest box office attraction to ever hit any Seattle theatre. Eddie, with Jimmy Maisel and Gogo DeLys, staged a very entertaining presentation. Borrah Minnevitch and His Harmonica Rascals took care of the traveling part of the stage show with much success, and Oliver Wallace's "Holy City" organ presentation was a triumphant rendition. **"Richard Dix, in "Sporting Goods" was the film attraction, sort of an "added attraction" at that, but it was satisfactory for this particular bill. Business practically capacity,** with gross around $18,000.

The Seattle theatre came in second place with "Partners in Crime," and Treasure Ships" on the stage. **The film was not very popular, but the Publix revue, headed by Val and Ernie Stanton, local favorites, aided in putting the bill over.** Local audiences are getting rather disgusted with the recent Beery-Hatton films, and don't patronize them much any more. **Just an average week** for this big house.

At the United Artists theatre, "Speedy" made its appearance just a day ahead of the national release date and New York premiere. **The picture was highly praised by critics and well liked by audiences. Business was very big for the first week—one of the best grosses in recent months** for Manager Perutz's house, with good exploitation and publicity.

"Brass Knuckles," at the Blue Mouse theatre, was an average attraction that failed to arouse much enthusiasm. Business was fairly good—noticeably less than the usual close-to-capacity business that was formerly the vogue at this house. It is quite evident that strong films are essential, despite Vitaphone and Movietone installations; program attractions don't click.

At the Columbia theatre, "Tell It to Sweeney" failed to get much business. "The Fourflusher," at the Orpheum, and **"Love Hungry,"** at the Pantages, **were satisfactory vaudeville house pictures. Business was average.**

"Stage Kisses," at the Embassy, rounded out the downtown key first runs in a satisfactory manner.

Harrisburg, Pa.

THE pictures that achieved the best box office results in the first run theatres during the week were **"Speedy,"** which was repeated from the previous week at the Colonial, and **"The Legion of the Condemned,"** wartime aviation thriller, which packed the Victoria at all performances, both afternoon and evening. Though no extraordinary exploitation was attempted for "The Legion of the Condemned," it seized the popular fancy from the start, solely through its merit as a gripping entertainment, and held it throughout the six days.

It is very seldom that any Harrisburg theatre will take a chance by holding over a film play the second week. Several times when this has been done the picture, after a successful first week, has petered out as a money-earner in the second six days. **This did not prove true with "Speedy," however. After a week of phenomenal success at the Colonial, the clever Lloyd comedy scored almost as heavily during the additional engagement.** Many persons saw the picture two or three times.

The main attraction at Loew's Regent was Gilda Gray and Clive Brook in **"The Devil Dancer." The play, however, seemed to lack the punch to attract more than average crowds,** though Miss Gray's dancing was admittedly very alluring. At the State the film attraction the last half of the week was **"Square Crooks."** The presence of Gertrude Ederle, the English Channel conqueror, with the Baker sisters—an act that was much advertised in advance—helped to stimulate interest in program as a whole, and the business done was exceptionally large. **The principal offering at the Broad was "Rose Marie," which did a nice business.** The Grand got **good results with Colleen Moore in "Her Wlid Oat."**

Indianapolis

CIRCLE and Indiana. Skouras-Publix units, and the Loew's Palace are waging a bitter fight for downtown movie business since adoption of the stage production policy.

The Circle had a good opening week last week with introduction of Eddie Pardo's stage band and a local dancing chorus of sixteen girls under Miss Marjorie Alton, former Follies dancer. The Circle drew some of Indiana's business the opening week.

Loew's Palace presented "Sorrell and Son" with Mort Harris production, "The Baby Grands." **Indiana's show was Harold Lloyd in "Speedy,"** with Charlie Davis' stage band.

Apollo reopened this week under new management with **"Tenderloin,"** installing Vitaphone and Movietone. Competition in the downtown houses has resolved itself to the pictures.

Neighborhood houses are gaining slightly in spring business.

Opening of Riverside and municipal parks and golf courses Sunday will cut movie receipts.

Salt Lake City

THE box office reports at the down town picture houses this past week averaged fairly good as a whole here. **The Capitol theatre presented Richard Barthelmess in "The Little Shepherd of Kingdom Come," which was quite a drawing card,** as was the indoor circus act presented by Fanchon and Marco, which was headed by Lillian St. Leon and company, and also featuring Gobel's African Lions and their trainer Herman Zeigler, and Eddie Kane acting as master of ceremonies.

"The Latest from Paris" played to satisfactory crowds at the Pantages theatre. John Bowers and Marquerite De La Motte appeared in person at the Pantages here this week, also attracting a good deal of attention.

Dolores Del Rio, in **"Ramona,' has perhaps headed the list at the Paramount Empress here during the week, having been received by packed houses,** and in a very favorable manner, it is reported.

The American theatre did fairly satisfactory business during the week's presentation of Rin Tin Tin in **"Jaws of Steel."**

"The Blue Danube" is reported to have gone over exceptionally well at the Gem theatre.

Due to public demand here the Victory theatre has presented the second showing of **"The Big Parade,"** with especial musical accompaniment, and has done a satisfactory business.

Des Moines

THE Vitaphone pictures had their opening at the Des Moines this week with "The Jazz Singer" and were most enthusiastically received. All house records were broken by this picture, which will hold over for two weeks, a long run here. Theatre patrons expressed themselves as having enjoyed the picture more than anything they had seen for a long time. Manager Levine is well pleased with the unusually fine installation which was given to the Des Moines theatre equipment. **At Davenport, Iowa, this feature also opened at the Columbia and did very, very fine business.**

At the Capitol theatre in Des Moines the week's returns did not seem to suffer a bit by the attraction of the Vitaphone next door. William Haines in **"The Smart Set" met with success** and the stage show "Arabian Nights was colorful and full of mirth. At the Strand theatre, **"Freckles" was the feature and it did a good run.** Snow in northern Iowa has closed many roads, but the exhibitors can be optimistic about the fact that it helped the spring wheat.

"Chicago," at the Orpheum, billed over the vaudeville, did a big week.

Pittsburgh

NIXON theatre, going into its third week with "Wings," continued to do a good business.

Penn theatre had Lon Chaney in "The Big City" on the screen, and on the stage "Hey, Hey," with Frank Devoe and Jack Powell, Gibson Sisters and John Boyle's Hey, Hey Girls. One of the cleverest and most beautiful shows to play the Penn as yet. **Business very good.** Penn Stage Band, Don Albert directing, completes the show.

"Dressed to Kill" was the feature picture at the Stanley theatre. This is a nice picture and would have done well if it had not been for the Penn theatre playing Chaney in the same type of picture. The stage show is called "In Granada," an Edward Hyman production featuring Chaz Chase, comedian. This unit very weak. Phil Spitalny and his band are featured with the show. Business very poor.

Grand theatre, with Harold Lloyd in **"Speedy," did a fair business, as this was their third week.**

Ottawa

OPINIONS regarding film features presented in Ottawa, Ontario, during the week of April 16 were very much divided, and as there was practically no opposition there was considerable talk about the pictures.

Take, for instance, "The Private Life of Helen of Troy" at the Centre Theatre. This sounded like the makings of a million dollar production, but, after seeing it, we are forced to the conclusion that the Ontario censor clipped off $400,000 worth. Many enjoyed the smart titles; the burlesque business was well done and numerous shots were impressive, but the censor had done his worst.

"My Friend From India" provided marked variety for the general run of features at B. F. Keith's, big crowds finding it a very different kind of farce.

Varied comment was heard regarding "The Divine Woman" at the Regent. Some thought Greta Garbo had done her best acting in this while others were thrilled by the story. There are those who cannot see Greta at all. The Regent had a fairly good week.

The Imperial pulled right up and called itself a prosperous theatre with "The Patsy," starring Marion Davies. It was one of the biggest weeks of the season at the Imperial. The only Marion Davies picture here that has not secured big business was "Quality Street."

They fought to get into the Rex Theatre to see the neighborhood run of "Beau Geste" after it had played several big engagements in Ottawa.

As usual with Tom Mix at the Fern Theatre, the place was jammed to the ceiling for "Silver Valley," the program also including "Melting Millions."

The Columbia fared well with "Lightning Lariats," this proving to be a popular neighborhood release. The Princess also got its share with "One Round Hogan," while the Francais drew fair crowds with a double bill, "Tracked by the Police" and "The Tigress," Rin-Tin-Tin arousing the talk as usual.

Boston

TYPICAL spring weather, with occasional showers, has been a good omen for Boston theatres, for the week's receipts are among the best in months. All of the out-of-door attractions have only helped to bring the crowds into the downtown houses. Opening of the baseball season was looked upon with some doubt by theatre managers, but it is a fact that with the opening of the season there has been a substantial general increase in all theatres.

"King of Kings" has taken up its home at the Colonial theatre, Boston's leading legitimate theatre, as a road show, and is the city's only road show. There has been a considerable interim since "Wings" departed as the preceding road show for Boston. The latter played to capacity audiences for weeks at Tremont theatre, but the Tremont has smaller capacity than the Colonial. Early reports from "King of Kings" are to the effect that the record made by "Wings" may soon be surpassed.

Metropolitan's showing of "The Legion of the Condemned" proved a real attraction and receipts were well above par. Gene Rodemich and stage band, with features, was the presentation.

"The Smart Set," at Loew's State, played to heavy business throughout the week. Mlle. Ledova and her company of dancers provided the presentation number.

Modern and Beacon theatres, the twin houses, have been happy in their selection of films, for "The Port of Missing Girls" had to be held over a second week at both houses, playing to capacity business both weeks.

Keith-Albee Boston theatre experienced one of the best weeks in its history with "The Pioneer Scout" and a vaudeville bill better than average.

Offerings at the other theatres were of better than average selection, with the result that business throughout the city and suburbs was well above the usual spring patronage.

Among the leading theatres, films which proved attractive were "Red Hair" at the Scollay Square Olympia, "The Little Shepherd of Kingdom Come" at the Washington Street Olympia, "Sadie Thompson" at the Bowdoin Square, "The Devil Dancer" at Loew's Orpheum, "The Forbidden Woman" at the Howard, "The Showdown" at the Fenway, "West Point" at the Field's Corner, "Burning Daylight" at the Allston, "Red Hair" at the Capitol, "The Cohens and Kellys in Paris" at the Strand, and "Doomsday" at the Codman Square.

Tampa

LAST week Tampa celebrated the four hundredth anniversary of the landing of Panfilo de Narvaez on the shores of Tampa bay. The pageant opened Sunday afternoon and cut the matinee attendance in practically every theatre quite materially. Then about 5.30 it started to rain, keeping up until midnight, which put such a crimp into the crowds that Sunday goes down as poor.

The Victory led the field last week. This house was the only one to make much of a showing against the pageant Sunday afternoon. The big card was the opening of the Movietone News and the special reels of the President and Lindbergh after the "Lone Eagle" returned from Paris. The feature picture was "The Missing Link." There were also four of the Vitaphone presentations. A corker of a show and big business all week.

The Tampa started out with a poor Sunday, but the following three days went over better. "Drums of Love" was featured, but it did not seem to catch on with Tampa fans. "The Noose," used the last half, did better.

The Strand also had a poor Sunday, but Monday came up nicely. "The Mad Hour" was the feature used these two days. "Tillie's Punctured Romance" did nicely for three days and "Soft Living" kept them coming the last two.

Taking the week as a whole, the Franklin went over better than average. "Chinatown Charlie" and "Square Crooks" were the first runs used and "Red Hair" brought back for a second showing. All pictures did nicely.

Farash to Erect $150,000 Scotia Theatre

PROPERTY on Mohawk Avenue, Scotia, New York, has been acquired by the Farash Theatres Company, Inc., of Schenectady, on which work will start at once on a new $150,000 motion picture theatre. The structure will be three stories high and two stores and six offices will be located in front. This house, announces William M. Shirley, president and general manager of the Farash company, will be the beginning of a new chain of theatres his company plans to acquire or build within a radius of 100 miles of Schenectady, the headquarters of the chain.

The Scotia house will have a seating capacity of 1,400 and is expected to be ready for opening by Labor Day. It will be similar in construction to the Strand in Schenectady, although the architecture will be slightly different.

Ottawa
(Previous Week)

WHAT a week there was for Ottawa, Ontario, theatres following Easter! Every theatre was jammed afternoon and evening, thanks to the Easter vacation, excellent pictures and the release from Lenten obligations.

Probably the finest of them all was "Speedy" at the Regent Theatre. Even the newspapermen had to take back seats in the gallery to see it, and they were glad to get in at all. The general verdict was that it was Harold Lloyd's best.

Then it was another fight to get into B. F. Keith's Theatre, the largest amusement house in town, to see Richard Dix in "Sporting Goods." This also was a comedy that pleased everybody from golfer to mechanic. N. V. A. Jubilee Week was being observed, and the bill was good all round.

The women flocked to "The Love Mart" at the Centre Theatre to be thrilled, and the men to get an eye-full and nobody was disappointed with Billie Dove. And Manager Don Stapleton wasn't disappointed with the box office returns either.

The Imperial Theatre had an old-time line-up in front of the wicket all week for Reginald Denny's "That's My Daddy." The title didn't mean anything but there are plenty of Denny fans in Ottawa and they liked him in this story.

Manager Fred Benson had to run a matinee daily at the Fern Theatre, neighborhood house, and it was one of the best box-office weeks there. "Foreign Devils" and "Melting Millions" were the talk of the neighbors.

"The Great Mail Robbery" lived up to expectations in the way of thrills at the Rex, and Manager Ambrose Nolan was only sorry that the Rex did not have rubber walls. Typical holiday crowds also saw "Is Zat So?" at the Columbia Theatre,

Supply Special Mats for Featuring News Event

A special number containing several layout designs to feature news reel pictures of the reception to the Atlantic Flyers in New York, this week was issued subscribers by the Theatre Ad Mat Service of Uniontown, Pa. This company, which specializes in prepared mats for theatres, anticipated the interest of the public in the event and the prominence it will receive in the topical films by rushing material for newspaper displays to theatres taking the service.

Special "Uncle Tom" Show for King Alfonso

A special and private showing of "Uncle Tom's Cabin" has been requested for the royal palace of the Spanish king. The Universal special has just had its premiere in Madrid. A further bit of information from Universal is to the effect that the Spanish headquarters of Universal will resume its ordinary routine shortly.

FBO Will Handle "King of Kings" in Canada

FBO Pictures Corporation of Canada, Limited, has just consummated a deal with Cinema Corporation of America whereby FBO will distribute De Mille's "The King of Kings" throughout the Dominion. The first road-show engagement will be at the Princess Theatre, Toronto, commencing May 14th. The production will be road-showed in all important cities in Canada.



Display advertising that helped to sell Harold Lloyd's newest comedy in several cities. Ads reproduced above include a four-column layout by the Strand, Providence; three-column displays by the Southern, Columbus, O.; the Howard, Atlanta; the Strand, Syracuse, and an advance ad by the United Artists theatre, Seattle; and a two-column ad by the Metropolitan, Washington, D. C.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Help Wanted

WANTED — Experienced salesman to sell Pipe Organs in middle west territory. Opportunity for a live wire to make real money. Address Box 340, care Motion Picture News, 729 Seventh Ave., New York.

Situation Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

PROJECTIONIST UNION. Young man with broad experience in motion picture projection desires position. Capable, can make good anywhere. Address Box 346, care Motion Picture News, 729 Seventh Ave., New York.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

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Wanted to Buy

WANTED to buy used Powers or Simplex Projectors. Brinkman, 607 West 137th St., New York.

For Sale

FOR SALE, at your own price, the following material. The theatre is now in operation and will be until May 15th. 700 chairs, upholstered seats; 2 Hertner Transverters, 25 cycle, 220 volts; 2 Simplex Machines, with Peerless Low Intensity Lamps, and other incidentals. Must vacate by May 15th. For information address National Theatre Supply Company, 372 Pearl St., Buffalo, N. Y.

FOR SALE.—1,100 second hand, veneer theatre chairs in first class condition at $1.10 per chair. Also 650 first class upholstered opera chairs at $3.00 per chair. Address Box 425, care Motion Picture News, 729 Seventh Ave., New York.

FOR SALE—Two theatres in Southwestern town of 15,000. Both located advantageously. At a bargain for cash sale. Address Box 341, care Motion Picture News, 729 Seventh Ave., New York.

1,300 BASEBALL CHAIRS for Ball Park, Airdrome. Like new. $1.35 each. 2,500 LEATHER UPHOLSTERED and VENEER Theatre Chairs perfect condition, 800 are RE-UPHOLSTERED look like new. $1.50 up. Will sell any amount. AMUSEMENT SUPPLY CO., INC., 729 Seventh Ave., New York City.

Opinions on Pictures

The Play Girl

Interesting and Fairly Amusing

(Reviewed by Laurence Reid)

EVER since Madge Bellamy flashed across the screen as a young woman who could disrobe (partly, you know) and be discreet about it at the same time she has been given one picture after another to carry out this design. So "The Play Girl" enters the procession and Madge does her bit in making it enjoyable. It is a pretty thin plot. In fact, it has no plot at all. But it has a deal of sparkle and the scenes are really stimulating (at least to the eye if not the mind).

Here the star plays a clerk in a florist shop. When she is sent to a bachelor apartment to deliver a certain bouquet and see to it that the flowers are placed in water, she gets the surprise of her life. At this particular hotel and in this particular room the girl notices that an attractive youth is occupying the bath. From this point it is easy to guess the romance. To make the plot "intrikut" the girl loses her job and she is advised to take up a gold-digging career. After encountering a misunderstanding here and there with the boy friend the love interest comes right out into the open and ends the picture. It is a good little number and calculated to amuse anyone for its hour on the screen.

Drawing Power: Suitable for average houses. Good for first runs if supported by well-balanced bill. **Exploitation Angles:** Play up the appeal of star. Bill as clever comedy of girl who knows how to get along in the world.

THEME: Comedy-romance of florist shop-girl who meets youth in embarrassing moment and develops romance.

Produced and **distributed** by Fox Films. **Length,** six reels. **Released,** April, 1928. **The Cast:** Madge Bellamy, John Mack Brown, Walter McGrail, Lionel Belmore, Thelma Hill, Anita Garvin, Harry Timbrooke. **Director,** Arthur Rosson.

Burning Daylight

Very Ordinary Story, But Has Action

(Reviewed by Laurence Reid)

JACK LONDON'S story of gold-rush days in Alaska carries a corking title, but it tells nothing that hasn't been told many, many times in celluloid. It hasn't much feminine interest, the appeal catering almost entirely to masculine minds. Between the covers of a book London made it vivid and dramatic. But a lot of the yellow metal has been dug out of the celluloid Klondyke since the author's day. Which, of course makes the film very familiar.

The picture is all Milton Sills and again he has one of those strong, silent, he-man roles. It is his job to rescue and protect the innocent dance-hall girl and after some orthodox scenes showing him prospecting for gold, driving a dog team and crashing San Francisco society he comes back to the Yukon and finds peace. There is a deal of villainy to overcome here. Leave that to Sills to accomplish. But he has engaged in bigger and better fights. And the action shots here don't ring so genuine. The picture is atmospherically on the up and up and it is cast in keeping with its backgrounds. Doris Kenyon makes an appealing heroine and Stuart Holmes, Edmund Breese and Howard Truesdale are competent crooks.

Drawing Power: Suitable for average houses. Title is good and Sills has his favorites. **Exploitation Angles:** Feature the title and the background of Alaska. Exploit Sills as an action star.

THEME: Melodrama of Alaska with hero rescuing dance-hall girl and falling in love with her.

Produced and **distributed** by First National. **Length,** 6,500 feet. **Released,** March, 1928. **The Cast:** Milton Sills, Doris Kenyon, Arthur Stone, Guinn Williams, Jack McDonald, Jane Winton, Edmund Breese, Howard Truesdale, Stuart Holmes, Harry Northrup, Lawford Davidson. **Director,** Charles Brabin.

The Lone Eagle

Routine Fireworks in the Air

(Reviewed by Raymond Ganly)

THOUGH it bears a title which calls to mind that daring young man, this film doesn't do a Lindbergh. It has not been produced with any class, nor does it carry sizzling airplane shots which would have given it a kick. But it is an aviation film, and therefore the recipient of tremendous and free publicity from the daily press and other agencies chronicling the exploits of various aviation heroes who are following one another with some rapidity throughout the pages of the daily prints these days.

Bearing a good title and presenting a setting which is *alive* to say the least, the film has some pull for the wayward customer who wanders by the marquee, cons the posters which tell him what the feature is about, and contemplates whether he will enter or not. There are not any "names" of above-the-average strength to make attractive the cast, but this shortcoming is offset by the theme of the picture.

Drawing Power: Fairly good program fare. Good for neighborhood and second-run houses. **Exploitation Angles:** Use propellers, small airplanes and aviator's togs to make an attractive lobby display. The title of the film calls forth visions of Lindbergh.

THEME: Young aviator joins corps of daredevil fliers and loses his nerve in an encounter with the enemy. A French girl awakens his sleeping valor with the result that he avenges the death of his fellow fliers.

Produced and **distributed** by Universal. **Released,** September, 1928. **Length,** 5,862 feet. **The Cast:** Raymond Keane, Barbara Kent, Nigel Barrie, Donald Stuart, Jack Pennick, Guyler Supple, Trixie, Frank Campbell, Marcelle Daly, Eugene Pouyet, Wilson Benge, Brent Overstreet, Lieut. Egbert Cook. **Story by** Lieut. Ralph Blanchard. **Director,** Emory Johnson.

Three Sinners

Just a Picture—Not Good Enough for Negri

(Reviewed by Laurence Reid)

THE newest picture to come Pola Negri's way doesn't shape up as anything that can be called startling. It's quite preposterous. Perhaps it had to be to get around the censors. So it emerges as a work that is quite old-fashioned in theme and treatment. The star plays a German countess who develops a liaison with a friend of the family. And the story gets out of place in trying to paint the lily white. When she is reported dead after the train she is supposed to take is wrecked, the countess bobs up in Paris in a white wig.

From that situation it concerns her philandering husband to fall in love with her again without discovering her identity. The moment arrives for the entry of an American who rescues her from a situation that threatens to become embarrassing. In trying to make over the character of the central figure they took away any opportunity for Miss Negri to suggest any vital characterization. She becomes a clothes-horse here and strikes some effective poses. But the role is too weak for the actress who made such a grand impression in "Passion." Warner Baxter, Tullio Carminati and Paul Lukas have the other important parts. And do tolerably well by them.

Drawing Power: Title is alluring. So is Negri. Should do business in average houses. **Exploitation Angles:** Play up Negri and feature her in her white wig. Bill as a drama of the Continent, etc.

THEME: Drama of domesticity with triangle intervening to make a problem of it.

Produced and **distributed** by Paramount. **Length,** six reels. **Released,** April, 1928. **The Cast:** Pola Negri, Warner Baxter, Tullio Carminati, Paul Lukas, Olga Baklanova, Ivy Harris, Anders Randolph, Anton Vaverka. **Directed** by Rowland V. Lee.

Shooting Stars

Novel Play Makes it Interesting

(Reviewed by Thomas C. Kennedy)

A NUMBER of rather novel dramatic situations, particularly those which develop as the climax of this triangle play dealing with motion picture actors, give this English picture, produced by British Instructional Films, Ltd., considerable audience appeal. The story has many fine situations for photoplay treatment and several of these have received remarkably effective treatment in the work of the director and the camera man. On the other hand the connecting thread leading from one dramatic highlight to another seems especially wavy and weak. Meaningless motion and a cluttering of insignificant detail handicap the work.

The American edition of the film has been edited and titled by Merritt Crawford.

"Shooting Stars" they are—these studio people. The heroine, a star, is married to her leading man and in love with a come-

dian. When it appears that her husband will divorce her—thus creating a scandal that will terminate a contract she has signed to go to America—she substitutes a ball cartridge for the blank cartridge in a gun to be used on her husband in the last scene of their last picture together. It is a two-barrelled gun and the fatal shot is reserved—by Fate and the plot—for the comedian, whose director borrows the gun for a gag on another set.

The acting is mediocre, save for that of the hero, Brian Aherne. There are several remarkable effective photographic stunts employed in the course of the play. These are mainly the result of a mobile camera which follows action through space.

Drawing Power: Rather good if you can impress your patrons with fact that it is a story, a love story, dealing with film actors and having an interesting studio background. **Exploitation Angles:** For newspaper ads, the studio scenes and melodramatic climax; prominent part of lip stick in becoming mixed with fatal bullet may offer drug-store tie-up; divorce angle for newspaper or program essay contests.

THEME: A triangle melodrama with a film studio background in which the wife, a famous star, ends in obscurity following a tragic shooting at studio by substituting real for blank cartridge in prop gun.

Produced by British Instructional, Ltd., England. **Distributed** state rights in U. S. by Artlee Pictures Corp. **Released** April, 1928. **Length,** 5,880 feet. **The Cast:** Annette Benson, Brian Aherne, Donald Calthrop. **Story** by Anthony Asquith. **Scenario** by John Orton. **Director,** A. V. Bramble. American release edited and titled by Merritt Crawford.

Two Lovers

Big Production, Good Story

(Reviewed by Chester J. Smith)

THIS is one of those period pictures that goes back into the sixteenth century for its action. It is a bigger production than the title would imply, and, as a matter of fact, there is nothing about the picture that warrants any such title, for there is comparatively little of the ardent love exchanged that has characterized others of the Vilma Banky-Ronald Colman pictures.

It is far more melodramatic than romantic, for the romance is entirely one-sided until nearly the end of the film, at which time Miss Banky comes to realize that she loves Colman. Miss Banky, as usual, is beautiful, but she seems a trifle miscast as a Spaniard, and one cold in love at that. Colman gives a very impressive performance as the romantic and fighting Spaniard, both of which characteristics fit him to a nicety.

The story is a splendid one of its type and it is well directed, but it is questionable if it will have a tremendous audience appeal. It is brimful of melodrama, intrigue and suspense, but it goes a long way back for its melodramatic action in the overthrowing of the cruel Spanish Duke—which role is admirably played by Noah Beery—and the freeing of Flanders from Spanish dominance. There are many leisurely moments between the highlights, and the picture is rather slow in getting into its stride. On the whole though, it holds the interest through its intensely dramatic climax.

Drawing Power: Should do well largely because of the popularity of Miss Banky and Colman. **Exploitation Angles:** The names of the stars, the historical incidents and the tremendous production.

THEME: The Flower of Spain is compelled by her cruel uncle, the Duke, to marry the hero of Flanders that he might spy on a nationalist plot against the invaders. She marries reluctantly, eventually comes to love her husband and is the heroine of the invasion.

Produced by Samuel Goldwyn. **Released** by United Artists. **Released** August, 1928. **Length,** 8,500 feet. **The Cast:** Ronald Colman, Vilma Banky, Noah Beery, Nigel de Brulier, Virginia Bradford, Helen Jerome Eddy, Eugenie Besserer, Paul Lukas, Fred Esmelton, Harry Allen, Marcella Daly. **Directed** by Fred Niblo. Adapted from Baroness Orczy's novel, "Leatherface," by Alice D. G. Miller.

Stop That Man

Snappy, Effective Farce

(Reviewed by Raymond Ganly)

A FAST-MOVING farce and one that can be labeled as satisfying humor. There is not much letdown throughout its five and one-half reels. The gait is so geared that after the conclusion has been reached the onlooker is conscious of the fact that the piece has had flow and a fine welding together of gags and story. The players are good, their material is effective comedy and the tale is presented with deft, snappy touches.

Young Arthur Lake falls into a mess of trouble when he goes forth in public wearing the uniform of his brother, a cop. He drops his brother's badge in a house while helping a crook to enter therein. When some valuables are purloined the big brother is blamed for the robbery. His brother confronts arrest and the girl Arthur had been making a hit with grows cold so Arthur hires a thug to kill him, so great is his despondence. With the return of the girl Arthur's interest in life comes bubbling up again and resolutely determining to recover the stolen goods, capture the crook, free his brother of suspicion and win the girl in the bargain, he launches on a series of adventures in which his dream of becoming a hero is fulfilled.

Sparkling comedy.

Drawing Power: It is a bright, snappy comedy and should please the patronage of all houses. **Exploitation Angles:** Cops' billy, safe-cracking tools, etc., can be used to attract attention of passerby. Stage a "find the man" hunt. Use giant cut-outs of pointing hands on which is printed "Stop That Man."

THEME: Comedy of a young boy's troubles when he poses in public with his brother's police uniform to make a hit with his girl. Unwittingly he admits a crook into a house, which is later robbed. The brother is blamed as his badge is found in the house. The young fellow resolves to undo the damage he has wrought; after a tussle with the crook he recovers the money and everything turns out nicely.

Produced and **distributed** by Universal. **Released,** March, 1928. **Length,** 5389 feet. **The Cast:** Arthur Lake, Barbara Kent, Eddie Gribbon, Warner Richmond, Walter McGrail, Geo. Siegmann, Joe Girard. **Story** adapted from play by G. W. Hobart. **Adaptation** by Dick Smith. **Director,** Nat Ross

Abie's Irish Rose

Should Be a Big Draw at Popular Prices

(Reviewed by Laurence Reid)

THE perennial favorite of the stage, "Abie's Irish Rose," has finally reached the screen, and despite its host of imitations that have gone celluloid the originator of them all easily scales the top. The play that floored the dramatic critics has been handled so that it will tug at all the emotions. Even the war is introduced in order that Abie and Rosie may develop their romance. This prelude to the love urge and the subsequent quarrels of the Murphys and Levys is exceptionally well done, ringing with touching pathos, humor, and free from sentimentalities.

Of course everyone has seen the play. Naturally the edge is taken off the picture. And if this wasn't enough the other Irish-Jewish stories have destroyed the suspense. Yet in spite of its familiarity it carries heart interest and romantic appeal—and good, sound characterization. The whole gist of it amounts to the youngsters attempting to deceive their parents. As a result three marital ceremonies are depicted.

It is too long and could be profitably shortened especially in the Christmas-tree sequence where the male parents shout "boo" at each other too often. But it packs a lot of fun, and contains a good vein of sentiment and pathos. As for the acting the film belongs to **Jean Hersholt,** whose study of the elder Levy is something to be recorded among the rare portraits of the screen. Nancy Carroll and Charles Rogers acquit themselves very capably as the youngsters, Farrell MacDonald does well as Murphy and the comedy relief is okay as handled by Bernard Gorcey and Ida Kramer. Altogether a first rate picture, though not belonging to the specials commanding top prices. It should make money for its sponsors.

Drawing Power: Should draw through fame of play, cast and if put out at popular prices. **Exploitation Angles:** The play, the racial conflict. The cast. The war scenes.

THEME: Comedy-drama of racial barrier swept away by youngsters of opposite faiths marrying and winning over their parents.

Produced and **distributed** by Paramount. **Length,** 12,103 feet. **Release** date indefinite. **The Cast:** Jean Hersholt, Nancy Carroll, Charles Rogers, J. Farrell MacDonald, Bernard Gorcey, Ida Kramer, Nick Cogley, Camillus Pretal, Rosa Rosanova. **Director,** Victor Fleming.

"A Short Tail"

(Paramount—Two Reels)

(Reviewed by Raymond Ganly)

THIS novelty is good enough to grace any exhibitor's program. With simplicity, a flair for artistry and a feel for the emotions, it tells the story of two little lost dogs who pal together while their owners broken-heartedly search for them. Unhampered by the absence of titles, the tale moves along in its appealing groove. The camera, which is never turned on the faces of the humans in the cast, captures with good effect the dogs' expressions, their wanderings along the streets and their lapping up the contents of a broken whiskey bottle with their subsequent intoxication. The dogs are an odd assorted pair—a petted peke and a terrier who had never known soft pillows and other luxuries. A nice little story, to say the least.

Under the Tonto Rim

Average Western

(Reviewed by Raymond Ganly)

THIS version of a Zane Grey story produced by Paramount shades the line of mediocrity so near does it hinge on conventional plot, conventional deeds of heroism and fair acting from the cast. It is just another western, replica of thousands of others which have preceded it. The name of Zane Grey, however, is a strong selling angle which the exhibitor should not overlook.

Richard Arlen and Mary Brian are the leads, Harry T. Morey the heavy and Jack Luden a sort of minor villain who reforms at the close. Arlen's dad had been slain years before by a gambler and the son has been seeking the killer for several years, but without any degree of success. Having staked a claim with other miners, Arlen's lot is threatened by a gang leader who has the keeper of the government register under his thumb. With the latter forced to do his will, the villain, who is really the killer, is fast hording up the claims until Arlen forms a vigilance committee and defeats his gang.

Drawing Power: For the average house. **Exploitation Angles:** The name of Zane Grey, the usual western action and the like.

THEME: Western action drama. His father slain by gambler, young westerner meets the killer years later when he is endeavoring to steal his claim. The villain has the keeper of the government records under his control, and for a time points all suspicion toward him. The hero eventually learns the identity of the villain and, after forming a vigilantes, defeats both him and his gang.

Produced and **distributed** by Paramount. **Released,** February, 1928. **Length,** 5,991 feet. **The Cast:** Richard Arlen, Mary Brian, Jack Luden, Harry T. Morey, Harry Todd, William Franey, Bruce Gordon and Jack Byron. Zane Grey story scenarized by J. Walter Rubin. **Director,** Herman C. Raymaker.

Foreign Devils

A Fair Action Drama

(Reviewed by Raymond Ganly)

TIM McCOY, Metro's Irish cowboy star, is the stalwart hero in this action story of the Boxer Rebellion in China. He performs like the usual western hero carrying on prodigious feats of valor, pitting nimble headwork and agility against hordes of Chinese. Action is planted in generous portions and the Chinese setting offers a relief from the usual doings of rustlers and bandits whose activities are always on parade in the western films.

A smattering of history flavors the scenes of the rebellion although it cannot be said that the Chinese empress at the time of the uprising is painted in a favorable light. There are plenty of battle scenes and physical encounters which McCoy does his share to make interesting. Claire Windsor decorates the scenes very nicely.

An attraction for houses other than first runs.

Drawing Power: Okay for neighborhood, second run and similar types of houses. Lovers of action should find it entertaining. **Exploitation Angles:** Different from the usual dried-in-the-wool action picture. Mention its historical incident which may prove of interest to school pupils. Press Chinese paraphernalia into service to create atmosphere.

THEME: Action drama. Attache at American Embassy in Peking at the time of the Boxer Rebellion becomes attached to an English lady. He rescues her from the hands of the priests of a Chinese temple which she has gone to visit, entrusts her to a friend to carry her to safety to the barricade and alone battles the Chinese until they have made their escape. Later on, he brings news to the barricade of the approach of the allies and subsequently wins the girl.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Released,** September, 1927. **Length,** 4,658 feet. **The Cast:** Tim McCoy, Claire Windsor, Cyril Chadwick, Frank Currier, Emily Fitzroy, Lawson Butt, Sojin and F. Chew. **Story** by Peter B. Kyne. **Continuity** by Marian Ainslee. **Director,** W. S. Van Dyke.

The Wife's Relations

Bright Comedy

(Reviewed by Raymond Ganly)

BEARING an inordinate assortment of comedy highlights, a sprightly story, capable performances, this little feature can be relied on to please the majority of fans. It mixes a deal of nonsense with a suspenseful plot, elicits laughs quite frequently and in general shapes up as good entertainment.

The daughter of a rich man runs away to escape an unwelcome marriage. While running an elevator she meets a young inventor and caretaker of an estate whom she falls in love with and marries. Shortly after the wedding the inventor finds the substance he has been searching for to perfect his varnish for automobiles, and the wife suggests inveigling her rich father to buy the process. They entertain her parents at dinner and are getting along very nicely in their bluff that they are well to do, and that the young man is just trying to get the father's interest in his invention as a matter of friendship. But their bluff is exposed by the owner of the house, the chap whom the girl left flat by running away, and it looks as if the father will refuse to back the invention which, however, does not come to pass.

Pep, snap and comedy mingling together in the various scenes make this a good picture.

Drawing Power: A suitable presentation for the screens of all houses. **Exploitation Angles:** The cast and comedy incident. Ben Turpin as the cook.

THEME: Young girl runs away from her wealthy home to escape marriage, but falls in love with a poor inventor and caretaker of a country estate. Having found the missing substance to make his invention a success, the young couple entertain the girl's father and are succeeding in getting his backing for the invention when the real owner of the house returns and unveils their bluff. However, the father likes his new son-in-law, and backs his invention.

Produced and **distributed** by Columbia. **Released,** January, 1928. **Length,** 5,508 feet. **The Cast:** Shirley Mason, Gaston Glass, Ben Turpin, Arthur Rankin, Flora Finch, Lionel Belmore, Armand Kaliz, Maurice Ryan, Jas. Harrison. **Story** by Armand Kaliz. **Director,** Maurice Marshall.

Tenderloin

An Underworld Thriller

(Reviewed by Chester J. Smith)

THERE is always something fascinating about a crook and underworld melodrama and this one is no exception. With or without Vitaphone accompaniment it should prove a good audience picture, though the Vitaphone undoubtedly adds to its effectiveness. It helps to drive home more deeply some of the melodramatic sequences, of which there are an abundance. However, the Vitaphone is applied on only two or three occasions.

This is a picture of peaks; it jumps from one exciting climax to another until it seems as though it were interminable. In its high spots it is intensely interesting, but there is a lot in between the high spots that drags out more or less tiresomely and makes one wonder if he is going to be compelled to sit there through the duration of the sentence that is applied to the crooks. It would be a better picture if it were shorter, even at the expense of cutting out some of the highlights.

Dolores Costello, the cafe girl who is in love with Conrad Nagel, the hard hearted yegg who eventually goes straight for her, is as usual, delightful. She does some of her best work in this picture, though she is inclined to weep too frequently and too copiously in too many closeups. Nagel is excellent as the dapper yegg, while one of the best portrayals is that of Georgie Stone, as "Sparrow," Nagel's pal. The finish is effective with Rose, Chuck, Sparrow and Lefty singing "Sweet Adeline" on the Vitaphone.

Drawing Power: .Should prove a splendid draw in all types of houses whether accompanied by Vitaphone or not. **Exploitation Angles:** Play up the leading players and the many underworld thrills. The press book offers store tieup angles of many descriptions.

THEME: Cabaret girl falls in love with dapper crook, whose pals loot a bank and the proceeds of the robbery supposedly fall into the hands of the girl. The crook thinking she has the loot pretends to care for her to recover it, finds she knows nothing of it, really falls in love with her, goes straight and they are wedded.

Produced and **distributed** by Warner Bros. **Released** April 28, 1928. **Length,** 653 feet. **The Cast:** Dolores Costello, Conrad Nagel, Mitchell Lewis, Georgie Stone, Dan Wolheim, Pat Hartigan, Fred Kelsey, G. Raymond Nye, Dorothy Vernon, Evelyn Pierce, John Miljan. **Director,** Michael Curtiz. **Story** by Melville Crosman. **Scenario** by E. T. Lowe, Jr.

"Fighting Fanny"

(Paramount—Two Reels)

(Reviewed by Raymond Ganly)

THIS Christie-produced comedy is fast and snappy in pace, gagged with a fairly amusing assortment of comedy incidents and made interesting through the fine comedy of Jack Duffy, who supports Ann Cornwall. The story deals with the activities of girl students and their hazing of Miss Cornwall. The high jinks of the girls are not particularly amusing; the best gag and one which is seen several times is that which follows the predicament of several characters, who sit in a trick chair and disappearing into its depths are dropped after a swift descent into a pool of water. Another comedy sequence deals with the star's athletic activities in a sports event in which another girl does her darndest to win a race. These two become rivals and eventually mix in a boxing contest.

"At It Again"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

MONTY COLLINS and Jack Miller are a co-starring team in this Mermaid written and directed by Norman Taurog with Lucille Hutton and Eva Thatcher in support. As comedy their efforts are fairly successfuly; boisterous, slapstick and knockabout, their antics will provoke laughter of a sort—not long, hearty laughter, rather intermittent chuckles or brief spurts of hilarity. This chap, Collins, is coming along with greater speed than any other comedian cavorting on the Educational lots.

They are starving, are Collins and Miller, and their endeavors to grab something eatable while in their boarding house is the cause for some merriment. Eventually going into the street they come across Miss Hutton, a department store girl threatened with the loss of her job unless she obtains some business. They decide to help her and with rotten eggs, over ripe fruit and vegetables they bombard passersby so that they are forced to seek a fresh supply of apparel in the nearby clothing store. Pursued by their victims they take refuge in a wind machine, and with the propellor roaring are taken aloft and introduce some more fairly good comedy while on their flight.

"Ruster's Whippet Race"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

BUSTER, Mary Jane and Tige stir up a lot of trouble in this one and all but demolish the Brown household. Buster and Mary are busy getting Tige ready for the whippet race, but Papa Brown won't let them go until they straighten up the house. To hurry this Buster calls in his friends from the neighborhood and they make a mess of things before departing for the starting line.

There are dogs of every description entered in the race, in the course of which pedestrians are knocked down and traffic halted. In the final spurt the dogs dash through the window into the Browns' living room, and the disorder started previously, is completed. There is a lot of rough and tumble comedy in it, but much of a sameness throughout. Here and there a good laugh is injected, however. It is hardly up to the standard of some of the past ones of the series.

"Summer Knights"
(Universal—One Reel)

ARTHUR LAKE, featured in this comedy, and his pal, Buddy, get into difficulties when a bull terrier extracts the seat from Buddy's dress suit as they are on their way to a party. They decide to go with one suit between them, each to hide for an hour while the other dances and then to change. Buddy forgets at the conclusion of the first hour, so Arthur disguises himself as a girl and vamps him into the garden, where he proceeds to beat him up and take the suit. Buddy is left with his B. V. D.'s, while Arthur enjoys the rest of the dance. There are spots of comedy here and there, with the picture about up to the usual standard of the series.—CHESTER J. SMITH.

"Never Too Late"
(Educational—One Reel)

A DO-OR-DIE attempt at humor is made in this Cameo starring Wallace Lupino with Jack Miller and Robert Burns. The picture is no sooner under way than one of the characters gets his face smeared with ink—a pathetic brand of comedy in constant evidence through the course of the reel. Lupino has some moments for solo comedy but his gags are of a thin texture and his efforts, generally, fall flat. He is a clerk in a department store who is threatened with the loss of his job because of recurring lateness. The next A. M., after a frantic effort to appear on time, he arrives at the store only to discover that it is Sunday. An intelligent dog enlightens the scenes.—RAYMOND GANLY.

Newsreel Resume

Competition was keen among the newsreels during the past week, each vieing with the other to secure the first moving pictures of Koehl and Huensfeld on Greenely Island and Fitzmaurice on his arrival in Quebec. Two of the reels—Paramount and Pathe scored over the others as they had moving pictures of the Germans and the Irishman, respectively, on Broadway before their competitors. Ray Fernstrom, a Paramount cameraman, got through to the haven of the Bremen after having filmed Fitzmaurice at Quebec and then winged his way back to New York bearing the precious negative which Paramount released in the form of a 500-foot special. Also showing a startling rapidity in getting news pictures before the public was Pathe, whose cameraman, Tom Hogan, obtained a camera interview with Fitzmaurice in Quebec and flew back to New York in time for ripe showings along the rialto.

The other reels were also active. Through an arrangement with Acme News Service, still shots of the Bremen fliers marooned on Greenely Island were released via the films. Quebec is much more accessible than the remote Greenely Island and so practically all of the reels had shots of the arrival of the relief plane from New York, views of Floyd Bennett, who was later to so tragically pass away, and shots of Fitzmaurice and his welcome by Miss Herta Junkers. Pathe also had scenes of the Bremen's take-off for America from Dublin and Lindbergh's mercy flight.

Another aviation story which broke before the hue and cry of the Bremen's flight had died down was the flight of Captain Wilkins over the polar wastes. M-G-M News, Kinograms and International had pictures of Wilkins and his plane in Alaska. Another competitive period is undoubtedly ahead with the various reels each trying to be the first to release camera stories of Captain Wilkins at Spitzbergen.

A brief synopsis of the contents of each reel follows:

Paramount News, No. 77: Koehl and Huenefeld and the Bremen at Greenely Island and Fitzmaurice at Quebec; Holy Week ceremonies in Jerusalem; a trick German police dog; Helen Wills sailing for Europe; a crack shot with a revolver; John Coolidge's reported fiance; Indiana guests of sailors on board U. S. dreadnaught.

No. 78: Views of the repair work being done on the Bremen; Princess Mary of England at Cairo; King Victor Emmanuel, who escaped bomb plot; Harry F. Sinclair, who figures in the Teapot Dome trial; Chinese pay homage to national hero; Mayor Walker; flood sufferers receive letter of sympathy from French children; Peru's new cruiser.

Kinograms, No. 5389: Japan welcoming French fliers; crowds at Yankee ball game in New York; De Mar winning marathon for sixth time; eccentric dances; Cambridge students wage book battle; animal marionettes; Biltmore steeplechase at Aqueduct track.

No. 5390: Captain Wilkins and his co-pilot Lieut. C. B. Eielson and their plane which flew over the arctic region; acquittal of Sinclair in Washington; U. S. gunboat built for Chinese rivers; French town unveils memorial to creator of Camembert cheese; American breaking world's record for speed; contest in Oregon to determine handsomest iceman; six-day bike race in Paris.

M-G-M News, Vol. No. 72: Fitzmaurice landing near Murray Bay where he was welcomed by Miss Junkers; pole vaulting; desert tribesmen in dancing carnival; herds of sheep in migration; religious pageant in Seville; exciting pictures of ten parachute jumpers quitting airplane in ten seconds, a new record.

No. 73: Pacific squadron leaving for Hawaii; ovation given Italian king after his escape from bomb; dancing Chinese boys; new auto speed record established in Florida; Tunney and Heeney; racing season at Jamaica track; relief plane leaving St. Agnes Lake with supplies for the Bremen; Captain Wilkins, his fellow pilot and plane in flight.

International News: Vol. 10, No. 32: Steeplechase at Aqueduct; Soviet child welfare clinic; stilt dancers in Mongolian festival; woodsmen felling forest giants; De Mar winning marathon race; Gabrielle D'Annunzio; New York dinner for Aaron Sapiro; monkey submitting to diet tests; Fitzmaurice at Quebec.

No. 33: Relief plane on its way to help German fliers on Greenely Island; racing scenes at Jamaica; American fleet puts to sea for test of Hawaiian defenses; smashes automobile speed record; newcomers in English bulldog world; swimming stars in lively workout; Captain Wilkins, who hopped over the top of the world.

Fox News No. 60: Throngs at race track at Auteuil, France; gas explosion which destroyed the lives of 37 in hall over Missouri garage; movie kiddies attending school between scenes; preparations for relief of crew of Bremen; Arabs celebrate ancient fete; New Mexico Indian who cleverly moulds figures out of mud; Fitzmaurice flies to Quebec from Greenely Island with Aviator Duke Schiller; the airplane Bremen and Koehl and Huenefeld at Greenely Island.

No. 61: Fitzmaurice and relief plane piloted by Byrd airman taking off for Greenely Island; camera interview with Clark Howell, owner of the Atlanta Constitution; the Market Roxyettes rehearse on roof; New Jersey anglers flock to trout streams; King Albert of Belgium celebrating birthday; American smashes world speed record; German boats which can run on dry land; the opening of the racing season in New York.

Pathe News, No. 35: The Bremen's start from Dublin; Fitzmaurice arriving at Quebec; high school artists form orchestra; D. A. R. convention; seaplane for Paris to N. Y. flight launched; eccentric dancers in national contest; students construct glider.

No. 36: The Byrd polar plane taking off from Quebec for relief trip to the Bremen; the late Floyd Bennett when he became ill in Quebec; Germans repairing their plane, the Bremen, on Greenely Island; Lindbergh taking off from New York with serum for Bennett.

Regional News from Correspondents

Buffalo

HOWARD F. BRINK, manager of the Educational exchange here, was elected president of the Film Board of Trade at the organization's annual meeting last week, succeeding Marvin W. Kempner, chief of the Paramount exchange. As a token of esteem, the 30 branch managers and former branch managers who attended gave the retiring president a genuine Gladstone cowhide bag, costing $65. The meeting was held at Orchard Inn, in Canada, just across the border, and those who attended are still talking about the "wow" of a time they had. The party did not break up until three o'clock the following morning. Other officers elected for the ensuing year are E. K. O'Shea, manager of the Metro-Goldwyn-Mayer exchange, vice-president; Dave Miller, manager of the Universal exchange, treasurer; and Miss Emma Adplanalp, secretary. Those named to the board of directors are Mr. Brink, Mr. O'Shea, Mr. Miller, Mr. Kempner, and F. J. A. McCarthy, manager of the First National exchange.

Joe Schurgert, who owns the Colonial and Columbia theatres here, literally went up in the air last week. Long an aviation enthusiast, he and Mrs. Schurgert took an airplane trip to Detroit to attend the National Aircraft Exhibition there. He is considering buying an airplane for his personal use and his friends would not be a bit surprised if he came back in his own plane.

Two legitimate houses expect to close for the season on Saturday, April 28. They are the Shubert-Teck, where Len Sang is manager, and the Gayety, burlesque theatre. The Erlanger, another legitimate house, is expected to carry on through the summer, playing stock.

"Bill" Healy, formerly in the motion picture business and now advance publicity man for Leon Erroll's show, "Yours Truly," was in town last week renewing acquaintanceships with Buffalo's film men.

Callers at the Educational exchange here last week included Max Fogel of the Princess theatre, Rochester.

Motion pictures of the recent Movie Ball and Carnival which was put on by the M. P. T. O. of the Buffalo zone, totaling 700 feet of film, are being shown in many of the 400 member theatres in this section of the state. Ben H. Wallerstein and Jules H. Michaels, whose happy faces are seen in about 300 feet of the reel, are easily the stars.

Charles Lieberman of the Capitol and Liberty theatres in Syracuse dropped in last week at the F B O exchange to talk over booking dates with Elmer Lux.

The Lumberg theatre at Niagara Falls, which has been in existence for 20 years, has been sold by Marvin Atlas to the S. S. Kresge company who will build a store on the site. Mr. Atlas, according to his Buffalo friends, expects to open another theatre in Niagara Falls in the near future.

Howard F. Brink spent virtually the entire week covering the Rochester and Syracuse territory for Educational's national drive for May.

Jimmy Kelly of the Riviera theatre at North Tonawanda put on a "Surprise Week" last week and packed the house with the stunt. He gave the patrons five acts of vaudeville and a good feature film, in addition to some specialties, and is all smiles over the success of the idea.

Friends of Victor Lownes assistant manager of the Victoria theatre here, couldn't understand what had gotten into Vic last week until they learned that he had just become the father of a boy. Then they joined with him in rejoicing.

Members of the Paramount exchange staff here were buying new shirts and ties and getting shoe shines and haircuts last week, in preparation for the trip to Washington to attend the annual Paramount convention which opens on Sunday, April 29, and continues until May 4. Those going from Buffalo include Marvin W. Kempner, Paramount exchange manager; Bill Bork, the quiet but efficient booker; E. A. Williams, advertising manager; and Earl Brink, Sid Stein, Mickey Rose, and Ed. Kempner, salesmen. In Bork's absence, his capable young assistant booker, Art Woodward, is going to pinch-hit for him.

Fred Schweppe, of the Capitol theatre, Elmira, and his sister, Leonore, have written friends here that they will drive to Buffalo next week for business and pleasure. They are expected to make the round of the exchanges to do their May booking.

Announcement was made last week of the engagement of Miss Leona Karlinski, operator of the Clinton and Walden theatres, to Joe Dworzanowski, who owns the Colonial theatre at Depew, N. Y.

J. Murphy, Universal home office play-date representative, spent several days last week in the Buffalo exchange.

Several Schine Theatrical Company managers from Rochester were here last week dating pictures for which they have contracted. The managers were Sol Shafer of the Grand theatre; M. Fogel of the Webster; Leon Shafer of the State; W. L. Belcher of the Riviera; and J. Schultz of the Park.

More than 400 persons, including prominent exhibitors of Buffalo and Western New York, attended a preview last week at the Broadway theatre, which Manager Ben H. Wallerstein, with his characteristic generosity, donated for the occasion, "Dick" Fox, of the R. C. Fox Exchanges, who is distributing hereabouts for UFA pictures, was the host. F. A. Maxwell, the chubby Fox Exchanges special representative, was master of ceremonies.

Out-of-town exhibitors who visited Buffalo exchanges last week included James Rowe of the Turn Hall, Syracuse; Fred J. Becker of the Arcadia, Syracuse; Jimmy Constantino of the Elmwood, Syracuse; and Rapp B. Merriman of the Franklin, Syracuse.

Jim Fater of First National exchange here, who regularly covers the Rochester territory, spent last week in using his salesmanship talent in the Buffalo territory and is preparing to attend the annual First National convention at the Drake Hotel, Chicago, on Monday, April 30. Others going from the Buffalo exchange include F. J. A. McCarthy, branch manager; and H. A. Herman, salesman. Ray Powers, booker, will hold down the fort here until his colleagues get back.

William J. Lavery, who opened the doors of his newly-completed New Cameo theatre at Binghamton on Saturday, April 21, was in town last week arranging some bookings. Advices received here stated that the opening of Bill's new house was highly successful.

Richard C. Fox of the R. C. Fox Exchanges here is making an intensive coverage of Utica, Albany, Schenectady, and neighboring places.

Charlie Taylor, chief of the Shea's Buffalo publicity staff, has arranged some neat publicity stunts for the week of April 22, when the Publix revue, "Gallopin' On," will be the stage presentation at the theatre.

J. J. Kelly, manager of Riviera theatre at North Tonawanda, knows that there's nothing like proper mixing with the public to bring him patronage. As a result, he's in almost every civic movement in the town and last week he was elected secretary of the Kiwanis club there.

Charley Lund, the demon film delivery man between Buffalo and the Tonawandas and Niagara Falls, blew himself last week to a new Chevrolet truck.

Harry Gilbert's new theatre at Syracuse, on South Salina Street, is under way and he expects it to be opened on October 1. It will be connected with the Theatrical Utilities Service Corporation.

George Ferguson, Pathe salesman, has a six-year-old son who celebrated his birthday last week by adopting his dad's profession. The youngster took his toy circus, which was given him last Christmas, outside and gave his playmates several shows after "selling" them the idea that they ought to pay him a few pennies for it.

Palmer Muntz of the Animated Screen Service of Buffalo is on a two-weeks' business trip, during which he will visit St. Louis, Denver and New Orleans.

Miss Rappaport, Warner Brothers' exchange booker here, had quite a few callers last week who arranged booking dates for May, including Mr. Schultz of the Liberty, Rochester, Mr. Tishkoff of the Webster, Rochester, and several of the Schine's Rochester representatives.

Philadelphia

ELI M. OROWITZ, who has been assistant publicity director of the Stanley Company of America, understudying Abe L. Einstein, has been placed in charge of exploitation for all of the Stanley Company Circuit and will now devote his time to visiting the large key cities, mapping out exploitation campaigns for the principal houses.

A number of the members of the Philadelphia film fraternity went to Washington recently to attend the wedding of the daughter of Harry Crandall, of the Stanley-Crandall theatres of that city, to Jack Payet, general manager of the circuit. The wedding was solemnized in the presence of several hundred persons. Among the Philadelphians who attended were Irving D. Rossheim, John J. McGuirk, Frank W. Buhler. Abe and Lew Sablosky, Abe L. Einstein and Paul and Dan Heenan.

Plans are now being made for the opening of the new Mastbaum theatre at 20th and Market streets, Philadelphia, some time during Christmas week. The house will have a seating capacity of 5,000 and will be the largest in Philadelphia. It will be devoted to pictures with presentations. The most modern equipment obtainable will be installed.

Seattle

VISITORS in Seattle last week included the first 1928 delegation of studio representatives from Hollywood—this time a group of three technical specialists representing Director Frank Borzage of Fox. The group included W. F. Fitzgerald, Harry Oliver and John Schmitz.

Again A. J. Sullivan, sales representative for Ben Fish's local Metro-Goldwyn-Mayer exchange, is receiving the applause of the local film crowd. For he is again roosting in first place among the M-G-M salesmen the nation over.

D. C. Millward, local film magnate and exhibitor of the Pacific Northwest territory, last week announced the redecoration, recarpeting and refurnishing of the Bijou theatre in Tacoma, recently acquired. A new electric sign of huge proportions is also contemplated by Mr. Millward.

Two former Portland film salesmen arrived in Seattle last week to join the sales staff of the local Universal exchange. They are Art Adamson, formerly with PDC-Pathe in Oregon, and Cal Edwards, Jr., who represented the First National company in Portland.

Bill Danziger, one of the three special representatives for Harold Lloyd, working out of New York City, spent a few days here last week with Neal East at the Paramount-Famous-Lasky exchange.

Two more new automobiles on film row—despite the cries of "poor business" among the exchanges! One is a new Hudson sedan belonging to James Beale, manager of the Tiffany-Stahl exchange, and the other a new Chevrolet, being driven by Percy Hurst, sales representative for Fox.

Arthur Frahm, formerly of Portland, arrived here last week to take over the management of the President theatre in this city, housing the Henry Duffy stock company. He replaces William B. McCurdy, who moves up to Vancouver, B. C., as manager of the new Duffy house in that city, just opening. Mr. Frahm's office in Portland will be assumed by Mark K. Bowman, well-known dramatic and motion picture editor of the Morning Oregonian.

Lester Theurkauf, well known among the exhibitors of this territory, returned last week and is associated with the sales staff of the local Pathe exchange.

Five hundred newsboys of the Seattle Post-Intelligencer were the guests of Manager Robert Bender of the Columbia theatre at a special morning matinee one day last week.

Following closely upon the heels of the appointment of James Beale as Tiffany-Stahl manager in Seattle, came the news last week of the selection of Charles D. Beale as head of the Tiffany branch in Portland. He was recently connected with the sales staff of the local Universal office.

A new policy for John Danz's Strand theatre was put into effect last week. It calls for the presentation of a different second run feature each day at a reduced price charge of 15c. An orchestra has been added to the house, and Tuesdays and Thursdays are nights for additional vaudeville and revue presentations.

"Jockey" Carruthers, formerly on the sales staff of the Fox exchange, left last week for a three weeks' jaunt around the Eastern Washington, Eastern Oregon and Idaho territories, specializing in a line of theatre ad mats.

Victor Nibler, exhibitor of Idaho, whose theatre at Spirit Lake, the Cozy, burned down a few weeks ago, is in Seattle at present, looking over possible locations for a house which he intends to build in this city.

Charles W. Harden, former United Artists branch manager and now head of the territory for Exhibitors' Mutual, journeyed to Portland last week on a combined business and golf trip.

Whitey Merwin of the Victory theatre in Tacoma was seen on film row last week for the first time in several weeks. He is just recovering from the injuries sustained recently in a fall from his marquise.

Billy Hartford, popular local exhibitor for many seasons, last week announced his resignation as manager of the West Seattle suburban theatres for Universal Chain Theatres, Inc., and declares that he is retiring from the show business. He is being replaced by Arthur Hile, manager of the Bagdad theatre in Portland.

Art Huot, branch manager for F. B. O., had as his guest last week J. Frank Shea, western sales manager of the company, who spent one day here en route from Butte to California.

Another western district manager to put in an appearance here was Les Weir of Pathe. He expected to spend a few days here but was called to San Francisco by wire for a business conference with Phil Reisman.

A. M. Dunlop, manager of the Beacon theatre for Universal, is being transferred this week to the Portola theatre in West Seattle, another of the "U" chain houses here.

W. Keith Beckwith, film representative and "editor" of Seattle's Row, last week was appointed to the booker's desk of the local Fox exchange by Manager George Ballentine.

Harry Eagles, publicity specialist for Paramount in the California territory, has been spending a few weeks in Seattle recently, arranging exploitation and advertising tie-ups for some of the special Paramount releases that are playing local theatres during the month of April.

Clarence Hill, former Universal sales representative, is now sales manager for a new automobile vaporizer being manufactured in Seattle.

Manager Al O'Keefe, of the local Pathe exchange, is just back from Butte, Mont., where he has been attending the reorganization meeting of the Montana Film Board of Trade. O'Keefe conducted a sales meeting with the local sales force last week.

Atlanta

THE Rialto theatre, Atlanta, is preparing to step out with new and important changes in policy and presentation. Most important will be the acquisition of Vitaphone and Movietone. Mechanical equipment for both these sound-reproducing devices is now being installed by expert engineers. Only first run pictures of the major classification will find bookings at the Rialto henceforth.

Vitaphone made its debut in Macon, Ga., at the Rialto, a Publix theatre, Monday, April 16, and scored an unqualified success.

John M. Johnson, owner of the Colonial theatre, Jasper, Ala., will begin construction of a new theatre there within the next few days.

The theatre will seat 1,400, which is double the capacity of the Colonial. The plans call for a large stage adequate to accommodate road shows or vaudeville.

Jacob Pries, for the past seven years projectionist at the Metropolitan theatre Atlanta, has severed that connection to become affiliated with Electrical Research Products, Inc., in the capacity of installation operator and instructor for Vitaphone and Movietone. Mr. Pries received the appointment through L. W. Conrow, general installation superintendent.

Benedict performances were held by Nick Economou, of the Grand theatre, Montezuma, Ga., on Wednesday and Thursday afternoon and evening as the initial step in assisting the Macon-Schely County Masons.

Marion C. Howard, of New York, special representative of the Lumas Film Corporation, releasing organization for Gotham Productions, was in Atlanta for several days last week for a conference with Thomas H. Branon, president of Eltabran Film Company, which handles Gotham product in this territory.

News was received in Atlanta Wednesday evening of the sudden death that afternoon at her home in Springwood, Va., near Roanoke, of Mrs. E. A. Rhodes, mother of H. P. Rhodes, booker, and Cecil Rhodes, assistant in the shipping department, of Liberty-Specialty's Atlanta exchange.

Announcement was received last week by Metro-Goldwyn-Mayer's Atlanta office of the election of Salesman Louis Ingram in the local office to the company's highest honorary post, "Legion of Honor," won only through meritorious distinction.

R. H. Conway, cashier of Universal's Atlanta branch, is receiving congratulations on winning third place in the company's recent cashiers' contest. Mr. Conway was the recipient of a substantial cash prize.

H. R. Kistler, formerly east coast representative for Pathe, has been made special representative with all territories under his jurisdiction.

April 20th marked the opening of Alexander City's new Strand theatre, owned and operated by Mack Jackson, and considered one of the prettiest and most up-to-date small houses in this section. The present seating provides 400, but the building has been so erected that 350 balcony seats can be added.

The new 1480-seat theatre at Tupelo, Miss., being now under construction for Green, Gregory and Roberts, the property owners, is rapidly nearing completion. No policy has been determined upon as yet but it is stated that the house, when completed, will be leased by a chain theatre organization. The Saenger Amusement Company is already represented in Tupelo with the Strand Theatre.

Recent film row visitors included Houston Thompson, of the Palace theatre, Cedartown, Ga.; C. W. Maxey, of the Royal theatre, Summerville, Ga.; J. M. Johnson, of the Katherine theatre, Montecello, Fla.; Charles Oswald, Publix booker, Jacksonville, Fla.; Bill Woods, of the Belle theatre, Gadsden, Ala.; C. T. Hopkins, of the Colonial theatre, Lawrenceville, Ga.; C. A. Crute, of the Lyric theatre, Huntsville, Ala., and Joe Wheeler, who operates the Capitol theatre at Montgomery, Ala., and the Grand, Cedartown, Ga.

New England

HORTICULTURAL Hall at Manchester-by-the-sea, Mass., was gutted by fire during the early part of the week. The theatre is too far damaged to be repaired and will be torn down and a new theatre erected on the site. John Foy is manager and is having plans drawn for a new building. The loss is estimated at about $30,000.

The stock season at the Albee theatre in Providence has opened and will continue through the summer. In the fall pictures will probably be resumed.

George Roberts of the Fox home office, who was at the Boston exchange on business, was stricken with a severe attack of the grippe and has been confined to his room at the Statler Hotel in Boston for a week.

Assistant Poster Clerk Charles Kelley has been promoted to the accessory department at Publix and is succeeded in the poster department at Fox by Matthew Moriarty.

Two visitors to Boston during the week were Michael White of the Orpheum, Dover, N. H., and Lee Gorman of Portland, Me.

The Olympia theatre at New Bedford has adopted a two changes a week policy and has eliminated presentations for the present. The scale of prices has also been reduced.

The Empire theatre at New Bedford has adopted a double feature policy instead of the single feature policy which has been in operation.

The Capitol theatre, New Bedford, is now the only theatre which is showing vaudeville, all of the others showing straight pictures.

Lee Gorman, who operates several theatres in Maine, has started construction on a new theatre in Portland, Me. It is to be one of the largest theatres in the city with 2,500 seats.

The full bench of the Massachusetts Supreme Court has set aside the verdict of $12,000 given John J. Sweetman by a jury in Superior Court against T. C. Barrows and other officers and members of Local 182 of the Moving Picture Operator's Union. The Supreme Court has ordered a new trial of the suit on the ground that Sweetman is entitled to recover against some of the defendants but not from all of them.

In February, 1923, the union enacted a plan of insurance by which assessments were levied on its members. Sweetman brought suit in equity to test the legality of the assessments and the court entered a decree restraining the union from collecting such assessments. In February, 1925, a demand was made by the union that Sweetman pay the assessments. He refused and was thereupon ousted from the meeting, a police officer being called in to remove him. The union thereupon dropped him from its rolls. He charges that because of the action of the union he is prevented from obtaining work and sues for damages.

The M. & S. Theatre Corporation has been organized at Boston with $100,000 capital. Incorporators are Charles Morse, president; Reginald Morse, treasurer, and Frank J. Savasto.

L. & S. Theatre Co., Lowell, has incorporated with $100,000 capital. Incorporators are Nathan Silver, Francis C. Lydon and Theodore Shaps.

A theatre is to be erected at Scituate, Mass. Plans are being drawn by George T. Kelley, Boston architect. The owners of the building are Edward J. Donovan, John P. Kane and William E. Supple. The building will be of wood, 60 by 140 feet.

Ralph T. Jackson, Boston architect, is drawinfi plans for a theatre in Franklin, Mass., for the estate of A. H. Morse. It will be erected on the tract bounded by Central, Cottage and Summer streets and will have a seating capacity of 1,000. It will be one story with mezzanine floor, 142 by 63 feet.

Central Penn

FIFTEEN hundred patrons of the million-dollar State Theatre, Harrisburg, Pa., remained calm despite clouds of smoke that poured into the rear of the building on the night of April 19, when a big factory and warehouse, separated from the theatre only by a narrow alley, was being swept by flames, due to the fact that C. M. Gibble, the house manager, appeared promptly on the stage and assured the audience there was no danger.

Several thousand dollars' damage was done to the Strand Theatre, Swoyerville, near Wilkes-Barre, Pa., by a fire which wrecked half a dozen dwellings on the afternoon of April 19. The theatre is owner by the Comerford Amusement Company, of Scranton.

Announcement is made that the theatre in Rolling Green Park, near Sunbury, has been bought by the Sunbury & Selingsgrove Railway Company from the Rolling Green Amusement Company. The theatre will be managed by J. I. Coldren.

Improvements are being made to the Royal Theatre, Nazareth, including the installation of a Page organ and new seats. The theatre is operated by D. E. Heckman, who will make a slight increase in the price of admittance after the improvements are completed.

Nicholas Falconi is erecting a new picture theatre in Rosetta, which, it is expected, will be ready for dedication about June 10. It will have a seating capacity of 500.

The Majestic theatre, Myerstown, owned by Adam Kreiser, has announced that hereafter there will be shows only two nights a week instead of five nights as heretofore.

There is a report that Fred Schuerman, who operates a theatre in East Stroudsburg, is negotiating for the purchase of a plot opposite the old post office in Main Street, Stroudsburg, for the erection of a new picture house. He has not confirmed the report.

C. Floyd Hopkins, local representative of the Wilmer & Vincent Theatre Company, in cooperation with the Social Service League of Harrisburg and the management of the Penn Harris Hotel of that city, recently entertained 250 children from four orphanages.

Published reports state that Ben Levin, who formerly operated the Globe theatre, Bethlehem, has purchased the Pergola, a comparatively new theatre in Allentown, from William Bowen. The Pergola has been a straight picture theatre, but it is reported to be the intention of Mr. Levin to add vaudeville to the programs.

Harry Troxell, former treasurer of Adams County, and owner of the Strand theatre, Gettysburg, was a recent visitor to the Vine street exchange district in Philadelphia.

Baltimore

AN ordinance which would grant a permit to build a combined public library and moving picture theatre at Edmondson avenue and Edgewood Street, was introduced into the City Council of Baltimore Monday night, April 23, by Thomas L. A. Musgrave, member of the City Council from the Fifth District.

Plans are under way by the Edgemoor Land Office of which Walter R. Tuckerman is president, to build a theatre at Bethesda, Md.

A theatre having a seating capacity of 350 persons and to measure 34 by 100 feet is planned to be built on Haygood road, Nashville, N. C., by J. T. Bledsoe.

The theatre which was burned recently in Anawalt, W. Va., is to be replaced by another, one story high measuring 49 by 90 feet, which will cost about $15,000 to be built by Anawalt Theatre, Inc.

A theatre to cost about $500,000 is to be built in Roanoke, W. Va., by the Enterprise Theatre Company, 119 Campbell Ave., that city.

J. C. Hester, formerly secretary-treasurer of the Southern Amusement Company, has become manager of the Rialto theatre, Danville, Va., succeeding A. W. Barber, who has gone to Syracuse, N. Y.

Ted Schlanger, formerly with Universal Exchange, Washington, D. C., has been promoted to sales director for the Eastern and Canadian district of that company.

The Foley theatre, Midland, Md., is to be entirely renovated by Lionel Clark, the manager. The floor will be lowered and pitched, while new lights, seats and other improvements will be incorporated in the improvements.

New matinee prices have been inaugurated at the Colonial, Richmond, Va., by Joel A. Levy, manager. They are 25 cents for matinees from 11 to 1 with the usual price prevailing after that.

Boxing and wrestling bouts are being staged at the Majestic theatre, Danville, Va., by the Southern Amusement Company, on Friday nights and the response has been excellent it is said.

The Star Theatre, Inc., Norfolk, Va., has been given a charter to own and operate playhouses. It has a capitol stock of $25,000. The incorporators are R. B. Glasser, J. G. Bernstein and Joseph Marcus, of Norfolk, Va.

Pittsburgh

SEVERAL closings and changes in policies are in the offing among the downtown theatres:

The Lyric theatre, opened more than a score of years ago by Harry Davis, will be closed this Saturday, and the theatre will be remodeled into a storeroom.

The Olympic, one of the large first run houses, will be closed some time this month and the building remodeled into a five-and-ten-cent store.

The Cameo, now first run, will switch to second run with a daily change on April 16.

The State, also first run, goes to second run, with three changes a week. This to take place about the middle of the month.

M. A. Sybert, prominent citizen of Moundsville, W. Va., and one of the best known theatre owners in the local territory, passed away at the age of 57 years in a Cleveland hospital on March 25th, following a long illness of heart trouble. Deceased was a pioneer theatre owner in Moundsville, and also at McMeehen, conducting the Strand and Park in the first named town, and the Midway in the latter.

Harry Milstein is the new manager of the Pittsburgh Universal branch, succeeding Phil Dumas, whose resignation became effective two weeks ago. Mr. Milstein has been with the Universal for the past six years.

Phil Dumas, retiring manager, made no announcement as to his future plans, other than he was going to the old home in Chicago, for a rest before again entering the business world.

Max Milder, division manager for Warners' is in town for a few days visiting many of the exhibitors in company with Harold Dunn, manager of the local branch. Max reports that he recently had a narrow escape from death or serious injury while in the St. Louis territory when an automobile in which he was riding turned turtle. He escaped with a shaking up.

J. M. Reynolds, for many years owner of the College theatre at Grove City, has sold the house, the new owners having re-opened the house on March 29th after having done some re-decorating. The theatre is now known as the Park. The new owners are Joe and Rock Punturerei and Augustine Leone.

Pat Bayer, who recently closed his Family theatre at St. Mary's, so as to do some extensive remodeling, has had the work completed and opened the house Easter Week.

Ted Schlanger, Universal's popular eastern sales director, recently spent several days at the company's Pittsburgh branch.

A. H. Schnitzer, manager of the F B O exchange, is spending several days on the road calling upon many of his exhibitor friends.

Charlie Johns, owner of the Grand theatre at Republic, is recuperating in a hospital from injuries sustained recently in an automobile accident.

Bud Silverman, of the Gould Amusements, has returned from his honeymoon which he spent visiting the picture studios on the west coast. The bride was formerly Miss Margaret Ourslander.

August Bair, former owner of the Lyric theatre at Altoona, has again taken over the theatre, after having sub-leased it the past year. He has just re-opened the house after having it remodeled and redecorated. Seating capacity has been increased to 600.

Al Sugarman, formerly manager of the Pittsburgh Universal branch, and now a salesman at the company's Cincinnati office, paid a visit to his old friends in the Steel City last Tuesday and Wednesday.

A. I. Kent, traveling auditor for the Columbia Pictures Corporation, spent the past week at the Pittsburgh branch of the company.

Elmer Thomas manager of the Bellevue theatre in Bellevue, is back on the job after a ten-week vacation trip to the Bermuda Islands.

Ben Gould, who will be remembered here as having been a Fox salesman in the local territory several years ago, has just been named manager of the Fox branch at Los Angeles.

Mr. Messina, former manager of the Liberty theatre at Sharon, has just taken over the Gable theatre in the same town, until recently conducted by Messrs. Sussman and Greenblatt.

Cleve Adams F B O division manager who makes Pittsburgh his headquarters, is at present spending some time in the local territory.

G. A. Mooney, who is erecting the Clay theatre at Claysville, was in Pittsburgh the past week and reported that his house will be ready for opening by the first of May. The new structure is a two-story brick building, housing a 400 seat theatre, with a storeroom on either side of the lobby.

Salt Lake City

DISTRICT Representative L. L. Savage is spending several weeks at the Salt Lake Pathe office. It is stated here that he is to be joined by Mrs. Savage and that they will make their residence in this city.

Manager Al O'Keefe is expecting to leave for the Montana territory with his Pathe subjects within a short time. O'Keefe states that "The King of Kings" is to be sold to exhibitors commencing next month.

George Hayes is working in Southern Idaho this week for Pathe, while Jack Connors is still in the southern part of Utah.

John Miller of the Cameo theatre at American Fork, Utah, has been visiting local branch managers and lining up some new business for his house this week, as has E. O. Ostlund of the Rivoli theatre at Springville, Utah.

A. W. Hartford, manager for Universal here, is in the office after a sales trip into the Southern Utah section.

Salesman C. C. McDermond is making Southern Utah this week for Universal, and E. M. Gibson has left for the Idaho branch.

Wayne Ball, Warner Brothers exchange manager in this city, is expected to return from Montana, where he has been working with Salesman M. F. Keller during the past two weeks. Ball intends leaving this coming week for New York, where he will attend the National Sales Convention held there by Warner Brothers.

C. B. Nance, owner of the Ruth theatre at Ruth, Nevada, left for his home after spending a few days here looking over picture productions and visiting his many friends.

C. M. Pace of the Pace theatre at Delta, Utah, and Andy Murdock of the Ideal theatre at Heber City, Utah, spent a few days in this city recently.

Harmon and Louis Peery of the Egyptian and Ogden theatres of Ogden, Utah, were lining up some of the latest production here last week.

Ben F. Rosenberg, district representative for Fox, came in from Los Angeles last week and after a brief visit left for Omaha.

Branch Manager Charles Walker of the Fox exchange has been working in the Idaho territory.

Harry Levey just drove his new Chrysler into Idaho.

"Hap" Fredericks, manager of the local Columbia Pictures exchange, came in a few days ago from the Cache Valley section of Northern Utah.

John Rugar, exhibitor visitor from Park City, Utah, spent a few days here last week in the interest of the Egyptian, Orpheum and American theatres of Park City.

Ed Ryan, well known exhibitor from Brigham City, Utah, was also in booking some new productions for his Liberty and Alberta theatres.

A new manager has been appointed to take charge of the local United Artists office in the person of Sam Gage, who comes to this city from San Francisco, where he was for some time branch manager. Gage is succeeding Harry Stern, who had charge of this office for the past year and who has resigned to leave for Los Angeles.

Dave Bershon, district manager for United Artists, recently spent a few days in this city.

Ross Bluck, booker for F. B. O. at the local exchange, is to make a sales trip into the Price and Moab sections of Southern Utah this week. Bluck states that the name "Kiva" has been decided upon for the new theatre constructed by Ed Bluck, his father, at Durango, Colorado.

The local F. B. O. exchange management has added a new salesman to the organization in the person of Thomas J. Walsh, who will represent F. B. O. in Montana. George Jensen is working in Western Montana this week and Walsh in Eastern Montana, but it is stated that Jensen will be transferred to cover the state of Utah immediately after the F. B. O. convention, which is to be held some time during May.

Fred Brown, one of the owners of the DeLuxe exchanges in Denver and Salt Lake City is leaving this week for Denver, it is stated. Manager James R. Keitz of the local De Luxe office, is making an extended sales trip into the Idaho country, and is leaving this week, it is announced. This office has just been completely redecorated and renovated and an invitation is being extended to all exhibitors to feel at home at these quarters, according to Brown and Keitz. Leonard Halstead, formerly with United Artists as shipper, is now connected with the local De Luxe exchange.

Ben Ritchie, who was with United Artists here for some time, is now reported to be in the moving picture production business at Idaho Falls, Idaho.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Florida

PLENTY of news breaking in Tampa this week. The lease on the Grand expires with this month and Consolidated Amusements will not renew it. They will close down the show after the last performance Saturday, the 28th, remove all equipment and turn it over to the new lessees on the first of May. It will be remodeled and used for a mercantile establishment.

The Grand has been Tampa's two-bit house on the main stem for many years, playing all second run pictures. The Franklin, less than two blocks away and also on the main street, are using second runs for two days each week. They have have a 30c. price. The company believes the Franklin can take care of the Grand patrons.

Around the corner at the Strand we find another change. Jack Hobby, the manager, is to be transferred to Palatka, where he will manage the Howell for the Publix. Hobby is quite a favorite in Tampa and his friends regret his leaving, but his family are located in North Florida and he is anxious to get nearer to them so he can visit them oftener. General Manager Carroll has not given out Hobby's successor yet.

A little further up Franklin street we find J. E. Ramos, of the Prince, is branching out. He has taken a lease on the Palms at Sulphur Springs, is remodeling it at expense of $8,000 and will open that house on the 28th of this month under the name of Nebraska theatre.

Still further up Franklin street the Rialto goes dark this week. This house has been operated about two years. A musical comedy stock company held the boards for over a year. Then a dramatic stock company tried it out but failed to keep business coming, though they started out nicely. Two sex pictures played the house a week each to just ordinary returns. The house house has been leased and the plans of the new lessees are to bring in a strong musical show, which seems about the best bet.

Out in the Belmont Heights section another house goes dark. This is the fourth spell of darkness for this house, the Campobello, an exclusive negro theatre. Straight pictures, vaudeville and tabs have all been tried out there but nothing seems to click.

John E. Campbell, popular cameraman and exhibitor of Port Tampa City, has had a busy week shooting scenes of the Pageant of Progress celebration staged in Tampa this week. John is the Pathe representative for this territory.

Seen along Tampa's Rialto: George Almon and his wife. George sells First National pictures. Mr. and Mrs. O. L. Morrison, who recently sold the Reliance theatre in Clermont to Fred A. Gleason. They are out for a little vacation now. After giving Tampa the once over, they went to Clearwater Beach for a dip in the Gulf.

When the "Senators," Washington's big league team, were in Tampa for their spring training, an agitation was started to permit ball games on Sunday afternoons. The papers came out strong for it and the Mayor endorsed the plan, but the Tampa Ministers Association were dead "agin it." This week they passed resolutions and formal committees to call upon the city and county authorities asking them to force the closing down of the theatres on Sunday and to prohibit the playing of golf and polo.

A trade paper published a report that Fred L. Freeman had sold the Alimar in Live Oak and bought the Fay at Jasper. This report is not correct. Mr. Freeman has not sold out anything, but has simply formed a company under the name of Tri-County Amusement Company, who will handle both the Alimar at Live Oak and the Fay at Jasper. Mr. Freeman is the general manager of the company and Mrs. Eunice Kirkland is secretary and assistant manager.

Jesse Clask, district supervisor for Publix, spent several days in Jacksonville last week.

The employees of the Universal and F. B. O. exchanges enjoyed a beach party and dance Wednesday night.

Manager Charles Lester, who has been ill, is now back at work in the Universal exchange.

Frank Dowler, southeaster district supervisor for Publix, was in Jacksonville this week.

Milwaukee

AFTER serving in the capacity of manager of Fox Film booking offices and later as general manager of Celebrated Players film corporation covering a ten years' period, Harry Hart has resigned his position with Celebrated to take effect April 28th. His future connection has not yet been announced.

The new Fox exchange entertained about 350 guests at their house warming last Tuesday. The exchange was beautifully decorated with cut flowers.

The Lake theatre at Geneva has been taken over by the Community Theatres, Inc., and will be opened on May 30th. The house has a capacity of 725. This is the eighth theatre to be acquired by Community Theatres in southern Wisconsin.

James Ambrose, United Artists district manager, spent a few days in Milwaukee early in the week.

A farewell dinner is being planned for Thomas Saxe, manager of the former Saxe Amusement Enterprises, to be given at the Schroeder Hotel on Monday night. Mr. Saxe's many friends in the exchanges are planning the dinner.

Harvey Stock, sales representative, is no longer traveling for Fox.

Charles Guelson, manager of the Bagder theatre at Stoughton, was a recent visitor at the exchanges.

Exchange managers and kindred souls are organizing a club, social in nature, 'tis said, with club rooms in the Commerce building on 4th and Wells. The following men have thus far been identified with the venture: Ed Weisner of the Columbia exchange, John Strain of Midwesco, L. L. Ballard, United Artist representative; Charles Nebel of Community Theatres, O. R. Reifel of Paramount and F. G. Sliter of Fox.

James R. Grainger, Fox general sales manager; Clyde W. Eckhardt, district manager, and Max Roth, personal representative of Mr. Grainger, visited the new Fox exchange.

E. Kessler, manager of the Granada of Racine, was in the city on Wednesday.

The bowling season is over. The Serials took the $60 prize at the last match on Tuesday. The Serials has maintained a steady lead over other teams for the greater part of the season. Ed Zimmerman, F. V. DeLorenzo, Ray Smith, Ernest Langmack and Glen Wood comprise the team.

Miss Betty Wells and Miss Marjory Cornelius have been transferred from the Indianapolis branch of Fox to the Milwaukee office. Miss Wells is contract clerk and Miss Cornelius will be secretary to F. G. Sliter, manager.

The Riverside theatre, Milwaukee's newest vaudeville theatre, will be opened on April 29th. The new house is located in the new Empire building on the corner of Wisconsin avenue and West Water. It has a capacity of 3,000, which makes it Milwaukee's largest theatre. It is successor to the present Majestic theatre and will present combined Orpheum circuit vaudeville and pictures.

San Francisco

"THE ROW" paid tribute to one of its pioneers April 12th when a dinner was tendered Howard J. Sheehan at the St. Francis Hotel. Sheehan, who has been for several years division manager of Fox Film Exchanges, left soon after for Los Angeles to become an executive of the West Coast Theatres, Inc.

Morgan Walsh of Warner Bros. was toast master and master of ceremonies. After speaking of what the guest of honor had contributed to the advancement of the industry and giving a short history of his career, Sheehan was presented with a silver service. The presentation came as a complete surprise.

Wiley R. Conley is now operating the Garden Theatre, Reedley, and purchased complete booth equipment.

Breaking of ground for a new $150,000 theatre and store building on Fourth Street, San Rafael on April 7th, marked the fourth new structure in course of erection on the main business street.

F. A. Atkins, Lyryic Theatre, Marysville, purchased a new ventilating system.

Rern Theatre, Oakland, owned by C. Welch, purchased two Peerless Arc Reflector Lamps.

W. G. Hull, Ely Theatre, Nevada, has just purchased the latest type projectors.

The Tokay Theatre in Lodi is to reopen soon with new seats.

Harvey Gillman of the Club Theatre, Weed, was a recent visitor.

The Nippon Theatre, Sacramento, recently had a fire in the operating room and complete kinebooth equipment was sold to Manager Nakatani by the National Theatre Supply Co.

New York & New Jersey

MANAGERS of the Small-Strausberg Circuit have completed plans for the testimonial dinner tendered to Henry Rosenberg, executive General Manager, to be held at the Astor Hotel, Tuesday evening, May 15th. Norman Pearce, the Bachelor Poet, will act as toastmaster. The entire program of entertainment will be broadcast through the courtesy of WMCA. Martin J. Rosenburgh, Paul Binstock and Sidney Larschan represent the committee of arrangements.

An experiment based on a 50-50 cut with the Stanley-Fabian chain which, a year ago, took over the operation of Al Hecht's Rivoli theatre at Rutherford, N. J. and the Regent, Kearney, recently resulted in Hecht again taking the two theatres under his control. It is said that the deal was called off for the reason that Mr. Hecht came to the decision that he could make larger profits with the houses under his personal direction.

Clarence Cohen has resumed control of the Whitehall theatre, Battery Place, New York City. Harry Harris, chain theatre operator of uptown New York City, has been associated with the Whitehall's direction for the past year but is now said to have withdrawn from managerial affairs of this house.

The Armory theatre, 14th street and 7th Avenue, Brooklyn, is reported to be operating under a receivership on account of some difficulties recently experienced by the management.

All of Eddie Canter's friends will be glad to know that he is at last recovering from a long siege of illness which resulted in several months' confinement to a local hospital. Mr. Canter is still convalescing but is expected to show day-to-day improvement. His last theatre connection was with the Alhambra, Brooklyn.

Rumored negotiations between Loew Theatres, Inc., and Universal whereby the former might have taken over the recently built Universal theatre, New Utrecht Avenue, Brooklyn, are said to have come to an end. A disagreement over certain details of transfer is the reason advanced for the failure of the two parties to come to terms.

F. R. Carter is the new manager of the Tivoli theatre, Adams Street, Brooklyn. Mr. Carter succeeds Bill Price, recently resigned.

Manager Giovanni, formerly with Consolidated Amusement Company's Jerome theatre, is now at the helm of Joelson's Ritz theatre, the Bronx.

After a three months' trial at operating the Washington theatre, 474 Myrtle Avenue, Brooklyn, the management called it a day and closed the doors last Monday.

On his return from a vacation spent in the Bermudas, Bill Price, former manager of the Tivoli theatre, Brooklyn, is reported to have concluded satisfactory negotiations for the managership of Rudolph Sander's newest theatre, Park Slope section of Brooklyn.

When it comes to getting the most out of a picture's exploitation values it must be admitted that Jos. M. Seider and his associates are going about the matter in the right sort of way. A recent idea of Mr. Seider's—worked out by his nephew Moe at the Regent theatre, Bayshore, is such a good one that we are passing it along to others in next week's issue of the *Motion Picture News*.

D. Boyd, former manager of Loew's Circle theatre, is now in charge of Loew's Rio.

Six reels of a popular feature film recently walked itself out of a Brownsville theatre and the owners are still looking for it up to the present writing.

Abe Peskin recently purchased the Colonial theatre, 76th street and 5th Avenue, Brooklyn. Harry Blinderman was the former owner.

Adolph Pincus is said to have tendered his resignation as manager of Samuel Lesselbaum's Fortway theatre, Brooklyn.

Eric Meyer, chief organist, Small-Strausberg Meserole Theatre, proudly announced the birth of a daughter on April 14th. Her weight on arrival was recorded as nine pounds. Not titled yet. Mother doing well. Eric is still on the job, plugging all the baby melodies, with "Pretty Baby" running in the lead. Milk companies have already had their solicitors on the 'location.'

"The Paragon" is the new name given to the old LeRoy theatre, Fulton Street, Brooklyn, by Chas. Fischer and associates. The house will shortly be reopened.

Practically all of the boys of the big U exchange will leave this Thursday for their convention at Atlantic City.

Jack Goldstein, well known editor and film salesman who has lately been associated with the Commonwealth exchange, has joined the staff at the Big U and will cover Brooklyn territory.

The next meeting of the Motion Picture Operators Union, Local No. 306, will be held at the Brooklyn Labor Lyceum, 947 Willoughby Avenue, Brooklyn, May 2nd.

The Motion Picture Salesmen, Inc., met last Saturday at the Hotel Manger.

W. Savage, owner of the Rivoli theatre, Hoboken, has plans under consideration for the enlargement of his house from 600 to 1,500 seats.

One of the Consolidated Amusement Company's theatres, the Arena at 8th Avenue and 40th Street, is adding vaudeville to its program the latter part of the week. This is said to be the first of this circuit's theatres to play a program of this kind.

Cleveland

THE Palace theatre, Lorain, new 2000-seat house built by the Universal - Variety circuit, opened Thursday, April 19th. A large delegation from Cleveland attended the opening and participated in the festivities. Harry Brown is managing both the Palace, Lorain and the Ohio, Mansfield, a new house which the Universal-Variety circuit opened several months ago.

Frank Nolan, former Cleveland exhibitor, who bought the Orpheum theatre, Canton, several years ago from R. C. Steuve, has sold a half interest in the house to R. C. Steuve's son, Walter Steuve.

William Hart of the Norka theatre, Akron, has returned from Colorado where he went several weeks ago for his health.

The Webber theatre, Dover, is open again. A. V. Abel, formerly of New Philadelphia, is running it.

Allen Simmons of Akron is a busy man trying to figure out what is his job and which are his hobbies. He owns and runs the Allen theatre, one of the leading first-run houses of the town. He owns his own airplane and has been a licensed pilot for some time. He has now arranged to open a flying school in Akron. And then, just to keep his interest alive, he has organized a new taxicab company in Akron. We haven't learned what Simmons does in his spare time.

Ike Friedman, former partner of Milton Bryer in a chain of Akron motion picture theatres, has returned to Akron after spending the winter in California. He has not succumbed to the call of the movie business however, and is at present selling real estate.

The Glen theatre, 9217 Turney Road, is closed. The building will be entirely remodelled for other commercial purposes. Thomas Brennon is the owner.

Harry Karl has turned over the keys of the Opera House at Ashland to John Damm, who also has the Strand at Wadsworth. The Opera House belongs to the city of Ashland and its lease is auctioned off to the highest bidder at stated intervals. In a recent bidding contest, Damm got the house.

Reade's Hippodrome, Cleveland, will inaugurate its summer policy of straight pictures starting Sunday, April 29th.

Convention season has arrived. The local Universal, F B O and Warner Brothers' exchanges are all pepped up over the prospects of them. Leo Devaney, local Universal exchange manager, will command his army of salesmen with Andrew Sharrick as first lieutenant. The rostrum will include Joe Krenitz, Dan Stearns, Jack Lefky, Cowan Bain, J. O. Schoeninger and J. O. Bartells. Al Mertz, F B O exchange manager here, will represent the office at the F B O convention and Norman Moray and Fred Scheuerman will attend the Warner convention.

Nat Barach in charge of Vitaphone sales in this territory, will not be able to attend the Warner convention. Barach is in Battle Creek, Michigan, trying to get well.

Word has been received here that Ed Reynard of the Grand theatre, Marion, has been acquitted by a federal jury for keeping open on Sunday, by a vote of 9 to 3. It is also stated that Reynard kept his house open last Sunday and not molested at all. Reynard had been indicted for failing to observe the blue laws.

The University theatre is the name of the new 1200-seat motion picture theatre that Max Lefkovitz and his associates are building on Euclid Ave., just east of 105th St. It gets its name from being in close proximity to Western Reserve University. This is the tenth house to come under the Lefkoivtz banner. The University will be unique in Cleveland. Its Euclid Avenue entrance is at right angles to the auditorium, so patrons entering from Euclid Ave. will enter right in the center of the auditorium. No other local house has this feature.

Mark Goldman, Tiffany-Stahl manager, is wearing a medal—reward for Cleveland being at the head of the list of offices in the central division in sales.

Charles Hahn is the new owner of the Happiness theatre at Sherwood, O. Hahn recently purchased the house from R. A. Werner.

The Grand theatre, Mingo Junction, has changed hands. L. W. Lisle has turned the house over to the new owner, William B. Webber.

George Foster, well known exhibitor for many years, has retired from the field of active endeavor, and last week sold his Oakland theatre to R. Maxson. Maxson hails from Salina, O."

Paul Meuller, formerly associated with the M. A. Shea Theatrical Enterprises, has been appointed manager of the Hillside Square theatre, which this week celebrated its first birthday.

South East

FOLLOWING out their previously announced policy of further expansion in the state of South Carolina, Stevenson Theatres, Inc., have just closed a lease for the new Carolina theatre, Union, S. C.

R. P. Rosser, general representative of the Stevenson chain, states that the Carolina has been closed for a brief period to allow for certain important changes and for the installation of additional new equipment. The house will be converted into a strictly modern theatre and will adhere to a first run policy.

Changes in the management of three Raleigh theatres were announced Monday by W. G. Enloe, city manager for Publix-Saenger Corporation, operators of the State, Superba, Palace and Capitol theatres.

A. C. Kincey, of Selma, Ala., a brother of H. F. Kincey of Greensboro, general manager for Publix-Saenger in North Carolina, becomes house manager of the Superba, succeeding Noble Arnold, who was switched to the Palace to succeed Howard Sugg, who was named house manager of the Capitol.

Mr. Kincey is an experienced theatre manager, having managed picture houses in Alabama and Tennessee. Mr. Enloe, who is house manager of the State, is also general manager for the Superba, Palace and Capitol.

Angus P. Boatwright will take over the Batesburg theatre, Batesburg, S. C., early in May and close it for two weeks for renovation and redecoration. When it reopens about June 1st Mr. Boatwright will personally manage the house, which he and his brother, Leonard M. Boatwright, own jointly.

The receivers of the Carolina Theatres, Inc., have sold the Lexington theatre, Lexington, N. C., and the Concord theatre, Concord, N. C., to Charles M. Allbright.

It is also understood that Mr. Allbright has practically completed negotiations for the Carolina theatre at West Asheville.

Ollie H. Browne, of Aranson and Browne, who recently disposed of their theatre interests, has been a visitor in Charlotte for several days. Mr. Browne left Thursday for Atlanta to meet Mr. Aranson there to arrange details concerning their future activities in the film industry.

Kenneth Ward, manager of Charles H. Arrington's Palace theatre in Rocky Mount, N. C., has been in a hospital there for several weeks on account of an operation for appendicitis.

Sidney S. Stevenson, president of Stevenson Theatres, Inc., Henderson, N. C., has purchased two Orchestraphones from the National Theatre Supply Company. One will be installed in his North State theatre in Goldsboro, N. C., and the other in the new theatre being completed in Union, S. C., which is scheduled for opening at an early date.

Visitors in Charlotte last week were J. C. Webb, Webb's theatre, Shelby, N. C.; Jerry Simpson, Ideal and Lyric theatres, Gastonia, N. C.; H. J. Paradis, Paradis Theatre Circuit, Wilson, N. C.; V. D. Humphries, Lyric theatre, Bishopville, S. C.; D. Holt, Troy theatre, Troy, N. C.; John Banner and Early Benbow, Grand theatre, Mount Airy, N. C.; W. R. Robinson, Princess theatre, Belmont, N. C.; U. K. Rice, Colonial theatre, Winston-Salem, N. C.

The Victoria theatre, Wilmington, N. C., formerly owned and operated by Howard & Wells, has been taken over by S. S. Campbell.

W. A. Murphey has sold the Movie theatre (colored house) in Yemassee, S. C., to J. J. Backett, who is also planning to take over the colored theatre at Beaufort, S. C.

C. W. Drace, owner of Drace's theatre, Greer, S. C., has taken over the Grand theatre in that city, which has been operated by Geo. Hughes and J. A. Reynolds.

Sometime ago it was reported that Robert Herry had purchased the Brooklyn theatre, Wilmington, N. C., from Tom McMillan. However, according to information just received, K. D. Bagnall is the new owner.

It is reported that V. D. Humphries of the Lyric theatre, Bishopville, S. C., is to open a new house at Red Springs, N. C.

A. B. Huff, formerly owner of the High Point Amusement Company, High Point, N. C., and now owner of the Grand and Oasis theatres in Kingston, N. C., is building a new theatre in Dunn, N. C. No definite opening date has been announced.

S. S. Stevenson, president Stevenson Theatres, Inc., Henderson, N. C., has been in New York on business.

E. F. Dardine, branch manager, Universal exchange, Charlotte, made a trip to the eastern part of the state last week.

Warren Irvin, manager of Publix's Carolina theatre in Charlotte, made a trip last week to Augusta, Atlanta, Knoxville and Chattanooga, previewing presentations.

While in Charlotte last week on his way to Union, S. C., to aid in the completion of plans for the opening of the Carolina theatre there, George Stevenson, of Stevenson Theatres, Inc., of Henderson, N. C., announced that his company also would have several other theatres in South Carolina in the near future. He was accompanied by George Rosser, of Stevenson Theatres, Inc. The Carolina at Union was formerly owned by Roy Williford.

Among exhibitors in Charlotte last week were J. M. Black, Strand theatre, Cherryville, N. C.; Phelps Sasseen, Iris theatre, Salisbury, N. C.; C. A. Peeler, Universal theatre, Lenoir, N. C., and the Rivoli theatre, Hickory, N. C.; D. Holt, Troy theatre, Troy, N. C.; Ken Finley, Opera House theatre, Goldsboro, N. C.

Albany

THE officers of the Albany Film Board of Trade were honored last Friday night at an installation dinner to which all members of the Film Board were invited. Howard Morgan, as president of the board, presided at the occasion.

Harry Kirchgessner, representing "Aesop's Fables" and "Topics," and who makes his home in New York City, was in Albany and vicinity during a portion of last week, making his headquarters at the Pathe exchange.

Abe Stone, who is devoting his entire attention to the Eagle in Albany at the present time, and who has succeeded in turning what had been regarded as a lemon into one of the most successful of the low priced houses in the city, was all smiles last week, as he announced that he had been excused from doing jury duty.

When the baseball season opened last week in Albany, C. H. Buckley, owner of the Leland and Clinton Square theatres, was right on hand, as might be expected. But Mr. Buckley was not alone, for there were other exhibitors present, and likewise many from the exchanges along film row.

Harry Hellman is planning to open his camp a short distance outside of Troy. Mrs. Hellman is now assisting the son in handling the Paramount, which is hitting its stride these days and doing well.

Uly S. Hill and Herman Vineberg of Albany, together with Henry Frieder of Hudson, represented the exhibitors last week at the semi-monthly meeting of the Board of Arbitration. It was Mr. Vineberg's first appearance on the board, he having but recently entered the ranks of the exhibitors through the acquisition of the Arbor Hill theatre. Mr. Frieder is not only an exhibitor, but also a lawyer, and is much sought after at board meetings.

Edward Hayes, who recently resigned as manager of the Pathe exchange in Albany, has gone to Buffalo.

E. H. Arnold, manager of the Liberty theatre in Watertown, was one of the speakers last week at a meeting of the Parent-Teachers Association in his city.

Amos Leonard, of Syracuse, former sales manager for the Pathe exchange in Albany, but who resigned some weeks ago, is once more back with his old organization, serving as salesman for Pathe in northern New York. He accompanied Manager Charles Stombaugh last week to Malone and other places.

Kenneth Robinson, who recently came to Albany to assume the management of the Paramount exchange, is much more contented, his family, consisting of a wife and two boys, having moved here last week.

Two diamond solitaires appeared last week at the Pathe exchange and foreshadow weddings. The rings appeared on the hands of Miss Eleanor Foster and Miss Rhea Carmody.

Mrs. Esther Brennan, formerly Miss Kenney, is back from a week's honeymoon spent in New York City, and occupying her desk at the Universal exchange.

Harry Bassett, connected with the Paramount exchange in Albany, suffered an accident one day last week while hanging a mirror at his home. Mr. Bassett is now walking with the aid of a cane.

Mrs. A. E. Milligan of Schuylerville, announces that she has installed two new motiograph machines identical with those of the Roxy in New York City.

The Slotnick boys, Sam and Morris, journeyed down to Albany from Utica last week, and did much booking. One of the brothers books for the Orpheum and the other for the James and Lincoln theatres. John Angelo, also of Utica, was in town.

William Smalley, of Cooperstown, is recuperating from his recent illness and is spending two weeks in Atlantic City. It has been two months or more since Mr. Smalley visited Albany exchanges.

Alice Herman, former manager for First National, Albany, is now working out of Buffalo, according to reports filtering into Albany.

Ground has been broken for the new Kellet house in Rome. The theatre will have a seating capacity of about 2,500 and will occupy a site in the center of the city.

John Christie, who operates a theatre in Watervliet, announced last week that he would close down entirely as soon as hot weather set in.

Kansas City

THE best exploitation or publicity always comes from unexpected sources, the management of one Kansas City theatre, at least, believes. While workmen were excavating twenty-four feet below ground level on the new Country Club Plaza theatre, which will be a first run suburban house, the tooth of a monster, believed to have been a mastedon, was picked up in a steam shovel.

Kansas City's film row virtually went en masse to the funeral of Walter Wallace, veteran Leavenworth, Kans., exhibitor and part owner of the Orpheum theatre, Leavenworth, who died last week. The following were pall bearers: Harry Taylor, Roy Churchill, Tom Byerle, H. E. Schiller, Ed Oldsmith, C. M. Parkhurst, Lee Doty, Guy Nevarre, Elmer Rhoden, C. A. Schultz, A. H. Cole, C. A. Jones, Bob Withers, Russell Borg, W. P. Bernfield, M. C. Sinift, C. H. Hilgers and Russell Egner.

Kansas City's film row is busily engaged in arguing "pro" and "con" about a proposed Film Row Baseball League. F. E. Ritter of the Midwest Theatres, Inc., is the voluntary organizer of the league and is waiting for some response.

Mrs. Florence Koch, wife of Stanley Koch, veteran exhibitor and film salesman, who now is manager of the Synchrophone Co. in Kansas City, died Wednesday after less than one day's illness.

The new Marshall theatre, operated by Ed Nugent, Marshall, Mo., seating 500 persons, was formally opened last week to capacity crowds, which have continued since the opening day.

J. H. Campbell has taken over the management of the Crystal theatre, Ottawa, Kans.

J. L. Waybill again has become the owner of the Royal theatre, Carrollton, Mo.

The Globe theatre, Tina, Mo., managed by J. G. Wetzel, has been redecorated, as has the Liberty theatre, Sedalia, Mo., operated by A. A. Karf.

The Star theatre, Cole Camp, Mo., has been opened by C. P. Junge.

The exterior of the Strand theatre, Bedalia, Mo., has been refinished in black and orange.

The Hazleton theatre, Hazleton, Kans., has been purchased from Hyatt & Edwards by Charles S. Williams.

The Lyric theatre, Houston, Mo., has been purchased by Noel Duff and Don Garrison from L. R. Burkhead.

The Legion theatre, Alton, Kans., which has been closed for more than one month, has reopened.

Ben Blocky, Paramount district manager of Minneapolis; Irwin, Zeltner, representative of Tom Mix, and Ed Alperson, division manager for Warner Bros., were Kansas City visitor last week.

Bill Burke, former sales representative of the First National branch, Kansas City, has joined the Paramount sales force.

F. B. O. exchange entertained exhibitors at a buffet luncheon, Wednesday, Tom Mix, screen star, being the guest of honor. Between being a speaker at various luncheons, attending many juvenile affairs and parties, Mix had an ultra active week in Kansas City.

Arthur A. Cole, manager of the Kansas City Paramount branch, resigned last week, giving ill health as his reason. It is understood Paramount has requested that Mr. Cole take a rest and resume his relations with the company.

A check-up of the attendance of the annual benefit performance for the National Vaudeville Artists at the Mainstreet theatre, Kansas City, showed the attendance to be 1,800 and the proceeds $2,500, according to Lawrence Lehman, manager of the theatre.

Cincinnati

SUIT for the recovery of Sorg's Opera House, Middletown, Ohio, has been brought by Sam Finkelman, owner, against Gust. and Theodore Crifos, lessees, on the ground that the defendants have breached their contract by underletting the house to the American Legion for theatrical purposes without consent of the plaintiff for rentals in excess of $400.

The Regent theatre, Hamilton, Ohio, which has been open only on Sundays with vaudeville and pictures, is now showing on Saturdays and Sundays.

According to current rumor, a new theatre financed by outside capital will be built at New Lexington, Ohio, on the site of the former Colburn hotel.

Roy Dickerson, a member of the Madison theatre orchestra, at Mansfield, Ohio, became suddenly ill after playing a performance one night recently, and died three days later. He was prominent in both civic and fraternal circles.

A syndicate is being formed at Massillon, Ohio, with Philadelphia capital to erect a nine story theatre and office building, which it is said, will cost in the neighborhood of one million dollars.

Ned Hastings, for nineteen years manager of Keith's Cincinnati, and who severed his connection with that organization a few months ago, has opened a booking and publicity office in Cincinnati.

On Monday afternoon, April 30, Harry V. Smoots and Hoy O. Simons will open their new Fayette theatre, Washington Court House, Ohio. Invitation cards have been issued.

St. Louis

CLAUDE McKEAN, vice-president of the Premier Pictures Corporation, 3308 Olive Street, St. Louis, Mo., has vigorously denied reports being circulated in certain quarters that he contemplates severing his connection with Premier to accept an important post with a national distributing corporation.

"Nothing else is farther from my mind", Mr. McKean said. "I am very happy in my connection with Premier Pictures Corporation and myself and associates are looking forward to building up a bigger and better organization. There is absolutely no truth to the report that I have resigned or contemplate doing so."

The Crescent Theatre in St. Francisville, Ill., was opened on April 7. J. L. Beauchamp is manager.

The Wilson Theatre, 1415 Cass Avenue, St. Louis, is reported to be for sale. Negotiations for its transfer to new owners may be concluded within the next few weeks.

Mable Miller has sold the Madison Theatre, Madison, Ill., to L. Steinberg. The Madison seats 900 persons.

Joe Schmidt who operates houses in Pocahontas and St. Jacobs, Ill., has leased the Royal Theatre, Trenton, Ill., from Mrs. Hartley.

H. P. Jones has sold the Lyric Theatre, Portageville, Mo., to the Rader Sisters.

The Gem Theatre in Steeleville, Mo., has been closed.

Out-of-town exhibitors seen along Picture Row during the week included Barney Dubinsky, Jefferson City, Mo.; William DeFresne, Mexico, Mo.; Ted Yemm, Duquoin, Ill.; Joe Hewitt, Robinson, Ill.; Oscar Wesley, Gillespie, Ill.; S. Roman, Benld, Ill., and Joe Schmidt of Pocahontas and St. Jacobs.

Harry Greenman has resigned as manager of Loew's State Theatre, St. Louis, Mo.

Voters of Lawrenceville, Ill., on April 17 voted overwhelmingly in favor of Sunday motion picture shows when all aldermanic candidates favoring Sunday movies received large majorities. Boxing was also legalized by large majorities in every section of the town. The largest vote in the history of Lawrenceville turned out to rout the favorites of the blue nosed contingent.

Construction was resumed the past week on the 5,000-seat William Fox theatre being erected at Grand and Washington boulevards in St. Louis and the work will be pushed to completion as quickly as possible.

The Fine Arts Theatre formerly the Pattee Opera House in Monmouth, Ill., was destroyed by fire April 10. The loss was estimated at $25,000. The theatre opened in 1892 and for the past two years was used for motion pictures.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

Chicago

NATIONAL SCREEN SERVICE will move its Chicago office to new and larger quarters at 810 S. Wabash Avenue on May 1. This office takes care of fifteen Middle Western States, and business in the territory has expanded to such an extent that it became necessary to secure larger quarters. The new offices will have over five thousand square feet, which will greatly facilitate the handling of business and the rendering of efficient service ,to the exhibitors of this territory.

The Lyric Theatre, Springfield, Ill., has installed Vitaphone and the first complete presentation was on Sunday. It is reported that the Vitaphone proved a good business-getter.

Lyman Massey, formerly manager of the Valley at Spring Valley, has been appointed manager of the Empress Theatre at Decatur, Isador Weinshank, formerly of Kansas City, filling the vacancy at the Valley. A. L. Anderson, formerly manager at the Empress, has not announced his future plans.

Oscar Florine is now connected with Educational Film exchange, having resigned from Metro-Goldwyn-Mayer to accept the new position. Mr. Florine was for many years with Pathe, and is regarded as one of the best short subject men in the business and is popular throughout the territory.

General Sales Manager Cecil Maberry, of Columbia Pictures, who has been touring the Central West exchanges, stopped off in Chicago, Monday, for a brief conference with Manager Henri Ellman, and then took the train to his New York City headquarters.

District Manager Shirley and Exchange Manager Mendelsohn, of Metro-Goldwyn-Mayer, are planning to go to New York City next week for the M-G-M convention. They will be away from the Chicago office for several days.

F. J. McConnel passed through Chicago this week, en route from New York to the Coast, stopping only long enough for a short visit to Universal's exchange.

H. W. Shriner has reopened the Mount Carroll Opera House which has been closed for the last year and a half.

R. C. Seery and Gradwell Sears are busy this week making preparations for the national convention of First National, which will be held at the Drake Hotel, this city, from April 29th to May 3d.

The two Maxes, Mazur and Schwartz, of M-G-M, through consistent and meritorious good work, have earned the coveted legion of honor decoration which goes to valued employees of Metro-Goldwyn-Mayer, and will receive their insignia at the Chicago meeting next month, at which time Harry Shumow, of Milwaukee, will also get the decoration. Frank Ishmael and District Manager S. A. Shirley already are legion of honor men, having received the decoration for their work in 1926-27.

President Joe Pollack, of National Screen Service, has returned to his company's headquarters in New York City after being in Chicago for a week.

The Tivoli Theatre Company, of Mishawaka, which is headed by George Singer, has purchased the Temple Theatre, Mishawaka, and will operate it in conjunction with the Tivoli. Mr. A'Hara, who has operated the Temple for many years and who is widely known throughout the trade, may retire from active business, it is understood.

Local exchange managers are making plans to entertain the Film Board of Trade Secretaries when they come through Chicago, en route to the convention at Los Angeles, and from present indications the visitors will have a happy time in Chicago.

Salesman Edward Safier is again connected with United Artists and has been assigned to country territory.

Hinsdale's Sunday closing advocates received a hard jolt when the voters of that Chicago suburb decided that they wanted Sunday movies and cast their ballots accordingly at the recent election. A closed Sunday has been in effect in Hinsdale for many years, and it was only after a carefully planned and well fought campaign that Manager Kreuger, of the Hinsdale Theatre, succeeded in getting the okay of the voters for Sunday shows. A feature of the battle was a public debate between Manager Kreuger on one side and a clergyman and another advocate on Sunday closing on the other, in which Manager Kreuger is reported to have had all the best of the argument.

Cigars are on Abe Bartelstein, of the Annetta Theatre, Cicero, and he is glad of it, for he is the proud father of a baby boy.

Dallas

THE Shrine Ceremonial Parade held in connection with Shrine initiation included a good representation of the Dallas film and theatrical trade. Those in the parade included E. K. Johnston, manager Fox Film Exchange, Louis Bailey, Pathe; J. I. Roberts, National Theatre Supply Co.; A. Haydn Mason, managing-director Palace Theatre; James O. Cherry, manager Melba Theatre; Ralph Morrow, United Artists; Bob McIlhearn, manager Universal Film Exchange, and Leslie Wilkes, manager First National Exchange. Mr. Mason of the Palace Theatre was "going through" and for once had to furnish amusement in person, but was listed among the survivors.

W. B. King of the King Scenic and Theatre Supply Co., has returned from M. P. T. O. of Arkansas convention at Little Rock.

Ross A. Wiegand, publicity director for the Melba Theatre, made a hasty trip to Houston by airplane to deliver a film to the Kirby Theatre for a midnight showing.

L. E. Schneider has returned to Publix home office after an extended stay in Dallas and other Texas cities.

A. M. Avery, manager of The Rialto Theatre at Wellington, has announced that the lobby and interior of the theatre will be remodeled and a modern stage constructed. The changes will increase the seating capacity 200 seats, and work is scheduled to begin June 1st.

The Seymour Theatre at Seymour, Texas, was destroyed by fire on April 17th, the loss being estimated at $20,000.

A charter was granted to the Brownsville Amusement Co., with capital stock of $70,600, and the incorporators named as Paco Betancourt, J. C. Fanning, and E. F. Brady.

Ray Mitchell, owner and manager of the Plainview Theatre for four years, has sold his theatre to K. & K. Circuit, Kohrn Bros., who own 15 theatres, most of which are located in the Texas Panhandle. Mr. Mitchell will remain in charge of the theatre.

Bob McIlhearn, manager of the Dallas Universal exchange, and Milton Duncan, G. A. McDonnell, Dave Lutzer, Jake Lutzer and Roy Brauer, salesman for Universal, will attend the annual sales convention in St. Louis May 2nd.

Jack K. Adams, president of Home State Film Co., who has been in Mineral Wells undergoing treatment is expected to return to his office in about a week.

The Arcadia, the de luxe suburban theatre of Dallas has installed a Carrier Air Washer and Humidifier, which is distributed by the Buffalo Engineering Co., Dallas.

Bids for the razing, excavating and leveling of the site for the new twelve story Majestic Theatre on East Houston St. were opened in San Antonio, Friday April 20th, according to Carl Hoblitzelle, President of the Interstate Amusement Co. It is said that the theatre will be one of the largest and most beautiful in the south. The theatre and office building will cost between $2,500,000 and $3,000,000, and will have a seating capacity of approximately 4000, and the building will include 250 offices. The theatre will have a steel frame, and the office building will be of reinforced concrete construction. The structure is to be of stone, brick, terra cotta and Spanish tile trim on the exterior and will be of Spanish architecture of the ancient Spanish and Aztec Indian period.

Minneapolis

WHEN the Northwest Theatre Owners Association holds its annual convention in the Nicollet Hotel, Minneapolis, on May 1 and 2 an unusually large gathering is expected to be present at what is expected to be a thrilling fight for officers. For the first time in eighteen years of service W. A. Steffes, who is the president, will seek re-election.

On April 14 the new $87,000 Moorhead theatre at Moorhead, Minn., was opened with a capacity crowd present for the special program. The theatre, which seats 800 is owned and operated by the American Amusement Company of Minneapolis. The manager is W. L. Brown, who has for some years been the manager of the Lyceum in the same city.

J. H. Jacobs, former salesman at the Minneapolis Universal branch office, has succeeded C. O. Ulberg as branch manager for Universal at Sioux Falls, S. D. Jacobs will be succeeded at the Minneapolis branch, where he has served for four years, by Archie Zacheral.

The Exhibitors Poster Service of Minneapolis has been purchased by J. R. Powers. It was formerly under the ownership of D. P. Lowe and associates.

Mrs. Irene Cahill has sold the Princess theatre at Janesville, Minn., to Mrs. C. O. Benson of Minneapolis.

The Orpheum theatre at Aberdeen, S. D., has been sold by A. H. Brown to B. B. Ward at a reported price of $75,000.

Max A. Stahl, acting manager of the Educational branch in Minneapolis, has been called to Farrell, Pa., by the sudden death of his father.

It is understood that Mark Ross, who has just returned from New York, is slated for a Minneapolis branch managership in the near future. Ross was formerly manager for the Minneapolis Universal branch.

Des Moines

THE week of April 7 was the biggest in the history of the Des Moines exchange of Universal and the office staff and salesmen have certainly been on their toes.

Leone Mathews, secretary of the Des Moines Film Board of Trade, will start for the convention of Film Board secretaries in California on May 16.

Harold Cohen, formerly of the Kansas City office of Metro-Goldwyn-Mayer, is the new cashier at the Des Moines office of M-G-M. W. H. Davis, who has been cashier at the Des Moines exchange for years, is leaving the office here and it is probable that he will go into some other line of business.

Chris Nelson, who suffered fire damage at his theatre several weeks ago, is doing some redecorating. His theatre, the Alamo, was damaged by water.

Joe and Meyer Stern, who supervise the Des Moines Exhibitors Poster Exchange from the Omaha office, were over last week to look over affairs here. The office in Des Moines is in charge of Arthur Minhoff, who came from the Omaha office to take charge of the work here.

John Anderson of the Princess theatre at Boone, Iowa, bought two new lobby display boards last week.

The Sunday show fight is not expected to be much of a battle at Ames, Iowa, where, it is thought that the people will give a big majority to the lifting of the ban against the Sunday entertainment. However, Joe Benjamin Gerbarcht, manager of the three houses at Ames, is working right along to insure success for the measure and Harry Weinberg, head of the Commonwealth Theatres organization of which the theatres at Ames are a part, went up for several days to help Joe in the campaign. The measure will come up for vote on April 30.

Rube Wagle, booker of the office of Education, suffered a loss last week with the death of his father.

Barnie Brotman, who is one of the old standbys in the film trade, having been an exhibitor at Moline, Ill., over a period of years, was a visitor in Des Moines last week. He has the Plaza, the Mirror and the Avoy at Moline.

Visitors in film row were Floyd Perry of Eldon, F. G. Sterns of Corydon, William Treloar of Ogden, C. E. Carragher of Clear Lake, Jake Cohen of Ottumwa, all of whom called at the Paramount office. Also George Stephens of Stephens and Puffer of the Orpheum at Webster City, F. P. Hageman of Waverly, W. P. Grossman of Nevada, who called at the office of Metro-Goldwyn-Mayer. Mr. Grossman, who has been an exhibitor at Nevada over a period of years and who recently secured the vote for Sunday movies there, says that he does not believe that the deal for the building of the $60,000 Circle theatre, which has been reported as to be constructed for opening in the fall by the Circle Amusement Company, will go through. Anyway, he says, he's not worried about competition.

R. S. Ballentyne, who is now manager of the Pathe office at Omaha, was formerly manager for several years in Iowa territory.

At Bloomfield, Iowa, Sunday movies were voted down with an unusually large majority. The Blue Laws won by 240 vote majority.

The board of directors of the Iowa M. P. T. O. A. has been set for April 16. The meeting will be held in Des Moines probably at the offices of E. P. Smith, president of the association. The drive for membership has been very successful.

Suburban and second run houses are carrying a listing of pictures in the newspapers now.

The Princess theatre, playing stock with the Ballamy Players, has closed this week after a successful season. The Garrick theatre, which has been under the management of Omar Kenyon, one of the most experienced showmen of Des Moines, also concluded for the season. The Garrick has been playing Mutual burlesque on Sundays only.

The Cozy theatre at Dyersville, Iowa, will be opened soon. New equipment has been bought and the theatre has been remodeled.

"Stage and Screen" is the name of a small magazine which is being put out for the theatre patrons in Des Moines, on hand in the theatre lobby or mailed free each week. Willard Moore, director of the Des Moines theatre orchestra; Jimmy Ellard, personality man at the Capitol theatre, and Dixie Longely of the Capitol staff, all had signed articles in the magazine last week.

Canada

WHAT might have been a disaster was turned into a demonstration of cool efficiency which rebounded to the credit of the theatre and its staff when fire visited the Metropolitan Theatre, Winnipeg, one of the largest Famous Players houses in Western Canada, during a matinee performance on April 19.

The outbreak of flames occurred in the projection room and Manager Walter F. Davis immediately proceeded to the orchestra pit where he calmly asked the people to leave. Patrons filed out so orderly that each person was given a "pass out" check at the door. In the meantime the fire department arrived on the scene and the fire was subdued.

Work has been started on the construction of the General Brock Hotel, a 26-story structure, on the site of the Grand Theatre, Toronto.

Ald. William Somerville, proprietor of the Prince of Wales and Eastwood Theatres, Toronto, has joined forces with Famous Players Canadian Corp., and these fine new houses are now operating under the auspices of Famous Players. William O'Connor is manager of the Eastwood while William Somerville, Jr., has charge of the Prince of Wales.

Ald. Somerville was formerly one of the staunch independent exhibitors of Toronto, having been vice-president of the Ontario Division of the M. P. T. O. Mr. O'Connor was also an officer of that organization.

Exhibitors of Winnipeg, Manitoba, combined for the presentation of a splendid concert at the Capitol Theatre in aid of the Winnipeg Firemen's Benefit Fund, the proceeds amounting to $2,488. Admission to the concert was by invitation. The committee in charge was H. Jernberg of the Province Theatre; E. A. Retallick, Capitol; George Law, Lyceum, and Walter F. Davis, Metropolitan.

R. J. Harrison, manager of the Capitol Theatre, St. Catharines, Ontario, is directly identified with sport activities of his town in a way that has reflected considerable credit on the theatre. Mr. Harrison is manager of the Athletic Lacrosse Club, one of the famous lacrosse organizations of the Dominion.

The walls of the Dominion Theatre, Ottawa, Ontario, destroyed by fire some time ago were razed during the week of April 16 by the owners, Messrs Dyment and Davidson. No announcement has been made regarding constructional plans yet. The Dominion was for years a popular combination house.

L. J. Ladner, member for South Vancouver in the Canadian Parliament at Ottawa, withdrew his amendment to the Canadian Copyright Act on April 20. His resolution provided for changes which would have enabled the Performing Rights Society to function in Canada, it is stated.

Manager Nolan of the Rex Theatre, a smart neighborhood house in Ottawa, Ontario, has installed equipment for a number of stage effects for use on appropriate occasions with the film presentations. Vaudeville has been added to the Saturday performances.

Mr. Nolan, who has the Rex and Columbia Theatres, has started the actual construction of the Globe Theatre at Bank Street and Second Avenue in Ottawa. The plans for this house call for badminton courts and a roof garden.

Tenants of the seven stores on Sparks Street, Ottawa, Ontario, forming part of the site of Famous-Players' huge theatre to cost $1,200,000 are moving to other premises to enable a start to be made on the project.

The Russell Theatre at Ottawa, which with the Russell Hotel was recently expropriated by the Canadian Government for $1,250,000 for park purposes, had a spectacular demise when a fire of unknown origin destroyed the hotel property on the night that the theatre closed its doors for keeps. The fire broke out about one hour after the final performance.

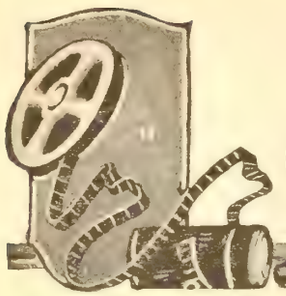
The Wonderland Theatre, Winnipeg, Manitoba, was visited by fire, caused by defective wiring, late at night while the theatre was empty, causing damage to the extent of $400 to the stage and screen. F. R. Hyde is the owner of the theatre and Henry Morton is the lessee. The theatre was temporarily closed.

Henry Morton has added the Arlington Theatre to his chain of houses in Winnipeg, Manitoba, comprising the Gaiety, Crescent, Carleton and Wonderland. Harry Horwitz, nephew of Mr. Morton, has become the proprietor of the Park Theatre, Winnipeg.

L. C. Straw, formerly manager of the Colonial Theatre, Port Arthur, Ontario, has been appointed manager of the Capitol Theatre, Winnipeg, Manitoba, one of the big houses of Famous Players Canadian Corp., in succession to E. A. Retallick, a former Winnipeg newspaperman.

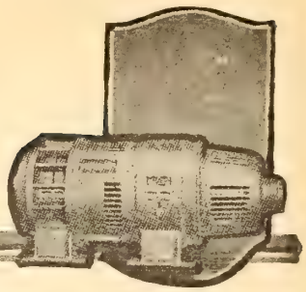
Mr. Straw also had charge of the Lyceum Theatre in Port Arthur. His place at the two theatres has been taken by A. G. Graburn who has been with theatres in Regina and Moose Jaw, being manager of the Strand and Regent Theatres in Calgary, Alberta, for the past two years.

Spyros Megalacakis, partner of A. Capadrites, proprietor of the Cameo theatre, Montreal, died at his home at the Saybrooke apartments, Montreal, April 16th, of pneumonia, after a brief illness of one week. The funeral was held last Wednesday at his home and interment was made at Mount Royal cemetery.



Projection

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Inquiries and Comments

The Value of Theatre Tests

A PROJECTIONIST in West Virginia recently wrote to us stating that his employer was seriously contemplating the purchase of two special shutters for which a twenty per-cent increase in light transmission was claimed. He asked for a frank expression of our opinion of these shutters saying that while the salesman had willingly demonstrated their operation by attaching them to the projector, he believed the results, considered from all angles, did not fully justify the claims.

The "test" which was made was simply a visual comparison of the lighted screens obtained with one projector equipped with the new shutter and the other projector using the ordinary form of two-blade shutter.

In view of the fact that the light sources in each case were arc lamps and, furthermore, that the test was conducted under the ordinary operating conditions in the theatre by persons who can hardly be said to be experienced in conducting such tests, the results would not be likely to possess enough significance to permit rendering a decision either for or against the new shutters.

Theatre Tests Usually Unfair

It frequently happens that theatre owners, when approached by equipment salesmen, ask for a practical demonstration in the theatre, thinking that, thereby, they can immediately prove or disprove the claims of the salesmen on the basis that "seeing is believing." The salesman, convinced of the merits of his article, all too willingly agrees to such a demonstration, since, in fact, it usually is the only means available to him for proving his statements.

And so a "test" is speedily arranged for on the spot, the parties thereto being the salesman, the exhibitor and his projectionist. Needless to say, such "tests" ordinarily prove nothing unless the article in question stands head and shoulders above the equipment being used by the exhibitor. This, for the reason that none of the persons are sufficiently experienced to be able to conduct the test in a fashion which will assure absolute equality of all the side factors present so that any difference in the results obtained can be positively attributed to the two devices being tested. Illumination tests are particularly treacherous in this respect and it is safe to say that there are less than a dozen projectionists in this country who are qualified to conduct any illumination test with any degree of certainty that the results will be a true reflection of the actual characteristics of the tested equipment.

So-called practical theatre tests, therefore, are unfair to both parties. They are unfair to the salesman because his device may really be a meritorious one, and yet the test may fail to reveal it as such. They are equally unfair to the exhibitor because he may be led into making a decision which will cause him to condemn a deserving piece of equipment or, on the other hand, may cause him to purchase something which is no better than the thing he may be using. Depending upon how the test is conducted, it may show up a good device to poor advantage or a bad device to good advantage. And yet neither side may be aware of the fact that anything is off-color.

Expert Knowledge Is Required

As stated before, tests of this kind are exceedingly tricky, and no matter how well-intentioned both sides may be and how sincere each is to obtain an honest decision, things are certain to go awry unless someone possessing considerable experience in such matters is on the job to cast a fishy eye on all factors which are likely to influence the results. Even the presence of one or more persons with a plentiful stock of experience to their credit is no guarantee that the results will be truthful because the writer can recall quite a number of tests, some conducted by experts, which were believed by all parties to be absolutely fair, only to find, after a searching analysis of the data, that factors had been overlooked which, had they been considered when the test was being conducted, would have completely changed the complexion of the results.

Even some laboratory tests, where every facility for such work was available, were found to be incorrect and so easy is it to slip up in this respect that the honest investigator overlooks no item in the test in order to insure that his conclusions will be based upon fact and not upon supposition.

Indeed, the planning and preliminary work frequently constitute the greatest part of the effort since the actual work of testing is a simple mechanical routine once the objectives and the methods for reaching them are thoroughly understood.

When experienced investigators who are everyday occupied with such test work are faced with the probability of serious error, what chance have inexperienced ones such as exhibitors, projectionists, and equipment salesmen, for obtaining true results, especially when they are compelled to work in the theatre where only the equipment incidental to the everyday operation of the theatre is available.

So true is this that many manufacturers are extremely reluctant to broadcast the intimate test figures on the characteristics of their products for fear that projectionists will attempt to check these figures and, failing to do so because of their lack of experience and proper equipment, will try to hold the manufacturer responsible for their failure, thinking that the quality of the product is not as represented.

This is particularly true in the case of those manufacturers engaged in making light sources, such as carbons and incandescent lamps. The burning life of a particular carbon or incandescent lamp is, at best, but problematical. No one is able to say, beyond guessing, just how long one of these will burn because their life is absolutely at the mercy of electrical conditions under which they are burned. It is only by means of endless tests, conducted day in and day out, that figures can be obtained which closely show the *average* burning life of the various types of incandescent lamps and the manufacturers, only too well, the vast amount of work required in obtaining these figures and the skill required of the investigators do not relish the idea of placing themselves at the mercy of any inexperienced person who may conceive the brilliant thought of performing his own tests, which would certainly result from a publication of such detailed information.

An Arbiter of Tests

It frequently happens that the claims of two competing manufacturers of electrical equipment may honestly conflict whereupon a third party is called in to ascertain the true state of affairs. This third party is the Electrical Testing Laboratories in New York City, and it is their work to test the equipment thoroughly and then render an absolutely unpartial report for the information of the respective manufacturers.

A manufacturer's report from the Electrical Testing Laboratories is an indisputable notice to purchasers that the particular equipment is exactly as represented.

It is only by means of these, or similar tests, that actual performance can be accurately judged.

Comerford Will Build in Wilkes-Barre, Pa.

The Comerford Amusement Company, of Scranton, Pa., will erect a new theatre structure that will cost $1,000,000 in the Public Square of Wilkes-Barre. For this purpose the Comerfords have acquired for $1,200,000 certain properties on the Square and East Market and South Washington Streets that were owned by the Wilkes-Barre Deposit and Savings Bank. The theatre will be constructed on this site and adjoining lots which the Comerford company also owns. It will be shaped in the form of an "L."

$1,000,000 for Research

Society of Motion Picture Engineers Ends Lively Conference in Los Angeles

THE Society of Motion Picture Engineers ended its Spring conference at the Hotel Roosevelt in Los Angeles over the past week-end. A wide variety of subjects was covered during the week of the sessions and the convention was voted one of the best ever held by the society.

One of the big announcements made during the week was that $1,000,000 would be spent the first year in installing a research laboratory to be sponsored by the Academy of Motion Picture Arts and Sciences and financed by the Motion Picture Producers Association. A specialist will be engaged this month to serve as research director. This announcement was made at the banquet tendered the engineers by the Academy.

Fred Niblo acted as toastmaster at the banquet, at which Louis B. Mayer highly praised motion picture technicians for the work they have accomplished. President Daniel B. Clark told of the aims of the cinematographers, while other subjects were discussed by Willard B. Cook, Milton Sills, Dr. C. E. K. Meers and L. A. Hawkins.

Among subjects discussed at late sessions of the conference were the following:

"Theatre Management," by Harold B. Franklin, West Coast Theatres, Inc., Los Angeles.

"Continuous Projectors," by J. F. Leventhal, New York.

"The Importance of Good Projection to the Seating Capacity of the Theatre" and "Application of the Tandem Condenser to the High Intensity Projection Arc," by Roger M. Hill, Consulting Engineer, Atlanta.

"The Effect of Projecting Angle Upon the Producer," by F. H. Richardson, New York.

"Hollywood and the 16 mm. Film," by J. B. Carrigan, Editor, "Amateur Movie Makers."

"The Incandescent Tungsten Lamp in the Motion Picture Studio," by F. A. Benford, General Electric Co., Schenectady.

"The Use of Incandescent Equipment in Motion Picture Photography," by Peter Mole, president, Mole-Richardson, Inc., Hollywood.

"Report on Experiments on Mazda Lighting," sponsored by the Academy of M. P. Arts and Sciences and prepared by the Research Committee of the Society of Cinematographers.

"The Aperture of Motion Picture Lenses," by J. Dubray, Technical Editor, "American Cinematographer."

"Camera Lenses for Motion Picture Photography," by W. B. Rayton, Director of Research, Bausch & Lomb Optical Co., Rochester.

Atlantic City Movie to Be Stanley Controlled

A NEW theatre that will represent an investment of nearly $4,000,000 and which will adjoin Shelburne Hotel at the corner of Arkansas Avenue on the Boardwalk at Atlantic City, will be begun July 15 of this year for opening for the season of 1929. The new addition to the resort's theatres will be controlled by the Stanley Company of America, a long term lease having been entered into with the purchaser of the property at an aggregate rental of more than $3,000,000, it is said. The theatre is to seat 5,000 and to occupy a site 200 feet by 400 feet.

The sale was made by the Lansdowne Realty Corporation and Frank P. Gravatt, through the Stanley-Atlantic Realty Company co-operating with Mastbaum Brothers and Fleicher and Joseph Bernhard. The purchaser is Boardwalk Properties Company.

New Boston House; Keith's Nearly Completed

Boston is to have a $300,000 new theatre in the Huntington avenue district in the Back Bay. The owner's name is withheld at present, but it is understood that it is being erected for one of the large theatre chains. Max M. Kalman, 294 Washington street, Boston, is drawing the plans for the structure and the plans will probably be ready for contractors' estimates about the

(*Continued on Following Page*)



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middle of next month. The architect will have charge of the awarding of contracts and other details.

The new Keith Memorial Theatre in Boston is nearing completion, and practically all of the exterior work has been completed. It will take a considerable length of time to complete the interior details. No date has been set for opening of the playhouse, but it would not be surprising if it was opened late in the Fall or early in the Winter.

New Simplex Stands At Capitol Theatre

The Capitol Theatre of Broadway has always put the greatest emphasis on its projection department, never hesitating to experiment and try out new equipment as well as installing the latest approved designs in order to assure the finest projection results.

A new addition has been made to the projection department of this theatre which is tending to improve even the Capitol projection. This equipment is the new Simplex stand, an improvement for Simplex Projectors which has just been announced by the International Projector Corporation. This new stand represents a decided advance in projector designs and has for its main function the elimination of all unsteadiness caused by excessive weights of the modern designs in arc lamps and other auxiliary equipment which is now being placed on projectors. A full technical description of the new Simplex stand will be published in the Showman Section next week.

Proposed New Theatre Construction

ALABAMA

Sheffield—Owners, Muscle Shoals Theatres, Inc., Louis Rosenbaum, resident manager. Costing, $100,000. Location, Montgomery Avenue between Sheffield National Bank and Alabama Power Co.

GEORGIA

Atlanta—Owners, Yaarab Building Co. Architects, Marye, Alger & Vinour. Contractors, C. A. D. Bayley & Co. Lessee, Fox Theatre Corp., New York City. Costing, $2,000,000. Location, Peachtree, Kimball and Cypress Sts. Seating, 5,000.

ILLINOIS

Chicago—Architects, R. Levine & Co., 822 W. 70th St. Costing, $225,000. Location, Devan & Campbell Aves.

Chicago—Owner, John Bain, banker. Costing, $700,000. Location, Northeast corner of 63rd St. and Crawford Ave. Seating, 500.

Freeport—Owners, United Studios, Inc., W. E. Roberts, 14 W. Lake St., Chicago, Ill. Costing, $450,000. Location, 114-16 S. Galena St. Including store and 12 suite apartment building.

INDIANA

Hammond—Owner, Hammond Theatre Corp., Wm. Kleihege, 616 Hohman St. Architect, Crosby Bernard, 1st Trust Bldg. Location, 617 Hohman Street.

IOWA

Humboldt—Owner, W. B. Franke, Humboldt. Architect, F. W. Griffith, 400 Snell Bldg., Ft. Dodge, Ia. Costing, $25,000.

MASSACHUSETTS

Boston—Owners, New England Theatre Operating Corp., Samuel Pinanski, pres. Architects, Krokyn, Brown and Rosenstein. Location, Central Square and Meridian Street. Seating, 2,000.

MICHIGAN

Howell—Owners, Schulte Amusement Co., Detroit, Mich. Contractor, Thos. S. Leith, Howell. Costing, $100,000. Location, East. Grand River. Seating, 1,000. Name, The New Howell.

NEW JERSEY

Ocean City—Architect, L. L. Headley, N. W. cor. 8th and Ashbury Ave. Costing, $75,000. Seating, 1,000.

Teaneck—Owner, Cypper & Beckman, 823 Palisade Ave., Cliffside Park, N. J. Architect, Lucht & Anderson, 432 Palisade Ave., Cliffside Park, N. J. Location, Cedar Lane.

NEW YORK

Brooklyn—Owner, A. L. M. Dev. Corp., care S. Lesselbaum, 3145 E. 4th St., Brooklyn. Architect, C. A. Sandblom, 145 W. 45th St., N. Y. C. Costing, $350,000. Location, 1817-19 Avenue M.

OHIO

Kenton—Owners, Kenton Amusement Co., William Kraus, pres. Lessee, Schine Enterprises. Location, East of Weaver Inn on West Franklin Street. Seating, 1,500. Name, Schine's Ohio.

Toledo—Owners, 115th Street Development Co., H. C. Horater, pres., Point Place (mail Toledo), Ohio. Costing, $150,000. Location, Summit and 115th St. Including five stores and five apartment suites.

Waverly—Owner, Thomas Jones, Portsmouth, Ohio. General contractors, O. B. Hankie and G. A. Werner, Jackson, Ohio. Costing, $15,000. Location, Water Street. Seating, 400.

PENNSYLVANIA

Philadelphia—Architect, R. B. Bencker, N. E. cor. 13th and Chestnut Streets. Location, S. E. cor. 52nd and Chestnut Streets.

TENNESSEE

Bristol—Owners, C. A. Goebel Theatre Interests. Seating, 1,800.

TEXAS

Port Arthur—Owners, Jefferson Amusement Co. Costing, $500,000. Location, Waco Ave. and 5th Street. Seating, 2,000. Including 12-story hotel.

Standard
VAUDEVILLE
for
Motion Picture Presentation
THE FALLY MARKUS AGENCY
Astor Theatre Building
N. W. Cor. 45th St. & Broadway
Lackawanna 7876

Next Issue of
The Showman
Out Next Week

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R Adoree-R. Frazer	Universal	5751 feet	July 21
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov. 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	6432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C. Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	5605 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mac-laill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6301 feet	July 28
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O.	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford C.Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohlr	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	Mar. 31

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4709 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers.	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier.	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern.	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson.	Warner Bros	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	Mar. 31
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery.	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	Mar. 31
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis.	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros	5613 feet	
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi.	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller.	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel.	Warner Bros	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran.	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall.	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	Mar. 31
Outcast Souls	P. Bonner-C. Delaney.	Sterling Pict. (S.R.)	5210 feet	
Polly of the Movies	G. Short-J. Robards.	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford.	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall.	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice.	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon.	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy.	Peerless Pict. (S.R.)	5644 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hershholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G. K. Arthur-K. Dane.	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams.	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.).	5200 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. Mc-Donald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H. Costello-G. Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez.	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Dare Devil's Reward	T. Mix-N. Joyce.	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 21
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O.	4770 feet	
Fearless Rider	F. Humes-B. Worth.	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong.	Fox	5882 feet	Mar. 3
Heart of Broadway, The	P. Garon-R. Agnew.	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom.	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert.	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper.	Paramount	5737 feet	Feb. 25
Merry Wives of New York.	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. B quette-A. Joyce.	First National	7331 feet	Jan. 7

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5382 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct.
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl	6361 feet	Mar. 31
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P. Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	Mar. 24
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National	5744 feet	April 21
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	Feb. 11
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	April 7
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National	6184 feet	April 14
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	April 14
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	5954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia	5611 feet	
Sporting Goods	R. Dix-G. Olmstead	Paramount	5951 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Oland	Pathe-De Mille	5423 feet	April 7
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl	6147 feet	
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	Mar. 31
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	J. Donovan-M. Gray-G. McConnell	Pathe	4550 feet	Mar. 31
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia	5425 feet	
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien Krelbar Pict. (S.R.)		6600 feet	Mar. 3
Forbidden Hours	R.Novarro-R.Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 14
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent-L. Sherman-M Harris	First National	5957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	National	6625 feet	April 21
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar. 3
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	5659 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M	7289 feet	
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount	6331 feet	Mar. 31
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan-D. Appleby	Fox	5397 feet	Mar. 31
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl	5652 feet	
Tracy the Outlaw	Jack Hoey	New-Cal (S. R.)	6000 feet	Mar. 31
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M	5901 feet	
Why Sailors Go Wrong	S. Cohen-T. McNamara-S. Phipps	Fox	5112 feet	April 14
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		

Feature	Players	Distributed by	Length	Reviewed
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adorable Cheat, The	L. Lee-C. Keefe	Chesterfield (S. R.)	5400 feet	April 21
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Avenging Shadow, The	Klondike (Dog)-R. Hallor-M. Morris	Pathe	4293 feet	Mar. 31
Bell o Avenue A		First Division (S. R.)		
Bit of Heaven, A	B. Washburn-L. Lee	Excellent Pict. (S.R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia	5400 feet	
Canyon of Adventure	K. Maynard-V. B. Faire	First National	5800 feet	
Chinatown Charlie	J. Hines-L. Lorraine	First National	6365 feet	
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6200 feet	April 14
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros	5388 feet	April 21
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W. Russell-V. B. Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal	5645 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	April
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	Mar. 31
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Law's Lash, The	Klondike (Dog)-R. Ellis-M. Maberry	Pathe	4902 feet	Mar. 19
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National	7700 feet	
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.	6403 feet	April 21
Love Hungry	L. Moore-L. Gray	Fox	5792 feet	April 21
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount	5741 feet	April 21
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 23
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Skyscraper, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille	7040 feet	April 14
Speedy	H. Lloyd-A. Christy-B. Ruth-B. Woodruff	Paramount	7960 feet	April 14
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante-G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher-R. Dwyer	F. B. O.	5872 feet	Mar. 24
Arizona Cyclone, The	Fred Humes	Universal	4076 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone-M. Love	First National		
Hell Ship Bronson	Mrs. W. Reid- R. Howes-H. Foster-N. Beery	Lumas		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hound of Silver Creek, The	Dynamite (Dog)	Universal	4095 feet	
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Million for Love, A	R. Howes-J. Dunn	Sterling Pict. (S.R.)		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros.		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	9151 feet	April 7
Wild West Show, The	H. Gibson	Universal	5254 feet	
Yellow Lily, The	B. Dove-C. Brook-Seyferrtitz	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan	F. B. O.		
Green Grass Widows	W. Hagen-G. Olmstead-J. Harron-H. Hopper	Tiffany-Stahl		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept. 4'26
Man Higher Up, The		Lumas		
Roulette	R. Barthelmess-M. Livingston-W. Oland-L. Basquette	First National		
Stormy Waters	E. Southern-M. McGregor	Tiffany-Stahl		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Albany Night Boat, The		Tiffany-Stahl		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Grain of Dust, A		Tiffany-Stahl		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Prowlers of the Sea	R. Cortez-C. Myers	Tiffany-Stahl		
Trail of Courage, The	R. Steele-M. Bonner	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O.		
Barker, The	M. Sills-B. Compson	First National		
Beautiful But Dumb		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount	12103 feet	
Abie of the U. S. A.	George Jessel	Lumas		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
Age of Sex, The		First Division (S. R.)		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt-P. Haver-S. O'Neill	United Artists		
Battling Buckaroo, The	T. Tyler-E. Clair	F. B. O.		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beggars of Life	W. Beery-R. Arlen-L. Brooks	Paramount		
Bellamy Trial, The	L. Joy-B. Bronson-K. Thomson-A. Page	M-G-M		
Beward of Blondes		Columbia		
Big Bow Mystery, The	I. Rich-C. Brook	F. B. O.		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Killing, The	Beery-Hatton	Paramount		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	C. Murray-D. Reed-D. Dawson-L. Young	First National		
Branded Man, The	C. Delaney-J. Marlowe-E. La Bissoniere	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Brotherly Love (tentative)	K. Dane-G. K. Arthur-M. Day	M-G-M		
Bum, The (tentative)	Percy Marmont	First Division (S. R.)		
Burning Winds	H. Gibson-V. B. Faire	Universal		
Bushranger, The	T. McCoy-M. Douglas	M-G-M		
Butter and Egg Man, The	J. Mulhall-M. O'Day-G. Astor	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Clearing the Trail	H. Gibson-D. Gulliver	Universal		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		

Feature	Players	Distributed by	Length	Reviewed
Cohens and the Kellys in Atlantic City, The		Universal		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan-A. Hale-R. Armstrong	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Creole Love		First Division (S. R.)		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Danger Rider, The	H. Gibson-E. Gilbert	Universal		
Danger Street		F. B. O.		
Deadline, The	Flash (Dog)-L. Lorraine-L. Gray	M-G-M		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Cage, The	P. Garon-D. Keith	First Division (S.R.)		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian-S. Hardy	M-G-M		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	H. Gibson-E. Gilbert	Universal		
Grip of the Yukon, The	Bushmab, Jr.-N. Hamilton-J. Marlowe	Universal		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Dragnet, The	G. Bancroft-E. Brent-W. Powell	Paramount		
Dreaded Bandit, The (foreign film)	L. Albertine-E. Inajeff	Cinema Attractions	6000 feet	
Eagle's Talons, The	Tom Tyler	F. B. O		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Easy Money	Lon Chaney	M-G-M		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Fedora	P. Negri-N. Kerry-L. Grant-O. Mattiesen	Paramount		
Fifty-Fifty Girl, The	B. Daniels-J. Hall-W. Austin	Paramount		
First Kiss, The	F. Wray-G. Cooper	Paramount		
Fools for Luck	W. C. Fields-C. Conklin-S. Blane-J. Luden	Paramount		
Fools in the Fog	M. McAvoy-C. Nagel	Warner Bros		
Foreign Legion, The	N. Kerry-J. Marlowe-M. Nolan	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	J. Gilbert-J. Crawford	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Free Lips		First Division (S. R.)		
George Washington, Jr.	George Jessel	Tiffany-Stahl		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Girl on the Barge, The	May Philbin	Universal		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glorious Betsy (Vitaphone)	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Half a Bride	E. Ralston-R. Arlen	Paramount		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Heart to Heart	C. Moore-E. Lowe	First National		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
His Tiger Lady	A. Menjou-E. Brent	Paramount		
Hit of the Show, The	Joe Brown-G. Astor	F. B. O		
Home, James	L. La Plante-C. Delaney	Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hot News	B. Daniels	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
It Might Happen to Any Girl		Sterling Pict. (S.R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 2
Kit Carson	Fred Thomson	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Plava	L. Valey-W. Boyd	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Warning, The	Laura La Plante	Universal		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor-L. Young-A. Conti-M. Milner	Paramount		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles-H. B. Warner	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Man—Woman and Wife	N. Kerry-P. Starke-K. Harlan-M. Nixon	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Mask of the Devil	John Gilbert	M-G-M		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Taxi, The	A. Moreno	Warner Bros.		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	H. Chadwick-Fairbanks, Jr.-B. Kent	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Duchess, The		Tiffany-Stahl		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Noah's Ark (Vitaphone)	D. Costello-G. O'Brien-N. Beery-L. Fazenda	Warner Brow		
None But the Brave	Lionel Barrymore	Fox		
No Questions Asked	A. Ferris-Collier, Jr.-Livingston	Warner Bros		
Odd Fellows	Fields-Conklin	Paramount		
Once There was a Princess	Mary Astor	First National		
One Way Street, The (tentative)	M. Loy-C. Nagel-W. Russell	Warner Bros.		
Our Dancing Daughters	J. Crawford-J. M. Brown-D. Sebastian-N. Asther-A. Page	M-G-M		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	11412 feet	Aug. 20
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Perfect Crime, The	C. Brook-I. Rich-G. McConnell C. Nye	F. B. O.		
Perfumed Trap, The	C. Brook-M. Brian-W. Powell	Paramount		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Plastered in Paris	S. Cohen-J. Pennick-M. Batelini	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Play Goes On	C. Vedt-M. Nolan	Universal		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Racket, The	T. Meighan-M. Prevost	Paramount		
Ransom	L. Wilson-E. Burns-W. V. Mong	Columbia		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Lips	M. Nixon-C. Rogers	Universal		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
River Woman, The	Alma Rubens	Lumas		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Sawdust Paradise, The	E. Ralston-R. Howes-H. Bosworth-M. Alden	Paramount		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Shooting Stars (English film)		Artlee Pict. (S.R.)		
Show Boat		Universal		
Show World	M. Davies-W. Haines	M-G-M		
Side Show, The	Fields-Conklin-Brian	Paramount		
Silks and Saddles	M. Nixon-R. Walling-M. Nolan	Universal		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		

Feature	Players	Distributed by	Length	Reviewed
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
State Street Sadie	C. Nagel-M. Loy-W. Russell	Warner Bros		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox	9221 feet	
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 14
Sun of St. Moritz, The	J. Gilbert-G. Garbo	M-G-M		
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe	6053 feet	
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.	ft. Aug. 5, '27	
Telling the World	Wm. Haines	M-G-M		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros.	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)	4900 feet	
Tide of Empire	R. Adoree-J. Murray	M-G-M		
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Toiler, The	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M	11,100 feet	Mar. 24
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Undressed		Sterling Pict. (S.R.)		
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
War in the Dark, The	Greta Garbo	M-G-M		
Warming Up	R. Dix-J. Arthur	Paramount		
Watch My Speed	R. Denny-B. Worth	Universal		
Way of the Strong	Anita Stewart	Columbia		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman-A. Q. Nilsson-R. Forbes	First National		
Wind, The	L. Gish-L. Hanson	M-G-M		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland-G. von Seyffertitz	United Artists		
Women They Talk About	I. Rich-A. Ferris-W. Collier, Jr.	Warner Bros		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
You'll Never Get Rich		First Division (S. R.)		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
All Bear	Curiosities		April 29	1 reel	April 21
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins		May 13	2 reels	
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	April 7
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane		May 6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"		May 13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in In-and-Out-Laws	"Sullivan Cartoon"		May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	Mar. 31
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	April 14
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Kitchen Talent	George Davis		April 15	2 reels	Mar. 31
Landlord Blues	Curiosities		May 27	1 reel	
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"		May 27	2 reels	
Never Too Late	Wallace Lupino		May 6	1 reel	
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	April 21
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Off Balance	Monty Collins		April 22	1 reel	Zpril 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		May 20	1 reel	
Penny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	April 21
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Three Tough Onions	Monty Collins		May 20	1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge		May 6	1 reel	
Wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers		May 20	2 reels	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	
Come Meal	Al Cooke	May 28	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
Mickey's Wild West	Mickey Yule	May 7	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
Silk Sock Hal	Al Cooke	May 14	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Too Many Hisses	A. Cook-B. Hellum		2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Arkansas Traveler	Variety	Jan. 8	1 reel	
Cow's Husband, A	F. Spenser-M. J. Temple		2 reels	
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman		2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
In a Music Shoppe (Movietone)	Special Casr			
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Old Wives Who Knew	Haliam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Too Many Cookies	T. Brooke-L. Miller		2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Barnum and Ringling, Inc.	"Our Gang"	April 7	2 reels	April 21
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	April 21
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co.	"Our Gang"	Mar. 10	2 reels	April 7
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities		1 reel	
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	

Title	Star	Rel. Date	Length	Reviewed
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Heavenly Bodies	Ufa Oddities		1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 7
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Limousine Love	Charley Chase	April 14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
TallyHo	Ufa Oddities		1 reel	
Tell It to the Judge	Max Davidson	April 28	2 reels	
That Night	Max Davidson		2 reels	
Their Purple Moment	Laurel-Hardy		2 reels	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Your'e Darn Tootin'	Laurel Hardy	April 11	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Animal Snaps	Rarebits	April 8	1 reel	
Barnyard Artists	"Aesop Fables"	April 29	1 reel	April 21
Barnyard Lodge No. 1	"Aesop Fables"	April 8	1 reel	April 7
Battling Duet, The	"Aesop Fables"	April 15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April 15	1 reel	April 7
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Delhi (Educational)	Geographical Number	Feb. 26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May 13	1 reel	
Flying Age, The	"Aesop Fables"	April 22	1 reel	April 21
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 10
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	Mar. 31
Jungle Triangle	"Aesop Fables"	May 6	1 reel	
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Matching Wits	Sportlight		April 29	1 reel	April 21
On the Ice	"Aesop Fables"		Mar. 11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)			Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"		Jan. 1	2 reels	
Reeling Down the Rhine with Will Rogers	Travelesque		Jan. 15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls		Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"		April 1	1 reel	Mar. 31
Season to Taste	Sportlight		Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number		Mar. 18	1 reel	
Should Tall Men Marry?	Roach Stars		Jan. 15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"		Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson		Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson		Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson		Jan. 8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson		April 1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"		Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"		Feb. 19	1 reel	Feb. 18
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard		Feb. 26	2 reels	Mar. 3
Tail Waggers	Sportlight		April 1	1 reel	
Trees	Rarebits		Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight		Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number		Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"		Jan. 29	1 reel	
Work of Running Water (Educational)	Geological Number		Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray			10 episodes	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
District Doctor, The (story by Balzac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Mysterious Airman, The (Serial)		Weiss Bros.		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Maupassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-	Weiss	Mar.	10 episodes	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
You Can't Win (Serial)		Weiss Bros.		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Red Man's Home, The	Color Classic		1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Tom, Dick or Harry	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May 23	2 reels	
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Dangerous Trail, The	Jack Perrin	June 2	2 reels	
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Fighting Destiny	Fred Gilman	May 19	2 reels	April 21
Framed	Bob Curwood	May 26	2 reels	
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George's School Daze	Sid Saylor	May 30	2 reels	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhail	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
dorse Play	Long-Adams-Laymon-McPhail	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Newlyweds' Advice		Jan. 2	2 reels	Dec. 18
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 1
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon	May 28	1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb. 12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar. 5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	
Sailor George	Sid Saylor	May 9	2 reels	April 14
Scarlet Arrow, The (Serial—	F. X. Bushman Jr.)		10 episodes.	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies (O. R. Cohen story)	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan. 16	1 reel	Dec. 30
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May 21	1 reel	
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Unexpected Hero, An	F. Gilman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	April 14
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
Winged Hoofs	Newton House	Mar. 17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept. 1
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	
Woman Chasers	C. King-C. Doherty	May 16	2 reels	April 21

Studio Briefs

Three new productions were finished last week at the Warner Studio on the Coast. They were "The Land of the Silver Fox," "State Street Sadie" and "No Questions Asked."

G. Pat Collins, who played the role of the cop who is slain in the police station in the stage production of "The Racket," replaces Warner Richmond in the cast of the Caddo unit making the picture for Paramount. Henry Sedley will be one of the heavies.

Anita Stewart will make her Columbia debut as the feminine lead in "The Way of the Strong," a mystery story. Director and cast are now under consideration.

Ludwig Berger will direct Pola Negri in "Fedora" for Paramount. Norman Kerry will have the leading male role. Paul Lucas, Lawrence Grant, Jack Luden and Otto Mattieson will have parts. John Farrow has written the continuity.

Douglas Gerrard will impersonate Al Jolson in a cafe scene in "Ladies of the Night Club," a Tiffany-Stahl production.

Warner Bros. will loan Louise Fazenda to First National for a role in "Once There Was a Princess," which William Beaudine will direct. At present she is working in "Noah's Ark."

Edmund Burns, William V. Mong and Blue Washington will support Lois Wilson in Columbia's "Ransom," adapted from the story "San Francisco."

Gertrude Olmstead will be leading lady in "Green Grass Widows," the Tiffany-Stahl film in which Walter Hagen, the golf champ, plays his first screen role. Others in the cast are Hedda Hopper, John Harron, Lincoln Stedman, Albert Conti and Ray Hallor.

"Women They Talk About" is the revised title Warner Bros. have chosen for the picture formerly called "Handle with Care," starring Irene Rich.

Myrna Hoffman is being featured in a new Tiffany-Stahl Color Classic entitled "Tom, Dick or Harry." Mark Goldaine is directing, and the story is by E. Morton Hough. Rene Alsace is the male lead.

"Free Lips," the story Wallace McDonald will direct for First Division, is an original by Raymond Wells, who is also preparing the continuity. Ray Heinz will be in charge of the picture, planned as a special. Jack Fuqua will do the camera work.

Mary Alden has been assigned two new roles by Paramount. The first, a character part, will be in "Ladies of the Mob," and the second, a mother role, in "The Sawdust Paradise." Carl Gerard has joined the cast of the first production.

"Fools in the Fog" is the final title selected by Warner Bros. for their picture titled "Fog Bound."

Percy Marmont will play the lead in the First Division picture temporarily titled "The Bum," which will be the first picture to be placed in production by the company for next season. Marmont will start work in June.

Betty Bronson will have a featured role in M-G-M's "The Bellamy Trial," for which a score of reporters and special writers have been borrowed from Los Angeles papers for the courtroom scenes. New additions to the cast are Charles Middleton, Lee Moran, Jacqueline Gadsdon, William Tooker, Charles Mailes and Robert Dudley.

Joan Crawford will play opposite John Gilbert in M-G-M's "Four Walls," shortly to go into production under the direction of William Nigh.

Traveling by motor caravan, Norma Talmadge's unit making "The Woman Disputed" for United Artists release, left last Tuesday, April 17, for a location site 20 miles from Tehachapi, Cal.

"His Tiger Lady" has been selected as the title for a new Adolphe Menjou starring vehicle for Paramount. It was formerly known as "A Date With a Duchess."

Marion Douglas, in private life the wife of Director Al Rogell, will play the Australian heroine in the new M-G-M feature, "The Bushranger," instead of Gloria Grey. Dale Austen, Miss New Zealand, is a member of the cast besides Russell Simpson, Arthur Lubin and Edward A. Brady.

"Hot News" is the title announced by Paramount for Bebe Daniels' new starring vehicle. The previous title was "The News Reel Girl." Chester Conklin will be featured also.

Loretta Young, one of First National's newer contract players, will be feminine lead in "The Head Man."

Hoot Gibson, Universal star, has begun a new western for next season. "Clearing the Trail" is the title. The story by Charles Maigne which Jack Natteford, scenarized, is being directed by Reaves Eason. In the cast are Dorothy Gulliver, Fred Gilman, Gap Anderson, Philo McCullough, Andy Waldron and Duke Lee.

Reed Howes will be leading man in "Sawdust Paradise," a new Paramount picture. The cast has been enlarged with the addition of Tom Maguire, Hobart Bosworth, George French, Allan Roscoe, J. W. Johnston and Frank Brownlee.

King Vidor and his staff and cameramen will appear in studio sequences of M-G-M's "Show World," previously titled "Breaking into the Movies."

Mitchell Lewis will play an important part in "The Hawk's Nest" a feature which First National is making.

A screen version of "Danger Street" went into production last week at the F B O studio. In supporting roles are Duke Martin, Frank Mills, Bob Perry, Harry Allen Grant and Ole M. Ness.

A number of new names were added this week by Warner Bros. to the cast of "Noah's Ark." Nigel de Brulier, William V. Mong, Armand Kaliz and Malcolm Waite have been chosen to portray character parts. Gustav von Seyffertitz has withdrawn because of illness.

Al Cohn, scenarist, has signed with Al Christie to do the adaptations and scenarios of stories being obtained for Christie-Douglas MacLean feature productions to be made for Paramount release. Production on the first of these films will be started during June.

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*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

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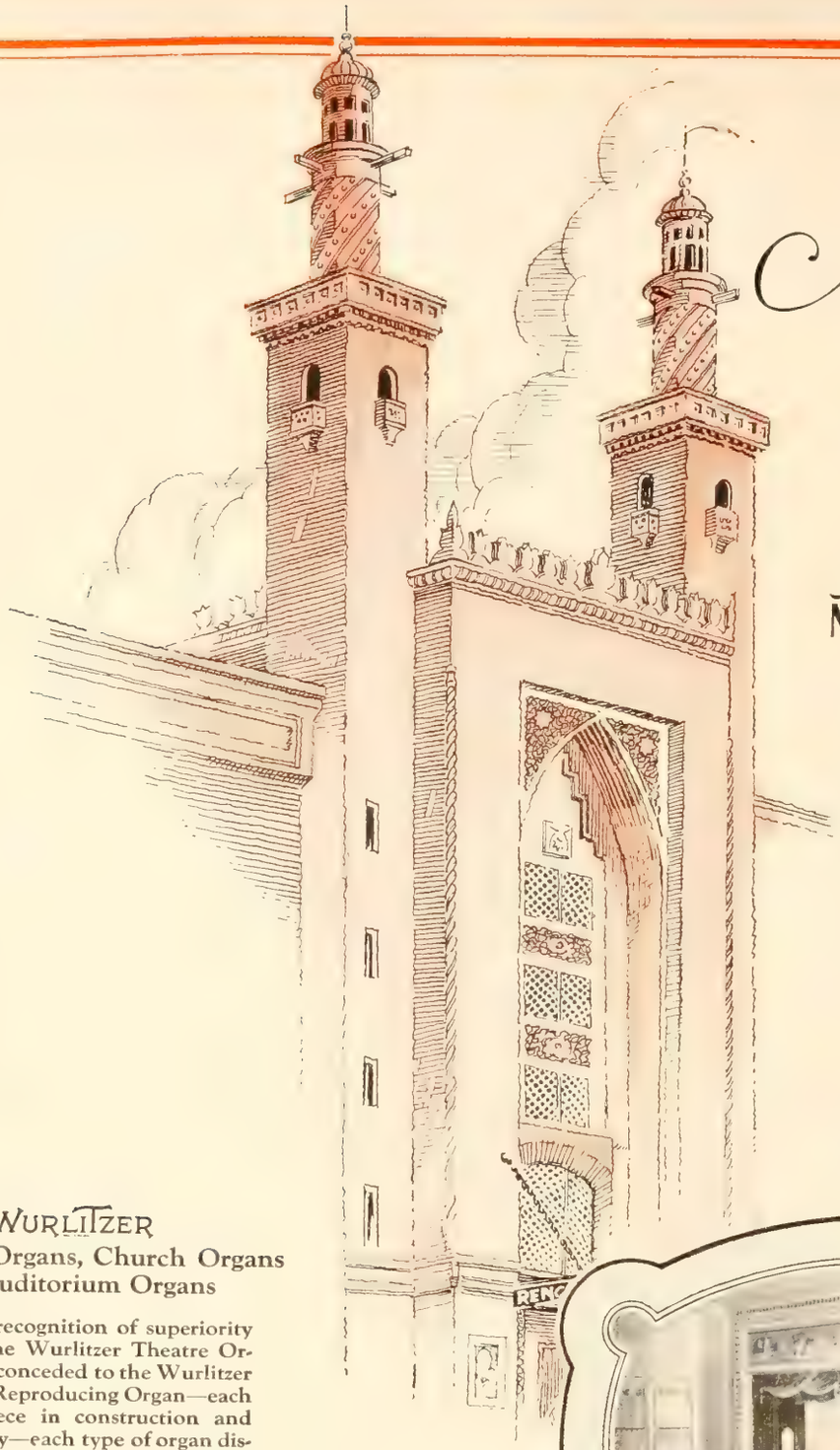
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The unequalled perfection of tone of the Wurlitzer Organ is the result of acoustic efficiency, developed by seven generations of musical instrument makers.

The Wurlitzer organ has unlimited possibilities in tone coloring. For sweetness, balance and breadth of tone, as well as for ease of control, reliability of action and versatility, it is unsurpassed.

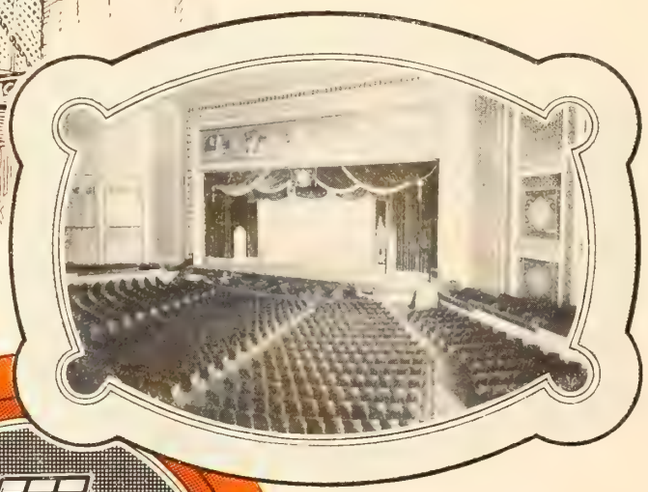
No other organ builders enjoy the wealth of skill we employ in the building and voicing of Wurlitzer organs. Everything that goes into our organs is built by us, insuring that uniformly high quality demanded by our rigid standards of inspection.

The Wurlitzer organ will be your inevitable choice if you will investigate. A demonstration will convince you.

WURLITZER

Residence Organs, Church Organs and Auditorium Organs

The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for every installation.





NEW YORK
CLEVELAND
PHILADELPHIA

ST. LOUIS
CHICAGO
PITTSBURGH

BUFFALO
SAN FRANCISCO
CINCINNATI

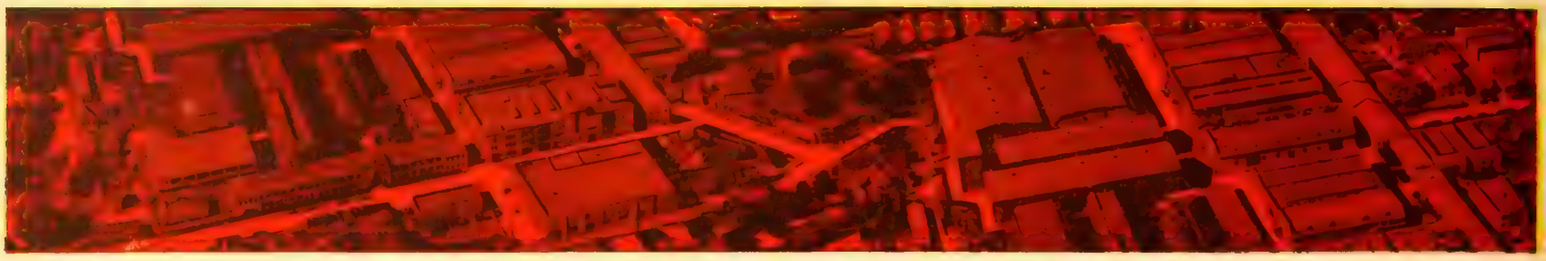
DETROIT
KANSAS CITY
LOS ANGELES

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

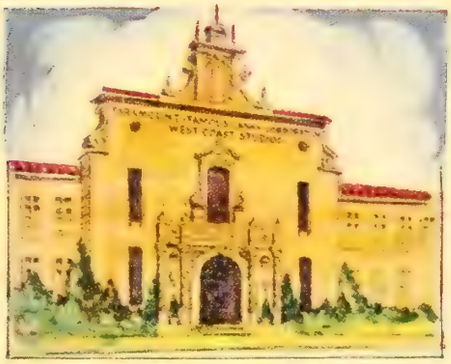
THE WHOLE SHOW PROGRAM FOR 1928-29



Paramount Pictures



NEW PARAMOUNT PICTURES



Motion Picture Headquarters, West Coast. Administration Building, Paramount Studios, at Hollywood, Cal.

¶ 1928. A new world. New Fords in gay colors. Farmers playing golf. Flyers crossing the Atlantic. Old established businesses closing for failure to please the modern swift procession. New concerns leaping into amazing prosperity. ¶ 1928. A new world especially in the picture business. Audiences are smarter, pick-and-choosey. Ignoring ordinary pictures. Jamming theatres to see the new, unusual, daring, modern pictures. Discarding a former favorite star to rush to an Emil Jannings. Letting run-of-the-mill pictures die and patronizing a "Chang", an "Underworld" or a "Legion of the Condemned." ¶ Paramount sensed this long ago. Paramount geared up its production organization to produce exclusively modern-type pictures and stars. Results? Product like the pictures named above and "Last Command", "Way of All Flesh", "Beau Geste", and the "Speedy" of the always up-to-the-minute Harold Lloyd, topped all previous theatre grosses. Brilliant modern stars pushed other company's personalities into the background. ¶ The keen public of today saw the difference between Paramount Pictures and the other kind. Grosses on Paramount productions leaped so high above the rest of the field as to cause universal comment. ¶ Now 1928-9. A still newer world. Paramount is still a year or more ahead of other companies! Paramount production forces, under the master, Jesse L. Lasky, and the alert B. P. Schulberg, are working day and night to give you the brilliant, modern showmanship hits for a new world. . . . . .



FOR A NEW WORLD

¶ New Blood! New Stars. Sparkling youth. Hurled to the front by public demand. ¶ New blood in short features, too. Better, swifter Paramount News captures news reel leadership. Sparkling Christie Comedies. Real money makers. ¶ Here are the personalities who will command the big money at the box office in 1928-9.

STARS: Harold Lloyd (Lloyd Prods. Paramount releases), Clara Bow, Emil Jannings, Richard Dix, Bebe Daniels, Adolphe Menjou, Esther Ralston, George Bancroft, Charles Rogers, Pola Negri, Wallace Beery, Florence Vidor, Douglas MacLean, Thomas Meighan, Sir Harry Lauder.

FEATURED PLAYERS: Richard Arlen, William Austin, Sally Blane, Evelyn Brent, Mary Brian, Clive Brook, Louise Brooks, Nancy Carroll, Lane Chandler, Chester Conklin, Gary Cooper, Ruth Elder, James Hall, Neil Hamilton, Ivy Harris, Doris Hill, Jack Holt, Arnold Kent, Fred Kohler, Jack Luden, Paul Lukas, William Powell, Iris Stuart, Ruth Taylor, Fay Wray.

DIRECTORS: Ernst Lubitsch, Erich von Stroheim, Victor Fleming, Malcolm St. Clair, Josef von Sternberg, William Wellman, Rowland V. Lee, Clarence Badger, Frank Tuttle, Lothar Mendes, Luther Reed, Gregory La Cava, H. D'Abbadie D'Arrast, Frank Strayer, Dorothy Arzner, Fred Newmeyer, John Waters, Victor Schertzinger, Ludwig Berger, Leonce Perret, George Pearson.

Largest staff of young showman-writers in the world. ¶ In 1928-9, exhibitors who don't keep up with the modern demands must go down. Old stuff plays to empty seats today. There's one, and only one, insurance for exhibitor prosperity in the coming season: Paramount's Whole Show Program.

NOTE TO EXHIBITORS. A new world. Tastes ever changing. Paramount wants to take advantage of new developments for your benefit. This announcement, being made in part in advance of the photoplays announced, is necessarily based upon present plans and must not be considered part of any written exhibition contract.

Motion Picture Headquarters, Paramount Building at Times Square, New York City





HAROLD LLOYD

FOLLOWING "Speedy," now playing to packed houses everywhere, Harold Lloyd plans two big productions of his accustomed high standard during 1928-9. ¶"Lloyd tops the stars of all companies in drawing power," says Variety after its annual check-up of all theatre records. A mighty tribute. And true. ¶ You never know your theatre's real dollar capacity until you play Harold Lloyd. ¶ Lloyd pictures are produced by the Harold Lloyd Corporation, and released by Paramount • • •

SOUND EFFECTS! Before release to picture houses, "Wings" will be synchronized with music score and the sensational sound effects that have made its exhibition the talk of a ation. You get in your theatre exactly the same complete "Wings," with sound, as in the $2 triumph! . . . . .



Road Show Sensation of the Age! 10th S. R. O. month at the Criterion Theatre, New York, and could run a lifetime. Over 12,000 people so far have paid $1.10 to stand! Long run capacity engagements in Chicago, Boston, Philadelphia, Los Angeles, Pittsburgh and other key cities. Bulk of them already clamoring for return dates. All road-show records of all times broken! Unmistakably the greatest $2 attraction nationally exhibited to date. Lucien Hubbard Production. Directed by William Wellman. Story by John Monk Saunders. With Clara Bow, Charles Rogers, Richard Arlen, Gary Cooper and others.

. . . . .

THE MOST POPULAR GIRL ON THE SCREEN



CLARA BOW

starring in long run specials

THREE WEEK ENDS. By Elinor Glyn. Successor to "It" and "Red Hair." Same combination, same brilliant box-office qualities. • • • • • • • • •

THE FLEET'S IN. Clara as the sailors' sweetheart, with a man in every port. Fighting for the freedom of the seize. Sure-fire!

THE SATURDAY NIGHT KID. The red-headed life of the party on the night the world makes merry. Daring, sparkling as champagne. • • • • • • • •

APACHE LOVE. The story may be changed. At present planned as a reckless romance of the pleasure dens of Paris. • •

ERICH VON STROHEIM

featured with adorable Fay Wray in his own magnificent production (by arrangement with P. A. Powers). Cast also includes George Fawcett, Cesare Gravina and Maude George. Original story and continuity by Erich Von Stroheim and Harry Carr. The love classic of the ages. Its fame will ring 'round the world.

A Paramount Picture



THE WEDDING MARCH

ROAD SHOW MASTERPIECE

LIONEL REISS

"The Wedding March" will shortly have an extended Broadway run at advanced prices. Special and extensive exploitation will be placed behind it, spreading its distinguished merits world-wide, before it is offered for sale to picture theatres.

Broadway's smashing stage hit to be great de luxe special now!



Elaborate and startlingly new production details are being worked out for "Burlesque" which prevent its sale to motion picture theatres at the present time but which will enhance its value many fold to exhibitors when it is ultimately released. ¶ Watch for it!

BURLESQUE



PARAMOUNT proudly announces the acquisition of the motion picture rights to the record-breaking comedy-drama stage success of the past two years! Opened September 1, 1927, at the Plymouth Theatre, New York City, and still playing to crowded houses. By George Manker Watters and Arthur Hopkins. Poignant loves, laughs and heartaches of backstage life. A host of imitators, but only one "Burlesque," in a lifetime! ¶ The well-known director and the all-star cast of popular favorites will be announced soon. . . . .













RICHARD DIX

in two lavish special productions

"REDSKIN"

Dix as a modern college-bred Indian youth in a mighty drama produced upon the sweeping scale of "The Vanishing American." The public wants him in a strong dramatic role.

"UNCONQUERED"

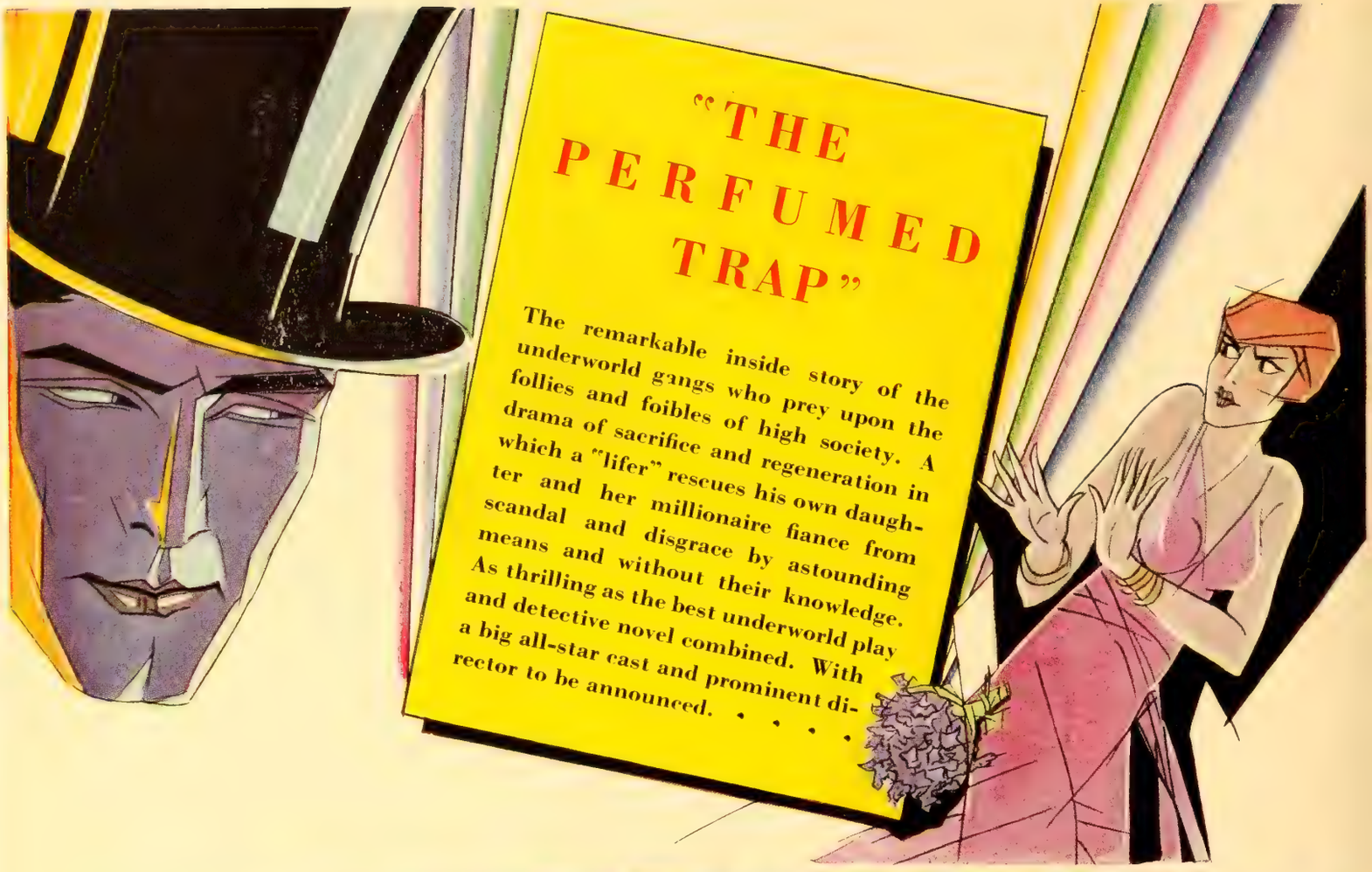
with FLORENCE VIDOR

A man and a woman—social opposites—flung upon a tropical isle, stripped of civilization and barriers, fighting their way to a great love. Two big stars! A splendid box office special!

three splendid Dix starring successes

"WARMING UP." Dix in a swift athletic comedy-romance. Like "The Quarterback." The male idol of the screen as you like him. Directed by Fred Newmeyer, who made "Quarterback."

"MORAN OF THE MARINES." Richard as a handsome, daredevil leatherneck. First to fight, and by no means last to love! *With one more corking Dix release to be announced.* . . .



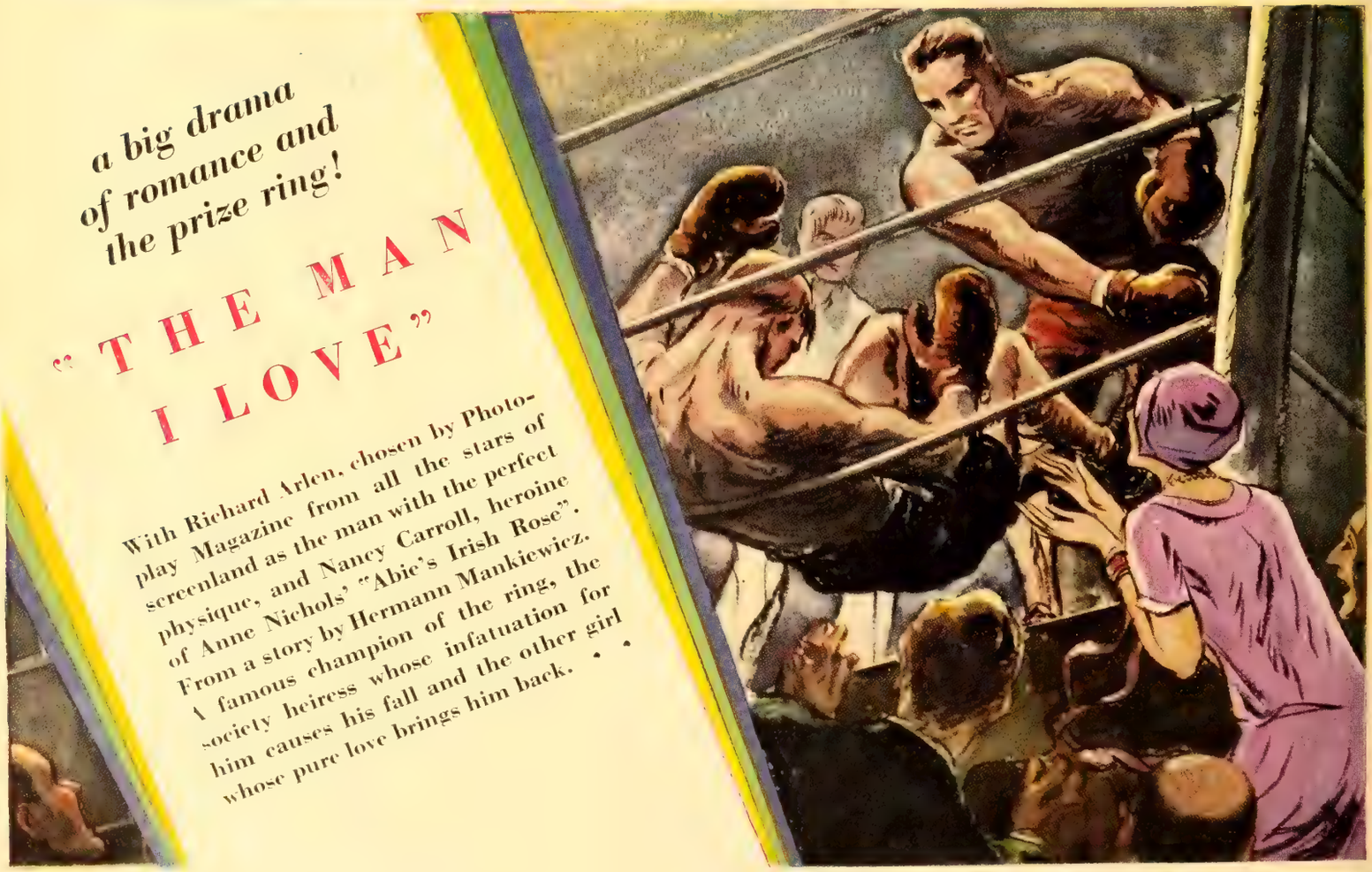
"THE PERFUMED TRAP"

The remarkable inside story of the underworld gangs who prey upon the follies and foibles of high society. A drama of sacrifice and regeneration in which a "lifer" rescues his own daughter and her millionaire fiance from scandal and disgrace by astounding means and without their knowledge. As thrilling as the best underworld play and detective novel combined. With a big all-star cast and prominent director to be announced. . . . .

a big drama of romance and the prize ring!

"THE MAN I LOVE"

With Richard Arlen, chosen by Photoplay Magazine from all the stars of screenland as the man with the perfect physique, and Nancy Carroll, heroine of Anne Nichols' "Abie's Irish Rose". From a story by Hermann Mankiewicz. A famous champion of the ring, the society heiress whose infatuation for him causes his fall and the other girl whose pure love brings him back. . .



EMIL JANNINGS



"THE MAN WHO NEVER MISSED" The finest dramatic actor on the screen, in another of the superb characterizations which made "Way of All Flesh" and "Last Command" cleanups everywhere. Jannings in electric lights today means packed houses in any town. Cheered alike by classes and masses. • •

"ELLIS ISLAND" What a marvelous theme for a picture—the heartaches and romance and laughs of the famous Gateway to America! What a role for the one and only Jannings! A piece of human driftwood on the mighty immigrant tide that surges through the Portal of Opportunity to—? • • • • • • •

Paramount Pictures







"TAHITI NIGHTS"

with Evelyn Brent and Clive Brook

A spectacular special weaving a tense drama of regeneration in the romantic South Seas. Isles of refuge for the driftwood of humanity. Seeking forgetfulness in the seductive charms of the tropics. Featuring the two famous lovers of "Underworld" fame, and a strong cast. May easily prove the biggest box-office sensation of 1928-29. The public wants strong drama this year!

"THE HARD BOILED ANGEL"

with Gary Cooper and Nancy Carroll

The star of "Legion of the Condemned" and the vivacious heroine of "Abie's Irish Rose." In a sparkling but heart-piercing drama of gay Broadway from the inside. In which New York's most sophisticated chorus girl discovers that she has a heart. Prominent director to be announced.







A
William Wellman
PRODUCTION
BY
John Monk Saunders
DIRECTOR AND AUTHOR
OF "WINGS"

DIRIGIBLE



¶ "1928 will be a dirigible year," say the experts. The big ocean liners of the air will flash into the limelight as brilliantly as did Lindbergh in 1927. ¶ Paramount, ever first to sense box office, presents the first spectacular special with dirigibles as a thrilling background. ¶ Made by the producer and author of "Wings" and "Legion of the Condemned." . . .



William Powell
as
PHILO VANCE
Detective



The politician whom she tried to blackmail



The millionaire with the perfect alibi

Her ex-convict dancing partner





The famous physician who loved her

WHO KILLED THE MOST BEAUTIFUL WOMAN ON BROADWAY?



THE CANARY MURDER CASE

With William Powell as the famous Philo Vance, and big all-star cast of favorites. A sure-fire special. Mystery is the vogue of the hour.

From the sensational best selling novel by S. S. Van Dine. Read by millions as book, and magazine and newspaper serial. Most popular mystery story in last five years. Sequel to "Benson Murder Case" and "Greene Murder Case," other Philo Vance classics, to be produced in de luxe style by Paramount as Mystery Series.

The Comedienne with Charm



BEBE DANIELS

"TAKE ME HOME"

and three more star hits



¶ Beautiful Bebe Daniels fills a unique and very lucrative niche in exhibitors' programs. She is the only comedienne on the screen today who can at the same time supply laughs and "it"—a combination which the public loves. ¶ Four especially attractive Daniels vehicles are planned for the coming season. ¶ "Take Me Home" (tentative title) is the first. Casts and production values will be poured into these pictures that should enable them to top the drawing power of even Miss Daniels' famous "The Campus Flirt." . . . . . .



THE STAR OF "UNDERWORLD" IN 4 STRONG DRAMAS



Public demand made George Bancroft a star. The taste of the day is for strong, red-meat film fare. Bancroft supplies it ideally. The same virility, big casts and elaborate production value will surround Bancroft pictures in 1928-9. Star pictures in the special class!

GEORGE BANCROFT



"THE DOCKS OF NEW YORK."
Josef von Sternberg production, director of "Underworld." By John Monk Saunders, author of "Wings" and "Legion of the Condemned." Bancroft as a tough stevedore.

"SWAG." Winner of $15,000 Paramount-Photoplay Magazine Idea Contest, in which 40,000 picture fans entered. By Rena Vale. *And two more to be announced.*



Paramount Pictures

★ ★ ★ ★ ★



by the famous author of "Sadie Thompson"

"THE LETTER"

with EVELYN BRENT and CLIVE BROOK

¶ From W. Somerset Maugham's astonishing stage play hit of London and New York. A flaming melodrama of the white ruling class in the Malay Peninsula, in which the killing of her admirer by a rich married woman unleashes a torrent of scandal and intrigue.

a sparkling special with two popular stars

"THE UPSTART GENTLEMAN"

with RICHARD ARLEN and MARY BRIAN

¶ By John Monk Saunders, author of "Wings" and "Legion of the Condemned." The action-romance of a male diamond in the rough and the battles he fought for a beautiful girl's heart and hand. With a background of college life and brilliant modern youth. A popular director and big supporting cast. . . . . .







CHARLES ROGERS

"BULLDOG YALE"

After "Wings" and "My Best Girl," Paramount yields to public demand and presents Charles Rogers as a star. Already his fan mail is second only to Clara Bow's, the largest in Hollywood. The first Rogers picture, "Bulldog Yale," a rousing comedy-drama of college life. Breezy with youth, snappy as a flapper's smile. A Frank Tuttle Production. By Wells Root. Both of Yale. *Followed by three more Rogers young-idea pictures!*

RUTH TAYLOR
JAMES HALL

ANNE NICHOLS'
"JUST MARRIED"

By unanimous request of the great American public—two popular young favorites co-starring. Their first "Just Married," from the Broadway comedy success by Anne Nichols (author and producer of "Abie's Irish Rose"). Big cast and special director will be announced soon. *Three Taylor-Hall companionate romances released in 1928-9.*



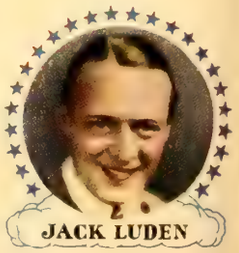
STARS OF TOMORROW


LOUISE BROOKS


LANE CHANDLER

Paramount, the star maker. Enough promising youth on this company's lot now to pack a college! Stars of tomorrow. Gorgeous box office assets for exhibitors on the way. With the one and only Paramount training.


NANCY CARROLL


JACK LUDEN

♥ PARAMOUNT'S GLORIOUS YOUNG LOVERS ♥



FAY WRAY · GARY COOPER

A new and brilliant starring combination with box-office plus

Fay Wray, heroine of "The Wedding March" and "Legion of the Condemned." Gary Cooper, hero of "Legion of the Condemned."



Three lavishly produced love dramas starring Fay Wray and Gary Cooper are coming in 1928-9

"THE FIRST KISS"

¶ Radiant youth and romance glow in these twin stars. Already famous with the public due to successes in previous pictures. 1928-9's great box-office pair of screen lovers. ¶ Their first co-starring picture, an elaborate production of a popular Saturday Evening Post (circulation, 3,200,000) serial love story by Tristram Tupper. ¶ The drama of a youth who turns picturesque river bandit for the honor of his family. And the beautiful heiress who braves scandal and death in her great love for him. ¶ Strong pictures of this type are in high favor with modern audiences. . . . . .

ESTHER RALSTON





a mighty special!

"THE CASE OF LENA SMITH"

She was just a number in the files of a society formed to rescue "bad" girls — but what a story of strife, sacrifice and heartache behind that number! A part made for beautiful Esther Ralston's flowering talent. Produced by Josef von Sternberg, director of "Underworld". Story by the famous novelist, Samuel Ornitz. Big cast. • •

four de luxe star pictures

"THE SAWDUST PARADISE" Paramount's luscious blonde as an innocent-wise charmer.

"HIGH SOCIETY" Miss Ralston as a rich debutante shows society from the inside. *And two more pictures to be announced.* • • • • • • • •





"BEGGARS OF LIFE"

From the startling novel by Jim Tully. Epic of American trampdom, written by a man who was a hobo, prize fighter. Yeggs, "molls," raw courage and a beautiful love story. Wallace Beery as "Oklahoma Red."



"THE TONG WAR"

Smashing melodrama of Chinatown's fierce loves and battles. Produced on lavish scale with star cast. Brand new type of underworld hit.



TWO BIG ALL-STAR SPECIALS

Strong dramas of the seamy side of life, distinguished by big, realistic productions and fine casts. Including Wallace Beery — the tough "heavy" Beery of "Behind the Door" fame, not the comedian. . . .

WALLACE BEERY

PARAMOUNT HAS THE CLASS STARS



ADOLPHE MENJOU

"HIS PRIVATE LIFE"

¶ Suave, polished man of the world, Adolphe Menjou stars in exactly the smart type of picture that today's sophisticated public demands. ¶ His three releases in 1928-29, of which "His Private Life" (tentative title) is the first, will be rich in the colorful box-office qualities that made "The Grand Duchess and the Waiter" and "Service for Ladies" such outstanding successes. ¶ Menjou, a great artist himself, will be surrounded with strong Paramount casts and the best directorial talent in the largest studio in the world.

Paramount Pictures

Three de Luxe Menjou Pictures in 1928-9

2 BIG CHRISTIE-MacLEAN SPECIALS

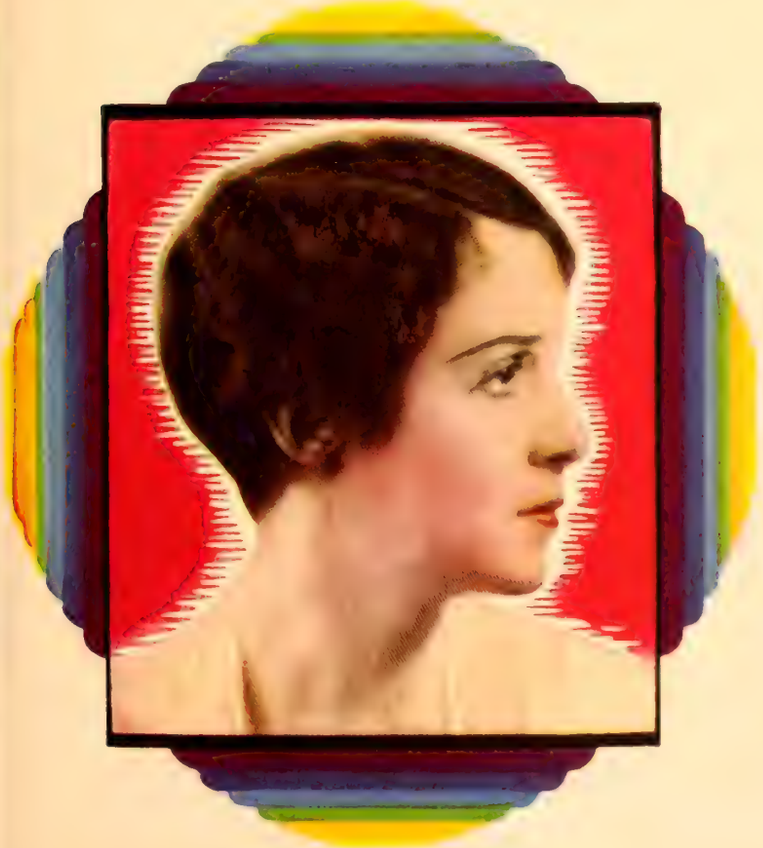




DOUGLAS MacLEAN

"WANTED: A WOMAN" Good news for exhibitors! The combined resources of the Douglas MacLean and the Christie brothers production staffs will be united to make two big feature pictures for Paramount release in 1928-29. ¶ The pictures will be of the same audience quality as MacLean's "The Hottentot" and Christie's "Charley's Aunt." ¶ The first MacLean-Christie release is tentatively titled "Wanted: A Woman." Big names will appear in the supporting cast and a well known director will be announced. Title of the second picture will be available soon. ¶ With the drawing power of MacLean's name and the unlimited production facilities back of him, a pair of knockout pictures is assured! . . . . . .

A DISTINCTIVE STAR IN TWO DE LUXE PICTURES . . . . .



There is no other star quite like Florence Vidor in motion pictures today. Class, exquisite gowns, an adorable personality and expert acting ability characterize her performances. ¶ The first Vidor picture in 1928-29 is tentatively titled

"DIVORCE BOUND"

In which Miss Vidor startlingly demonstrates that the "weaker sex" is a misnomer. ¶ Assisted by an augmented cast and a special director. *Followed by a second release of equal strength.* Paramount promises the strongest Vidor classics that exhibitors have yet received. Special exploitation will be placed behind her vehicles. ¶ Always a favorite with the public, Miss Vidor in the coming season will be found among the exclusive list of topnotch drawing stars of the screen. . . . . .

FLORENCE VIDOR



"THE CRIME OF INTERFERENCE"

¶From the tremendous stage success "Interference," by Ronald Pertwee and Harold Dearden. ¶The legitimate smash hit of London and New York! To be produced on a spectacular scale by a special director and a cast loaded with favorites. ¶Sensational drama of a society scandal that threatens to engulf an innocent woman and how a "bad man" out of her past commits a crime to save her. The most powerful woman picture of the year.

A Paramount Picture



Opened October 18, 1927 at the Lyceum Theatre, New York, and still playing to S. R. O.

SIR HARRY LAUDER

in

HUNTING TOWER

With Vera Voronina. From the famous novel by John Buchan. Screen play by Charles Whittaker. Presented by Welsh-Pearson & Co., Ltd. Directed by Geo. Pearson.



THE MODEL OF MONTMARTRE

Produced in Paris by Leonce Perret. With Ivan Petrovitch (star of "The Garden of Allah"), beautiful Louise La Grange as the artist's model, and Nita Naldi. • • • •



BEHIND THE GERMAN LINES

Revealing for the first time in official German war films the secrets of the German battle lines. The truth about Big Bertha, German efficiency, Battle of the Somme, etc. Astounding in realism, breath-taking in sweep and dramatic action. With amazing technical effects, of which "Metropolis" was only a hint!

Produced by Ufa, official German government photographers during the war





THE WOLF SONG

¶From the tingling Red Book Magazine serial by the famous novelist, Harvey Fergusson. With Gary Cooper, and a cast especially selected by Jesse L. Lasky. Present plans call for Victor Fleming, who made "The Way of All Flesh," and Anne Nichols' "Abie's Irish Rose," as director.

¶The dashing, colorful romance of a young giant of the Western mountains who practically abducts a beautiful, rich Spanish girl. How he tames the tigress and builds an empire in the wilderness is unfolded in one of the big specials of the year.

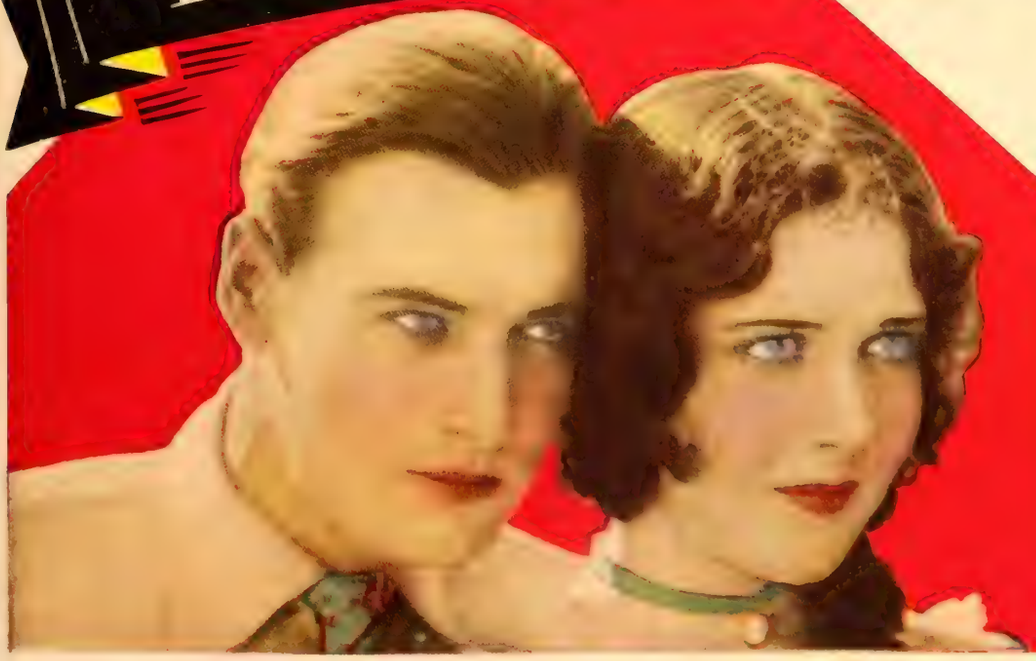
A Paramount Picture



Thomas Meighan is planning his strongest picture in years for release through Paramount in 1928-9. Title, a supporting cast packed with favorites and a well known director will soon be announced. The new Meighan entertainments are big draws with all classes of audiences. Produced by the Caddo Company, Inc. • • • • • • • • •

THOMAS MEIGHAN

"LIVING TOGETHER"



with

RICHARD ARLEN,
MARY BRIAN and
CHESTER CONKLIN

Tempestuous modern young love, its hazards and heartaches, portrayed in a big special production with an appeal to everybody who has ever been in love. Featuring two stars of tomorrow in their greatest roles. • • •


MODERN YOUTH AND BEAUTY GLORIFIED!
Production plans now completed for this magnificent special. Personally supervised by Florenz Ziegfeld, world's greatest magician of feminine beauty. Story of Broadway's garden of gaieties, heartaches and temptations. Featuring all-star cast and famous Ziegfeld girls. Well known director announced soon.
A Paramount Picture
NIEGLEEGL
GLORIFYING THE AMERICAN GIRL



POLA NEGRI

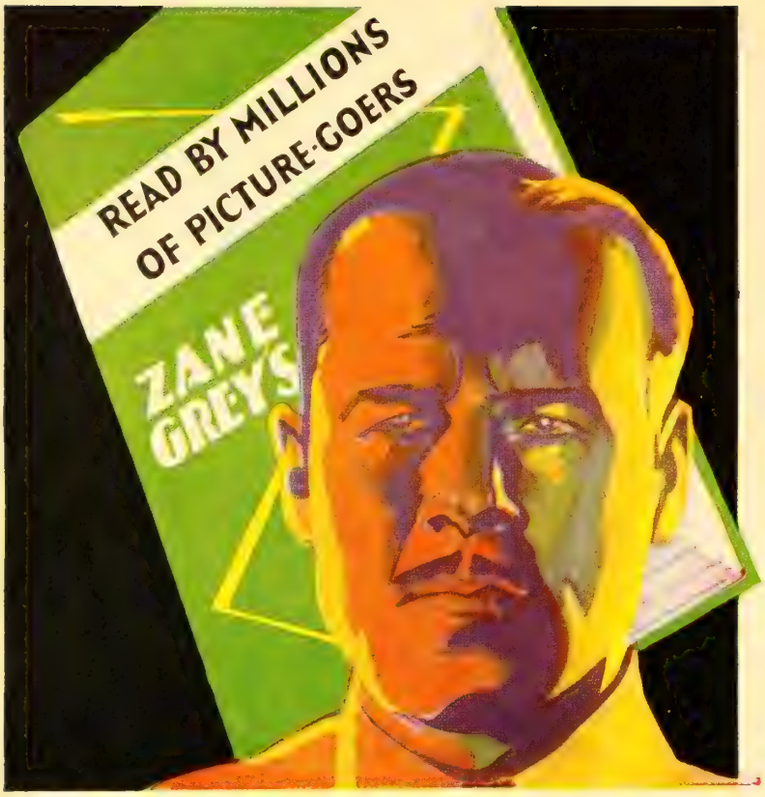
"LOVES OF AN ACTRESS"

Big as "Barbed Wire" and produced by the same director, Rowland V. Lee. With Nils Asther and all-star cast. Story by Ernest Vajda, author of "Service for Ladies." The poignant drama of Paris's greatest actress, whose lovers were the gallants and powers of the world. Toying with men, then hurling away fame and fortune for her first and only true love, and losing him! "The greatest picture I have ever made," says Miss Negri. It's true!

A second Negri release to come.

Pola in the perfect role the world has been waiting to see her portray!





ZANE GREY

Special featuring popular Jack Holt

"THE WATER HOLE."

Produced partly in Technicolor with the same lavish values that made "Wanderer of the Wasteland" so popular. Zane Grey's greatest story. Worthy of Class A first run bookings. *Followed by three Zane Grey-Paramount pippins, of which the first two are:* • • • • •

"AVALANCHE" A hair-trigger drama of the Rockies, with a smash climax. Presenting Jack Holt in a strong role.

"SUNSET PASS." Newest Zane Grey novel now enthralling magazine readers as a serial. With Jack Holt.



TRADE MARK
Paramount Pictures

THE WHOLE SHOW
1928-29

you have been
reading about
the finest line-up
of specials
and star hits
ever announced
for release by
PARAMOUNT
or any other company
now learn about
the two road-show
sensations of 1928-29
and an amazing
short-features program
from PARAMOUNT
motion picture headquarters



Adolph Zukor and Jesse L. Lasky present

EMIL JANNINGS

in an

ERNST LUBITSCH

production

"THE PATRIOT"

with

Florence Vidor, Lewis Stone

and Neil Hamilton

Adapted by Hans Kraly. From the famous play by Alfred Neumann. B. P. Schulberg, Associate Producer.

A Paramount Picture

Opening soon on Broadway at $2 admission. Not for sale to motion picture theatres at the present time.

ANNE NICHOLS'

PARAMOUNT'S
supreme
motion picture
achievement!





ABIE'S

now playing to
S. R. O. at $2 top
44th St. Theatre
New York City





IRISH

VICTOR FLEMING
production, with
Jean Hersholt, Charles
Rogers, Nancy Carroll
and all-star cast



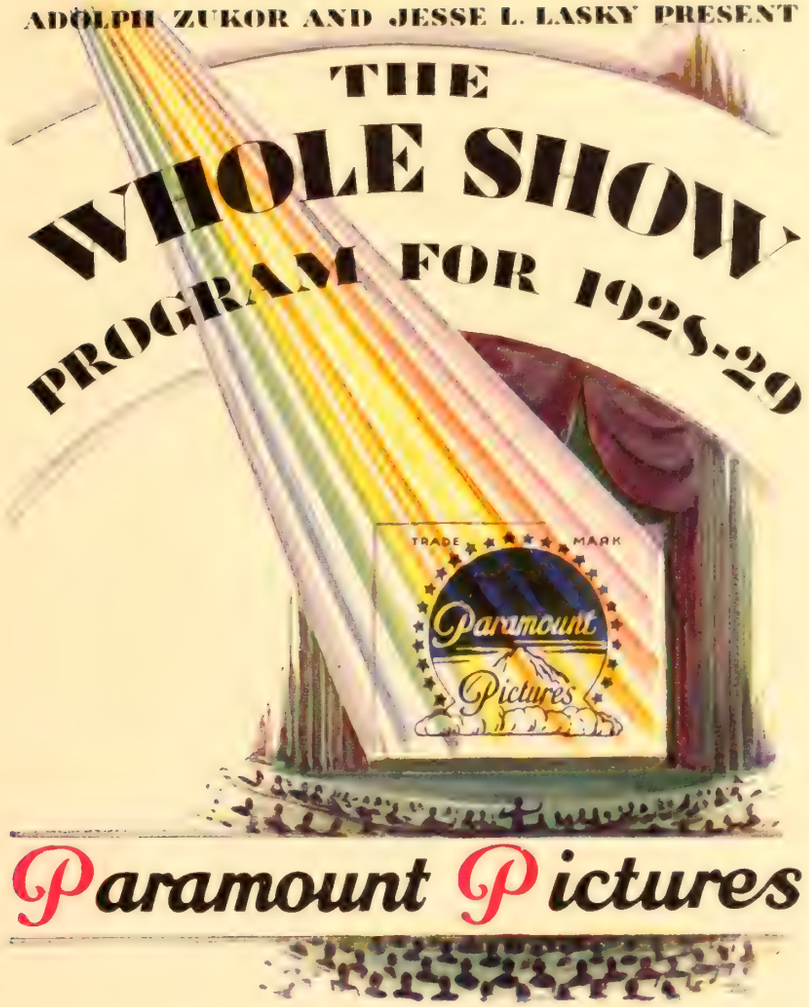


ROSE

not for sale to motion
picture theatres at
the present time.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THE WHOLE SHOW PROGRAM FOR 1928-29



Paramount Pictures

SHORT FEATURES

¶ Paramount brought Paramount quality to the short features market for the first time in 1927-28. Releasing shorts that were not fillers but little-giant money makers through sheer entertainment merit. Capturing leadership in shorts as well as in features. ¶ Paramount News, Christie Comedies and the rest quickly proved the class of the industry. Exhibitors responded with enthusiasm. The volume of contracts and praise exceeded our fondest hopes. ¶ Paramount expresses its appreciation by offering for 1928-29 an even finer line-up of shorts. Read the following pages. They'll convince you that Paramount Short Features are again a mile ahead of the field! Paramount, the Whole Show!



today's news reel leader!

here are the reasons:

1 BUSINESS. Already more accounts playing Paramount News than most other news reels have taken a lifetime to get. Business growing steadily, week after week. • • • • • • •

2 RECORD. More scoops, more big specials, more locals during past year than any other reel.

3 ORGANIZATION. Worldwide. Headed by Emanuel Cohen, 13 years editor of Pathe News. Largest staff of expert cameramen in the business. Backed by mighty resources of Paramount. Special Paramount News building in New York with lightning-speed equipment. • • • • • • •

4 SPEED. All speed records broken because of ultra-modern set-up, faster methods than other reels. • • • • • •

5 SHOWMANSHIP. Breezy titles. Fast tempo. Colorful shots. What the public of today wants. • • • • • • •

6 ULTRA-MODERN. Paramount News competes with no old-fashioned news reel or news reels working on old lines. Paramount News is different. As different as television is from pony express. Up to the second, progressive. In a class by itself. THE NEWS REEL OF TODAY! • •



If it's news, Paramount News will have it on your screen— first and best.

TWICE-A-WEEK



Nine big local editions blanketing the United States.

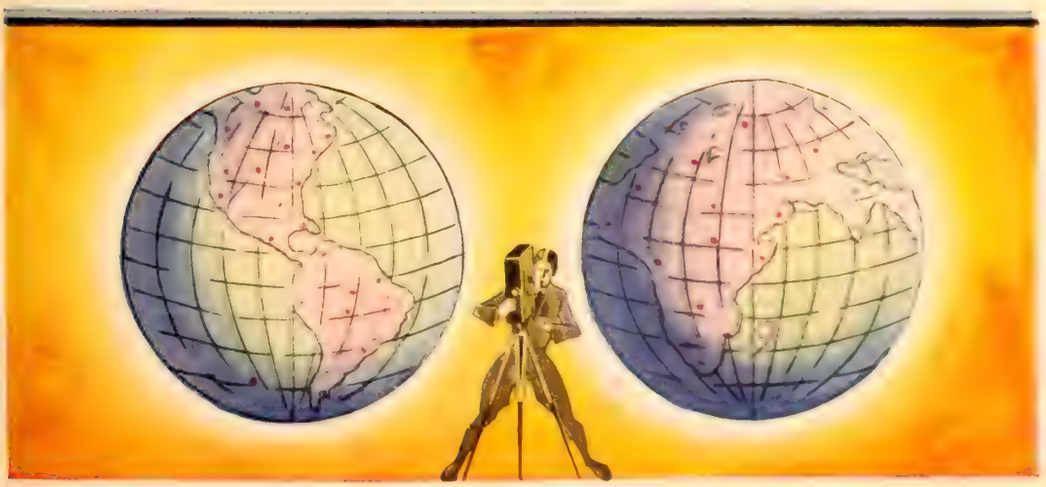


showmen hail its merit!

"The outstanding film event of 1927-8 is the way Paramount News leaped into first place among the news reels," says a leading exhibitor. "My people tell me they did not know a news reel could be so amazingly good!" Thousands of showmen echo this opinion—and back it up with contracts. • •



PARAMOUNT NEWS

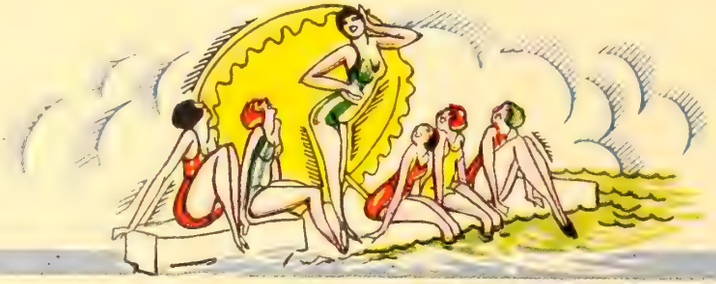


Paramount News stations girdle the civilized globe.

Good as it was in 1927-8, Paramount News plans for 1928-9 are even more startling! Paramount is out to clinch first place in the news reel business forever. Nothing can stop us. High-powered national advertising will spread still further the merits of THE NEWS REEL LEADER. Paramount News is vital to the success of the modern showman. The one indispensable news reel! • • • • • •



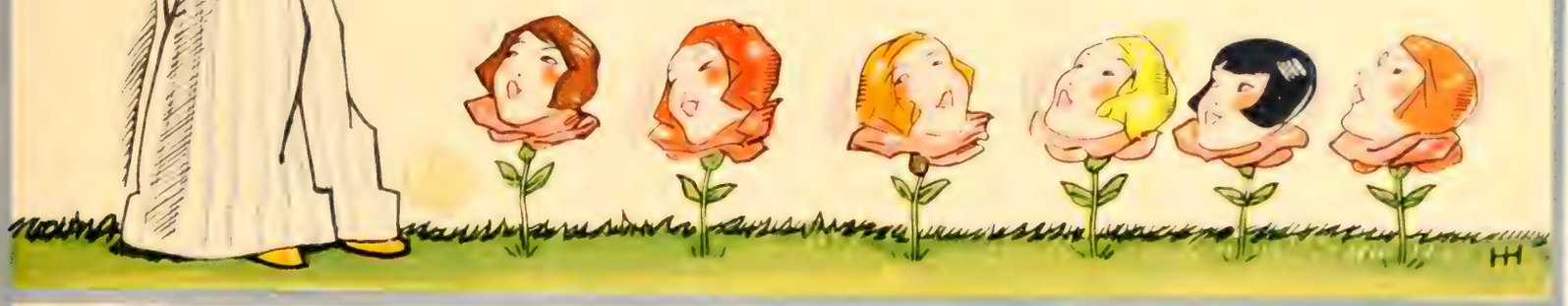
CHRISTIE COMEDIES are the class of the short features fun field. That's proven by exhibitor and audience reports and the widespread booking of the Christie product, especially in de luxe houses. "Best theatres everywhere" is more than a slogan; it's a fact. ¶ Christie stars, backed by performance and years of national advertising, are as popular with the public as the top-notchers among the feature stars. Personalities like Bobby Vernon, Billy Dooley and Jack Duffy are greeted with roars whenever they bound upon the screen. Supporting players and particularly the famous Christie beauty brigade of gorgeous girls are favorites with all types of audiences. ¶ "A Christie comedy, Paramount News, a stage show and a feature make the ideal bill for a de luxe theatre," says Ed Beatty, general manager of the Butterfield Circuit, and smart showmen agree. ¶ Christie set new high comedy standards in 1927-8; the 1928-9 line-up of Paramount-Christie product promises to surpass this. Four series of eight releases each are outlined on the following pages. ¶ Look them over. They're the best comedy product that will be offered you during the coming season by anybody. They're the class of the market!





BOBBY VERNON
Comedies

EIGHT boisterous burlesques and fun frolics from the College Cut Comedian. Vernon is the perfect comedy type—the little guy who gets kicked around. Teamed with bouncing Bobby is Eddie Baker, the big fellow with the big wallop. With pretty Patricia Archer, "Miss Personality," as leading woman. Also Hannah "Oatmeal" Washington, a dark "chile," Gloria Killian, Virginia Sale and others. ¶ Vernon plays more de luxe houses than practically any other two-reel comedian in the business! • • • •



BILLY DOOLEY
Comedies

EIGHT more from the goofy gob, the dippy diver, Billy Dooley. His funny sailor suit is greeted with roars whenever he ambles into view. "Dooley is the most popular comedian in the field of shorts. They keep asking for him. Give us more," writes one big first-run exhibitor. ¶ Well, here's more, brother — and how! Dooley is supported, as of yore, by luscious Vera Steadman. Also "Admiral" Bill Blaisdell, Mary Ashley, Shirley Collins and a shipload of nautical but nice beauties. • • •





ADVENTURES OF SANDY MACDUFF

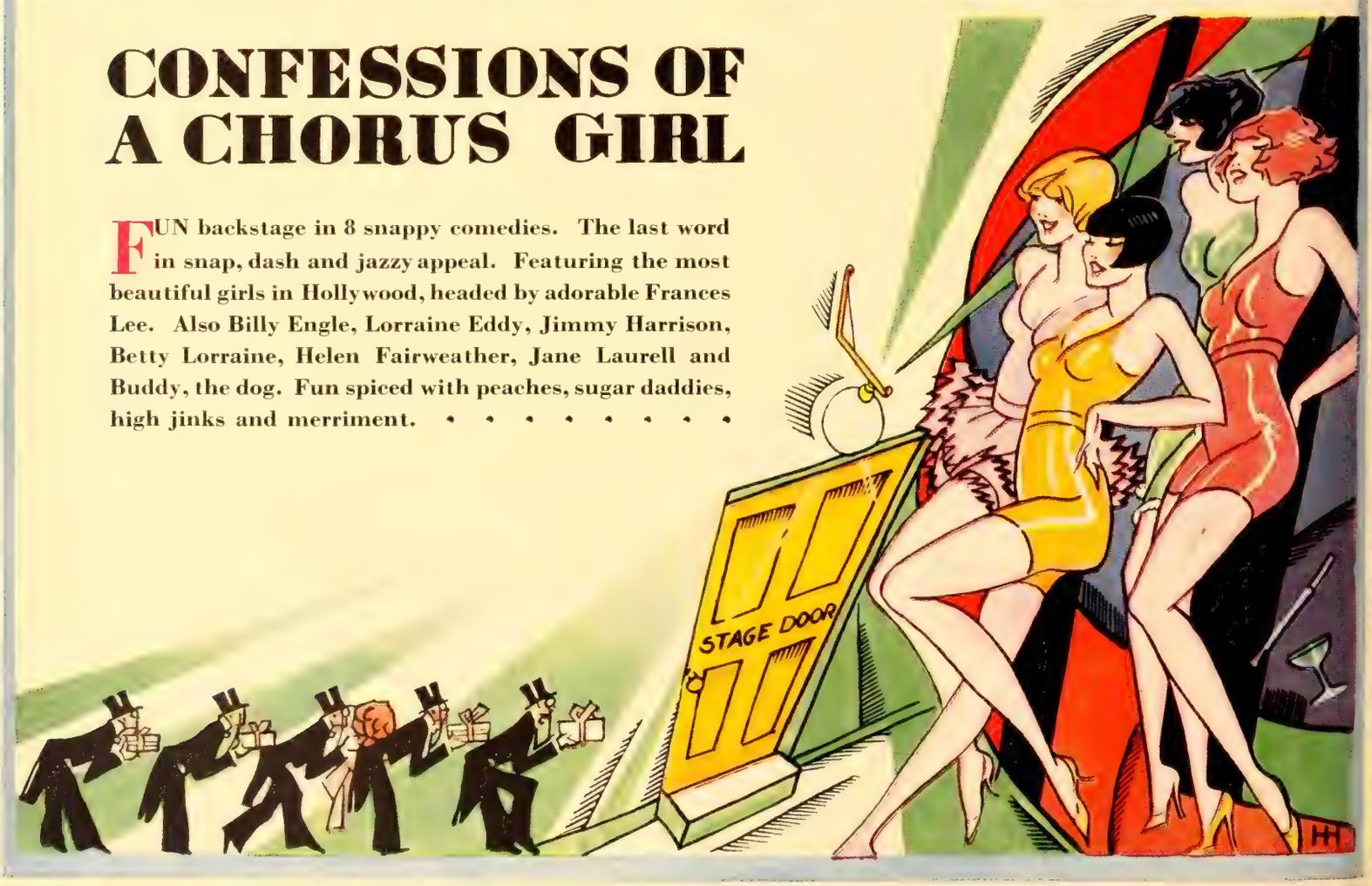
featuring

JACK DUFFY

PLENTY of Scotch jokes—now the first series of rollicking Scotch comedies. With the famous "grandpop with young ideas." They'll love fighting, spendthrift Sandy Macduff. Supported by Neal Burns, Joan Marquis, Eddie Barry, Bill Irving, Doris Martel and others. 8 releases. • • • •

CONFESSIONS OF A CHORUS GIRL

FUN backstage in 8 snappy comedies. The last word in snap, dash and jazzy appeal. Featuring the most beautiful girls in Hollywood, headed by adorable Frances Lee. Also Billy Engle, Lorraine Eddy, Jimmy Harrison, Betty Lorraine, Helen Fairweather, Jane Laurell and Buddy, the dog. Fun spiced with peaches, sugar daddies, high jinks and merriment. • • • • • • • • •



Great STARS and AUTHORS SERIES

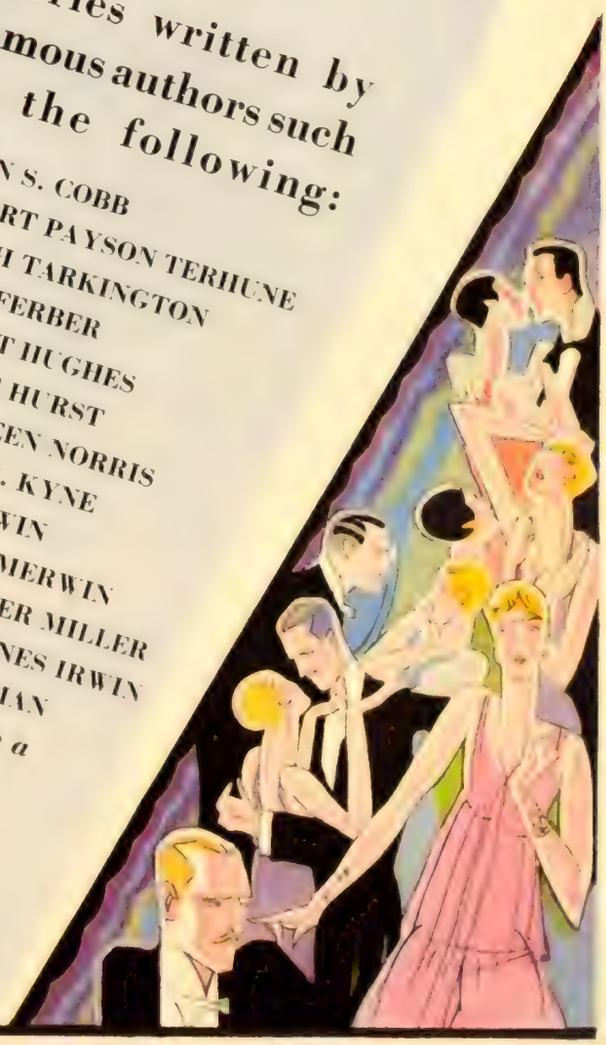
Casts chosen from the world's greatest stars, for example:

ETHEL BARRYMORE
JANE COWL
LENORE ULRIC
JEANNE EAGELS
KATHARINE CORNELL
HOLBROOK BLINN
MARY EATON
OSCAR SHAW
DAVID BELASCO
FRANK CRAVEN
LAURETTE TAYLOR
MARGARET ANGLIN
ADA MAY WEEKS
BLANCHE BATES
and many others!

Stories written by famous authors such as the following:

IRVIN S. COBB
ALBERT PAYSON TERHUNE
BOOTH TARKINGTON
EDNA FERBER
RUPERT HUGHES
FANNIE HURST
KATHLEEN NORRIS
PETER B. KYNE
WILL IRWIN
SAMUEL MERWIN
ALICE DUER MILLER
INEZ HAYNES IRWIN
RITA WEIMAN
to name a few!





Paramount announces the release of a series of two-reel short features bringing to the screen more great box office star and author names than all the electric lights of filmdom could display! Well-known directors, too. Cream of the world's acting and writing genius united. Another great coup for Paramount exhibitors!



EDWARD EVERETT HORTON
Comedies

TWO comedy sparklers from this droll star. "Call Again," or the hilarious adventures of a bold bad man in a girls' boarding school. "Vacation Waves," or what happens when your wife's mother goes along on your summer vacation. De luxe style, popular casts. Produced by Hollywood Productions. A Paramount Release. • • • • • • • • •



KRAZY KAT
Cartoons

TWENTY-SIX releases of this popular cartoon series. Adapted from the famous newspaper syndicate feature. Played in first run theatres everywhere. Clever Krazy Kat, his antics and his pals. Bigger and better than ever in 1928-9. One every other week. • • •

Presented by Charles B. Mintz. Animated by Ben Harrison and Manny Gould. • • •



INKWELL IMPS
Cartoons

ONE every two weeks. 26 in all. Featuring Ko-ko, the komical klown, and his boy and girl friends. Mirth-packed cartoon folks in real-life settings. The public knows and loves them. Nothing else like it on the market. •

Presented by Alfred Weiss. Produced by Max Fleischer. Released by Paramount • •





PARAMOUNT

announces the acquisition of the exclusive motion picture rights to the outstanding world event of 1928-29! On the front page of every newspaper and on every tongue. The one and only complete, actual motion picture record

COMMANDER RICHARD E. BYRD'S

Flight to the South Pole

A picture every audience everywhere will clamor to see!

REAMS OF NEWSPAPER STORIES ALREADY STARTED

Section 10 SPECIAL FEATURES RADIO

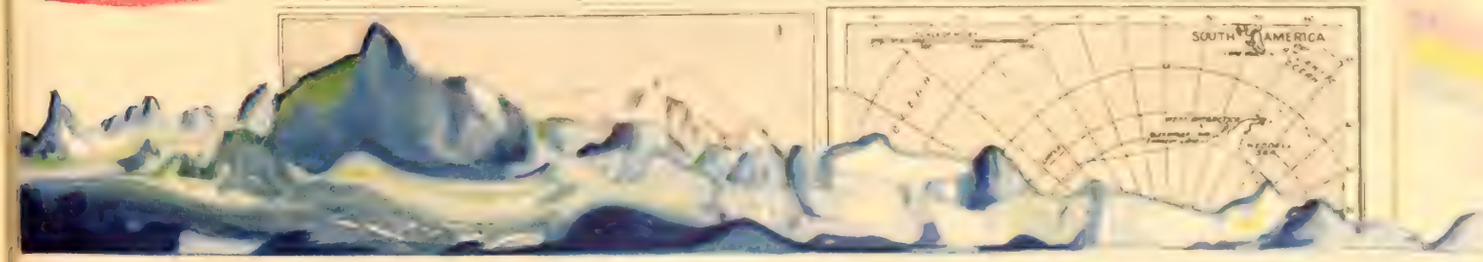
The New York Times.

SPECIAL FEATURES AUTOMOBILES Section 10

SUNDAY, MARCH 18, 19..

LIFTING THE VEIL FROM THE ANTARCTIC

The Byrd Expedition Will Face Many Perils When Its Pilots Attempt to Penetrate the Great White Continent With the Airplane—Fierce Storms and Bitter Cold Dominate This Unknown Area





¶ An unbeatable array of forthcoming big Paramount road shows, specials and star hits. ¶ And now with the best short features too

PARAMOUNT
The Whole Show
1928-29

De luxe entertainment in the modern manner from

MOTION PICTURE HEADQUARTERS

The Gordon Press, Inc., N. Y. C.

A Broadside of Laughs

E. W. Hammons presents

"BIG BOY"



in

"NAVY BEANS"



List every asset you look for in a feature comedy . . . You'll find them all in this spectacular two-reel laugh hit. It's a "big" picture in Short Feature length.

Keep your eye on "Big Boy." Whenever his winning smile flashes on the screen, an exhibitor makes extra profits.

BIG BOY
Juvenile
-COMEDIES-

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

They're singing - seeing playing - praising dancing - talking whistling - applauding TO SENSATIONAL BOX-OFFICE RECORDS

Inspiration Pictures, Inc. *and* Edwin Carewe *present*

Dolores Del

in



"RAMONA"

Helen Hunt Jackson's great American classic

Today's most popular picture title

BIG SEATTLE

"Ramona a big hit here during its week's run."

Record PITTSBURG

"Played to one of biggest week Penn has ever had."
—United Artists Theatre

BIG DENVER

"Ran one week to big business at the Rialto."

Record SALT LAKE

"Broke record at Paramou Empress of over two years' stan ing.. *—Louis Marcu*

BIG San FRANCISCO

"Three weeks to tremendous business at the St. Francis."

Record Los ANGELES

"Played four weeks to bigge business house has had."
—Bruce Fowle United Artists Theatr

Set your date-for YOUR biggest gate - Now!

RIO RAMONA

With
WARNER BAXTER - VERA LEWIS
ROLAND DREW - MICHAEL VISAROFF

this



RADIO

Millions hear this song hit sung or played at least ten times a day over the whole country

+this



MUSIC and Records

Paul Whiteman—Victor, Columbia and Brunswick records are selling big! Also the Leo Feist, Inc., sheet music.

+this



BOOK Sales

Are very big. Ramona is now in its 92nd edition and going strong.



Another powerful reason why you should SAVE YOUR DATES for the new season's UNITED ARTISTS PICTURES

UNITED ARTISTS PICTURE

EDWIN CAREWE *production*

READY

FOR YOU TO UNIVERSAL TWENTY SIX UNIVERSAL

It's never been done before by ANY company!!

Again Universal has the Pictures!

NOW!

SEE IN ALL EXCHANGES OF THE 1928-29 HEADLINERS!

It's never been done before by ANY company!!

And Will Show 'em to You FIRST!

JAMES CRUZE
PICTURES INC.

SEASON 1928-1929

TWENTY PRODUCTIONS

Including

4 JAMES CRUZE SPECIALS 4

ARE NOW ASSURED

Thanks to the Wholehearted Cooperation
of the Leading Independent Exchanges
of America

The Announcement of the personnel of the Franchise Holders of This Most Valuable Product Will Assure Dependability in Handling. Watch for it!

A FEW TERRITORIES ARE STILL AVAILABLE TO RESPONSIBLE EXCHANGES.

JAMES CRUZE PICTURES, INC.

distributed by

ALLIED DISTRIBUTORS CORP.

729-7th Ave. New York

TAKE A COUPLE OF AD WRITERS, A HANDFUL OF ARTISTS AND PLENTY OF INK —*stir carefully*— —and what have you got?



GONE are the days when exhibitors thought they could fill theatres just because somebody's bright Announcement told them so. Thank heaven, pictures are being bought differently today.

(*continued on next page*)

EXHIBITORS are buying their product on the basis of experience.

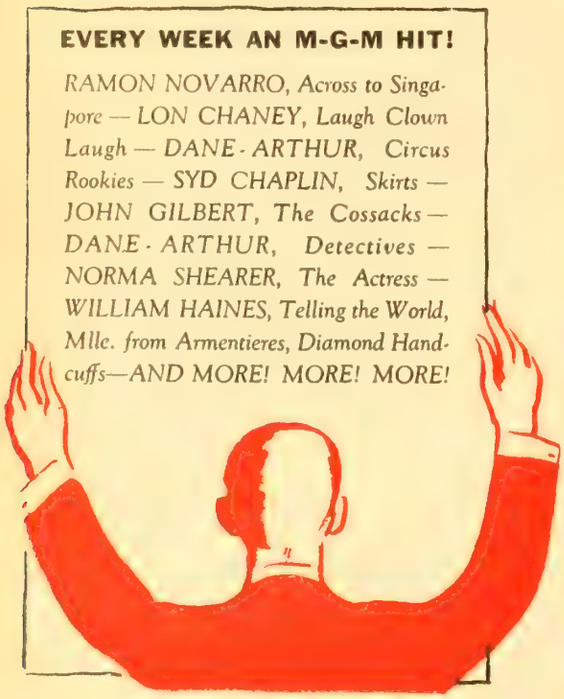
AND the experience of the past four years shows that Metro-Goldwyn-Mayer is the most dependable source of picture supply every week in the year.

WE know what we've got for next season. But it's not next season yet.



"Gee whiz! I've got to fill my house every day for May, June, July and August!"

MEANWHILE we'll continue to devote ourselves to helping your business right now. And we've got the pictures to do it. Nothing else counts!



"Whoopee! These M-G-M pictures will do the trick!"

ISN'T IT THE TRUTH!

—exhibitors agree that the Metro-Goldwyn-Mayer Annual Announcement is the one they look forward to with the greatest interest because it represents the facts (*not talk*) about the most important product on the market.

M-G-M

THE IMPORTANT COMPANY

THE METRO-GOLDWYN-MAYER LION — THE GREATEST STAR ON THE SCREEN

FACTS

One of the oldest and largest theatre circuits* in the country has selected *Motion Picture News* and entered subscriptions for every one of its 80 theatres. If the manager of any one of these theatres wishes to take any other trade paper they must, themselves, pay for the subscription.

An important circuit* with headquarters in a key city sends fifteen subscriptions to *Motion Picture News* —one for circuit headquarters, one for the general manager's home, and thirteen for the managers of each chain theatre. Along with this order went cancellations of subscriptions to all other trade papers. The General Manager explains that he selected the *News* because it is the best paper, because it gives comprehensive service, and that he wants this one paper only in his managers' hands so as to have uniformity of thought and action.

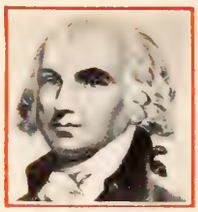
* *Names on file in this office.*

America's Famous Leaders


WASHINGTON


ADAMS

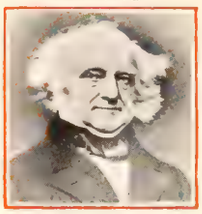

JEFFERSON

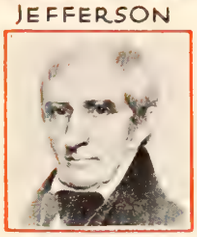

MADISON

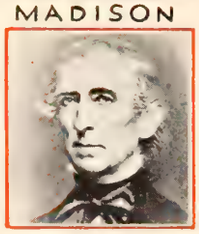

MONROE

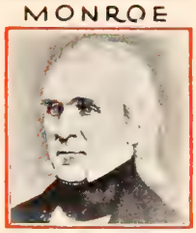

J.Q.ADAMS

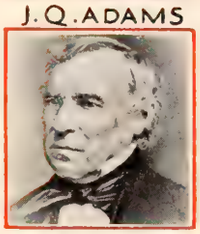

JACKSON


VAN BUREN


HARRISON


TYLER


POLK


TAYLOR


FILLMORE


PIERCE


BUCHANAN


LINCOLN


JOHNSON


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HAYES


GARFIELD


ARTHUR


CLEVELAND

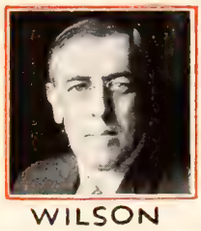

HARRISON


McKINLEY


ROOSEVELT

PHOTO © U & U


TAFT


WILSON


HARDING


COOLIDGE

OUR 29 PRESIDENTS - And the 30th will be

THE PRESIDENT GROUP

nominated by

FIRST NATIONAL

for 1928-1929

as the Greatest Product Program of Eleven Years of Picture Making

See EXHIBITORS HERALD May 12 - MOTION PICTURE NEWS May 12

Member of Motion Picture Producers and Distributors of America Inc.~Will H. Hays President

Motion Picture News

Volume XXXVII NEW YORK CITY, MAY 5, 1928 No. 18

The Industry's Advance Agent

Trade Paper Advertising and the Film Salesman

With a Foreword By William A. Johnston

I AM substituting for an editorial already written for this issue, a statement from an experienced salesman of film; it is the result of years of contact with the exhibitor, and the latter, I am sure, will read it with interest and regard it as a practical presentment of a much misunderstood problem:

* * *

We who form the personal contact end of the business of supplying the public with the most satisfactory form of entertainment ever invented are in a position to estimate at its full value the work of the advertising and publicity men. Every wide-awake film salesman is especially interested in his company's estimate of the value of trade paper advertising of the new product which is about to be put on the exhibitor market —for the trade paper either is his invaluable advance agent, or a total loss.

If it presents to the exhibitor early and attractive information about the new pictures, the salesman's work is half done before he presents himself on the scene. If the home office has not attended to this important detail, the *salesman "opens cold."* He must begin at the beginning, using such information as the branch office is able to supply him with, and probably multiply his visits to an individual customer when one visit should be sufficient to close the deal.

Every unnecessary visit to a given exhibitor represents an inexcusable addition to the normal and proper expense of selling a picture or a group of pictures. Any oversight at the home or branch office which results in piling up the expense of delivering film reacts in the direction of increasing film rentals. Thus the *exhibitor himself ultimately is a loser through no fault of his own,* and not a willing one—as all salesmen are only too well aware.

Emphasis is here placed on the trade paper as a medium for this service because it cannot be successfully denied that the important national trade organs of the motion picture industry have progressed side by side with the industry itself. The leading ones are not only subscribed for by all enterprising theatre owners or managers, but eagerly scanned as soon as received for news about the latest picture releases which they feel they can rely on. If they have already bought this product, they want to be reassured regarding its probable appeal to their patrons; if they have not yet bought it, naturally they want to satisfy themselves whether or not they owe it to their patrons to make room for it on their booking sheet.

When such information, either in the shape of advertising displays or news matter, is supplied by a responsible trade periodical with fixed dates of publication, it has much more weight with the exhibitor than the same information circulated independently by the *interested* producer-distributor. And at this early stage of the placing of untried product the salesman's chief interest in advertising is in the kind that bears directly on the making of the film contract. Later on he will take the next advertising step; he will endeavor to make his exhibitor customer satisfied with his bargain by joining him in advertising and publicity *to the consumer,* the theatre patron.

Film salesmen have reached two important conclusions with respect to the use of trade paper space. First, they consider it essential in effectively presenting the company's formal announcement of the coming year's list of new product—infinitely more effective than the independent issue of the costliest and most attractive art catalogues; so useful, in fact, and convincing, that they would abandon the latter as representing unwarranted expense. Second, owing to the meager information supplied by the production department for the general announcement, they point to the advantage and actual need of a series of subsequent displays on small groups and individual pictures whenever detailed information is forthcoming.

Nowadays exhibitors do not have to be told that the initial announcement of a new season's product is apt to bristle with tentative titles for the simple reason that production of those items on the list will not begin for several weeks yet to come. To the same circumstance is due the lack of certainty about stars and the make-up of supporting casts. Even the settlement of the story question is not always definite at the time of the original announcement.

But this information is all the more acceptable to the exhibitor prospect owing to the interest, or curiosity, that has been created by the many pages of art

(Continued on Page 1777)

A New Service Feature!

"Box-Office Problems"

Conducted by An Exhibitor for Exhibitors

Publication of this important addition to trade paper journalism will begin in next week's issue of Motion Picture News. Especial attention will be given in this department to the needs of

The Exhibitor in the Smaller Town

Motion Picture News takes pleasure in announcing that it has been fortunate in securing as the editor of this new feature a Real Showman—

Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn.

Watch for the first article by Mr. Lewis. In exhibitor language and strictly from the exhibitor viewpoint, he will discuss all angles of theatre operation in the smaller town, which is a highly important factor in the industry.

In Next Week's Issue of Motion Picture News

Paramount Plans 72 Features

Schedule Includes 25 Specials, 35 Starring Offerings, 11 Outside Productions, 3 Road Shows

PARAMOUNT has definitely decided upon a production schedule of 74 feature length pictures for the 1928-1929 season. This group is made up of 25 special features, 35 starring offerings, 11 pictures made by outside producers releasing through Paramount, and 3 road show productions.

For the portrayal of these stories, such Paramount stars as Clara Bow, Emil Jannings, Richard Dix, Adolphe Menjou, Bebe Daniels, George Baneroft and Wallace Beery will be augmented by the graduation of a number of young players into stardom as a result of their work in the company's features during the past year.

Among these new luminaries who will be starred or featured during the new season are, Charles Rogers, who will be starred in a series of four, Fay Wray and Gary Cooper, who will be starred in a series of three, and Ruth Taylor of "Gentlemen Prefer Blondes" fame, and James Hall, who will be co-featured in three comedy-melodramas. Other young players who will be given more important roles in the new program are: Richard Arlen, Mary Brian, Nancy Carroll, Lane Chandler, Ivy Harris, Doris Hill, Jack Luden and Iris Stuart.

The following directors are under contract to the company; Ernst Lubitsch, Joseph von Sternberg, William Wellman, Clarence Badger, Harry D'Arrast, Gregory La Cava, Hobart Henley, Rowland V. Lee, Mal St. Clair, Frank Tuttle and John Waters.

Among the authors whose works will form the basis for Paramount pictures are: Owen Davis, Richard Washburn Child, John Monk Saunders, James Montgomery Flagg, W. Somerset Maugham, Edna Ferber, Elinor Glyn, George S. Kaufman, Jim Tully, Ernest Vajda, Dana Burnet, Tristram Tupper, Anne Nichols and S. S. Van Dine.

Three Road Shows

Clara Bow, Richard Dix and Esther Ralston will be starred in a number of special productions in addition to the regular program pictures they will make. Wallace Beery will also make two specials.

The list of feature length productions so far arranged for the new season includes the following:

There will be three road shows: "The Patriot," an Ernst Lubitsch production starring Emil Jannings, with a supporting cast including Florence Vidor, Lewis Stone and Neil Hamilton. The story deals with the life of the mad Czar Paul of Russia.

The second road show is "Wings," about which little need be said because it has already demonstrated its right to be included in the class of road shows through its box-office performance at the Criterion Theatre, New York City, and elsewhere throughout the world.

"Abie's Irish Rose," third of the trio, is now being shown at the 44th Street Theatre, New York City. Victor Fleming directed the picture version under the supervision of Anne Nichols. The cast includes Jean Hersholt, Charles Rogers, Nancy Carroll, J. Farrell McDonald, Nick Cogley, Rosa Rosanova, Camillus Pretal, Ida Kramer and Bernard Gorcey.

Among the special productions which Paramount will release during the coming season are:

"The Wedding March," with Erich von Stroheim as author, producer and star, and with Fay Wray featured. Principal players in support include Zazu Pitts, Maude George, Dale Fuller, Mathew Betz, George Fawcett, George Nichols, Cesare Gravina, Hughie Mack.

Jannings will make two other special productions. One, "The Man Who Never Missed," an adaptation of the Red Book serial by Mildred Cram, directer by Lothar Mendes. The next is "Ellis Island."

First of the Wallace Beery specials will be "Beggars of Life," a picturization of the Jim Tully story in which Beery will do a heavy role, his first in a long time. The story will be adapted for the screen by Benjamin Glazer, and William Wellman, "Wings" director, will guide Beery through his business. In the cast will probably be Louise Brooks and Richard Arlen.

"The Tong War" will be the other starring special, with the star again in a heavy role. The picture will tell the inside story of the Chinatown tong war, white slaves, loves and battles.

Canary Murder Case Filmed

"The Canary Murder Case," based on the murder of a famous Broadway beauty, will also be a Paramount special. William Powell will be featured in the role of Philo Vance, the scientific detective who solves the murder case. The story is by S. S. Van Dine.

(Continued on Page 1485)

200 Short Subjects Planned by Paramount for '28-'29

PARAMOUNT has arranged a schedule which provides for the release of approximately 200 short subjects during the 1928-29 season. This program will include 104 issues of Paramount News, 32 two-reel Christie comedies, two two-reel Edward Everett Horton comedies, 26 one-reel Krazy Kat cartoons, 26 one-reel Inkwell Imps cartoons and 12 two-reel "Great Stars and Authors."

The Christie product will be produced in two studios, at the original Christie plant and at the new studio at Studio City. There will be two novel series in this Christie output, both of them made up of two-reelers, one under the general brand of "The Confessions of a Chorus Girl," with a group of eight stories, and the other, "Sandy McDuff Comedies," also eight in number.

Frances Lee will be featured in the "Chorus Girl" series and the supporting casts will include Nancy Dover, Billie Engle, Lorraine Eddy, Jimmie Harrison, Jane Laurell, Betty Lorraine and many others.

The "Sandy MacDuff Comedies" will be a series of Scotch stories with Jack Duffy in the name role. Duffy's supporting casts will include the comedians, Neal Burns, Eddie Barry and a new leading lady, Joan Marquis, who recently graduated from the Christie beauty brigade.

Bobby Vernon will start his tenth year with the Christies, making a series of 8 two reel comedies of the same type as in the past. He will select a new leading lady from the Christie aggregation.

Billy Dooley starts his third season with the Christies and will be seen in a series of 8 two reel comedies. He will continue his role of "sap sailor." Sid Smith, Bill Blaisdell, Vera Steadman, Mary Ashley and Shirley Collins will constitute his major support.

The two Edward Everett Horton two reel comedies, produced by Hollywood Productions, will bear the titles, "Call Again" and "Vacation Waves."

Emanuel Cohen, Director of the Paramount Short Feature Department, has arranged with Eugene Spitz, producer, to release a series of twelve two reel pictures which will bear the brand name, "Great Stars and Authors."

By an agreement between Spitz and the Actor's Fund and Author's League of America, Spitz will have the stories of such fictionists as, Rita Weiman, George Ade, Fanny Hurst, etc., and such stars of the legitimate stage as Jane Cowl, Lenore Ulric, Holbrook Blinn, Catherine Cornell and many others of equal importance. The pictures are being made at the Cosmopolitan studios in New York and will be elaborately produced.

The first of the series, "Two Masters," has been finished. The story is an original by Rita Weiman and the cast includes Mary Eaton, star of "The Five O'Clock Girl," now running in New York City, Rex Cherryman, leading man in "The Trial of Mary Dugan," another New York stage success, Guy Bates Post, Carroll McComas, Clark Silvernail, Minnie Dupree, Tammany Young, Eddie Nelson, Jenny Eustace, Ann Sutherland and Eddie Robbins.

Paramount has contracted with Commander Byrd for the exclusive pictures of Byrd's Antarctic expedition. Two Paramount cameramen will accompany Byrd and make a motion picture record of the expedition.

Paramount has renewed its contract with Charles B. Mintz for the release of a series of 26 one reel "Krazy Kat" cartoons. This is the same number contracted for on the present season's program.

Paramount has also renewed with Max Fleischer for another series of 26 one reel "Inkwell Imps" cartoons featuring the cartoon character "Koko" and his dog.

M-G-M Announces New Schedule

Company Lays Plans to Produce Approximately 44 Pictures for the 1928-29 Season

DURING the coming year Metro-Goldwyn-Mayer will produce and distribute approximately 44 pictures, according to announcement by Nicholas M. Schenck, president of Loew's Inc., and of M-G-M. This is a reduction in quantity from the current season, but the stories were carefully selected as being best adapted to the interests of distributors and exhibitors, according to the announcement from the company.

The three outstanding productions on the new schedule will probably be "Show People," a King Vidor film co-starring Marion Davies and William Haines; "The Carnival of Life," a story with a Viennese setting, co-starring John Gilbert and Greta Garbo, under Clarence Brown's direction, and "The Loves of Casanova," a French production described as dealing with some of the romantic highlights in the career of the world's most famous philanderer.

Greta Garbo, who rose to stardom within such a brief period after coming to this country from Sweden, will appear in three individual starring productions during 1928-29, two of which will be "Tiger Skin," an original story for the screen by Elinor Glyn, and "The Single Standard," a picturization of the newspaper serial of that name by Adela Rogers St. John.

John Gilbert will be seen in "The Devil's Mask," a dramatic story of foreign adventure, and in one other vehicle which has not yet been announced.

Norma Shearer Has Four

Four Norma Shearer starring vehicles are scheduled for the coming season, although only one, "Ballyhoo," has been announced by title. "Ballyhoo" is an adaptation of the novel of carnival adventure by Beth Brown.

William Haines will appear in "Excess Baggage," a picturization of the current Broadway play, which James Cruze will direct, and in three other pictures to be announced later.

Lon Chaney, "the man of a thousand faces," will have the role of a police detective in "While the City Sleeps," a story of a big city's "Chinatown," and will be seen in three other photoplays during the new season.

Buster Keaton, who recently signed a long-term starring contract with Metro-Goldwyn-Mayer, will do "The Camera Man" and one other still unannounced picture for the new season. "The Camera Man" has as director Ed. Sedgwick, who made "West Point" and "Circus Rookies," and concerns the farcical adventures of a newsreel man in search of new thrills. Marceline Day has the feminine lead.

Lew Cody and Aileen Pringle, the co-starring combination, will appear in "The Baby Cyclone" and two other plays during the coming season. "The Baby Cyclone" is the film version of George M. Cohan's recent farce, which not long ago finished an engagement at the Henry Miller theatre, New York.

"Gold Braid," which will have a background of the United States Navy, will be one of Ramon Novarro's starring vehicles. This will present the Latin star in the role of an ensign. The other new Novarro picture is to be announced later.

Four comedy vehicles for the newly organized team of Karl Dane and George K. Arthur are announced for the new season, although the name of only one, "Camping Out," is given at this time.

Lillian Gish will appear in one Metro-Goldwyn-Mayer release for 1928-29. This is "The Wind," a picturization of Dorothy Scarborough's novel of the same name and tracing the dramatic effect of the Texas storm country on a girl from the East.

Three from Cosmopolitan

Cosmopolitan Productions, releasing its product through M-G-M, has announced three definite pictures for the new season, "Our Dancing Daughters," an original story by Josephine Lovett, has as director Harry Beaumont, and in the three chief feminine roles Joan Crawford, Dorothy Sebastian and Anita Page. "Breakers Ahead," the Cosmopolitan Magazine serial by Fannie Hurst, will also be produced. Another Cosmopolitan film will be the story tentatively titled "Mother and Sons," an original story for the screen.

Included in the list of pictures announced by M-G-M are "The Bellamy Trial," Monta Bell's screen version of the mystery story by Frances Noyes Hart. The cast selected for this film includes Leatrice Joy, Margaret Livingston, Betty Bronson, and Kenneth Thompson. Other photoplays are "The Wonder of Women," picturization of Hermann Sudermann's novel, "Stephen Trombolt's Wife," and "A Free Soul," cinema version of the story by Adela Rogers St. John, which was adapted to the stage under the same name by Willard Mack.

Tim McCoy, new Western star, will enact the central role in six pictures during the coming season, titles of which are to be announced later.

Short features to be produced during the coming season include six new films in the "Great Events" series, made by Technicolor process, 26 Ufa "Oddities," one-reel camera studies of the same type as those distributed so successfully last year, 10 Hal Roach "Our Gang" comedies, 10 Charley Chase comedy vehicles, 10 two-reel comedies with Stan Laurel and Oliver Hardy, 10 All-Star comedies, and 104 issues of the M-G-M News Reel.

Schenck Makes Prediction

Nicholas M. Schenck, in announcing his company's plans for the coming cinema season, also made a prediction as to the outlook for motion picture entertainment dur-

(*Continued on Page* 1487)

Seven Short Subjects Groups for New M-G-M Season

SEVEN groups of short subjects are announced for the 1928-29 season by M-G-M, which, including 104 news reels will bring the season's output of shorts close to the 200 mark. This will be the second year the company has participated in this field and it will mark a continuance of the same program that has proven so successful during the current season.

Hal Roach will produce forty comedies as his contribution to the M-G-M short subject program. They will be divided into four groups of ten pictures each. Charley Chase will again star in one series; Our Gang will continue with a new group, as will Stan Laurel and Oliver Hardy. The fourth series of ten will be the "All Star" series in which Max Davidson will be one of the featured players.

The Charley Chase series will be identical with those in which the star has appeared during the current season, while Our Gang will continue its merry way with its personnel of Joe Cobb, Farina, June Darling, Wheezer, Harry Spear and Spot, the dog, augmented with the presence of Mary Anne Jackson, diminutive star recently signed to a long term contract. Production will continue under the supervision of Robert Mc Gowan, vice-president of the Hal Roach studios.

Stan Laurel and Oliver Hardy have been transferred from the All Star series, as they have proven during the past year that their personalities overshadow any descriptive title which might be applied to their comedies. They will continue next year in the type of comedies that have proven so popular.

Edna Marian and Viola Richard, Hal Roach comedy beauties, will appear again in support of various stars but several additional beauties will also be cast in similar roles.

The Ufa "Oddities," the one reel series of strange things and people from every part of the world, will again be present on the M-G-M schedule during 1928-29. Next year, however, the series will consist of twenty-six releases which will provide a regular release of one every other week, instead of the series of twenty-five which are now being released.

The Great Events Series will be continued in the new year along the same lines established at the present time. The series will consist of six releases of two reels each featuring great moments in the lives of great people of history. Again the series will be produced in Technicolor throughout with supervision of production under the personal attention of Dr. Herbert Kalmus. R. William Neill, responsible for the direction of most of the current series, is expected to continue his association with Dr. Kalmus.

That M-G-M News will be continued during the coming year, goes without saying.

Four New Stars for First Nat'l

Company Announces New Season's Production Schedule at Annual Meeting Held in Chicago

FROM out of the First National sales convention at the Drake Hotel in Chicago comes word of the company's productions for the 1928-29 season and also the announcement of four new stars—Corinne Griffith, Alice White, Dorothy Mackaill and Jack Mulhall.

A minimum of 54 productions will be made by the company for the season, including seventeen stage hits, nine important novels, a number of recent outstanding short stories and several original screen stories.

The season's product will be known as the "President Group." The productions will be sponsored by Richard A. Rowland, general and production manager for the past five years, who planned the group with Watterson R. Rothacker, managing director of the studio; Al Rockett, west coast production manager; John McCormick, producer of the Colleen Moore series; Sam E. Rork, who has produced many hits for First National release; E. M. Asher, Ned Marin, Henry Hobart and Charles R. Rogers.

Among the directors who will be responsible for the making of these productions are: George Fitzmaurice, Alfred Santell, Frank Lloyd, Charles Brabin, Richard Wallace, John Francis Dillon and Mervyn Le Roy.

Two late specials were announced by Mr. Rowland. They are, "The Good-bye Kiss" and "Toilers of the Sea." The former is a Mack Sennett production with the World War as a background. The leading role will be played by Sally Eilers, a newcomer to the screen. Matty Kemp is the hero of the story, while others in the cast are, Johnny Burke, Alma Bennett, Carmelita Geraghty, Wheeler Oakman and Lionel Belmore.

"Toilers of the Sea" is to be a Robert Kane production from the Victor Hugo novel and will be produced on a large scale.

Four for Colleen Moore

Colleen Moore will be seen in four pictures, all of them specials produced by John McCormick. Her first for the new year will be "Lilac Time," which Director George Fitzmaurice recently completed. It is based on Jane Cowl's great stage success. In the supporting cast are Gary Cooper, Eugenie Besserer, Burr McIntosh, Arthur Lake, Dan Mason, Emil Chautard, Lieut. Richard Grace and many others.

"Synthetic Sin" is another Colleen Moore special. It is from the Broadway play by Frederic and Fanny Hatton. "Baby Face," from the Cosmo Hamilton story and "The Richest Girl on Earth," written by John Emmett, will be other Colleen Moore specials.

The first Corinne Griffith picture, under her new contract, will be a special, now in work under the direction of Frank Lloyd. It is "The Divine Lady," from E. Barrington's novel. In the supporting cast are Victor Varconi, Ian Keith, Montagu Love, Marie Dressler, Dorothy Cummings, William Conklin and Julia Swayne Gordon. "Outcast," from the stage success by Hubert Henry Davies, will serve Miss Griffith as a starring vehicle.

Another vehicle for Miss Griffith will be "Saturday's Children," the play by Maxwell Anderson. Miss Griffith will be seen in two other pictures. "Paid For" is one of these; no present announcement of the other two can be divulged at this time.

Richard Barthelmess will be given a series of stories of outstanding dramatic worth. Not all of these can be announced at the present moment. One of them will be "Diversion," from the dramatic and tragic play by John Van Druten.

"Mutiny," a story of the seas, an original by W. Scott Darling, will be another Barthelmess vehicle.

Milton Sills is at work on a special for the new season, "The Barker," from Kenyon Nicholson's stage play. George Fitzmaurice is to direct it. A supporting cast including Dorothy Mackaill and Betty Compson is being assembled. There will be four other Milton Sills productions, "Captain of the Strong," "The Eagle's Trail," "The Spotter" and "Hard Rock."

Billie Dove will be presented in a special and in four star features. The special will be "La Tosca," from Victorien Sardou's drama. George Fitzmaurice will direct.

"The Other Tomorrow," from the new novel by Octavus Roy Cohen, will offer Miss Dove another dramatic role, that of a Southern belle in Georgia.

"The Heart of a Princess," by Maxine Alton, will afford Miss Dove the role of another Russian princess who escapes the revolution and becomes an actress in New York. "Pleasure Bound," is another story for Miss Dove. One other vehicle has been purchased for Miss Dove's use. It is from an internationally successful play.

Will Film Prize Story

Dorothy Mackaill and Jack Mulhall will be jointly starred in two productions. "Children of the Ritz," from Cornell Woolrich's novel which won the $10,000 prize in the First National-College Humor contest last year, will be a vehicle for both Miss Mackaill and Mr. Mulhall. "Waterfront," a play by Will Chappell and Gertrude Orr, has been bought for the joint stellar use of Miss Mackaill and Mr. Mulhall.

"Applesauce," from Barry Conner's successful stage comedy, will serve as a starring picture for Jack Mulhall alone.

"When Irish Eyes Are Smiling," will also star Mr. Mulhall alone. Gerald Duffy is writing the story, basing it upon Ernest Ball's ballad.

"Two Weeks Off," a play by Kenyon Nicholson, and Thomas Barrows, will star Miss Mackaill alone as a department store clerk. Miss Mackaill is to be starred alone in "The Girl in the Glass Cage" by George Kibbe Turner.

Alice White, who leaped from script girl to star in two years' time, will be seen in four pictures during the season.

"Show Girl," by J. P. McEvoy will be one of them. "On the Air," from the book of radio short stories by Paul Deresco Augsburg, will give Miss White an opportunity to reveal the more dramatic and emotional sides of her acting ability. The two other vehicles for Miss White are "Bluffers," a short story by Robert S. Carr, and an original screen story by Charles Beahan and Garrett Fort called "Rosie of the Ritz."

Four stories have been selected as vehicles for Charlie Murray.

Ralph Spence, has written an original vehicle for Murray's use. It is "The Lying Truth," in which Charlie will play the role of yokel who is tricked by a confidence man. Ian Hay Beith's stage success, "The Sport of Kings," has also been acquired for Murray's use. It is a race track comedy. "Wine, Women and Song," the musical comedy success, will be another Murray vehicle. Also "Charlie's Night Out," an original story.

First National has signed up for a new series of six Maynard pictures during the coming season. Their titles are: "The Glorious Trail," "The Phantom City," "The Royal Rider," "The Lawless Legion," "Cheyenne" and "Wells Fargo Express."

"The Whip," the English melodramatic story of the turf, is now being filmed under the direction of Charles Brabin. Sam E. Rork is production supervisor. Bernard McConville made the screen adaptation of the play by Cecil Raleigh and Henry Hamilton. Heading the cast are Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson and Lowell Sherman, with Marc McDermott, Albert Gran, Louis Payne and Arthur Clayton in other important parts.

A special will be made from the musical comedy "No, No Nanette," which at one time was being shown by five companies in this country, by another in London and in two or three other European countries.

"The Squall," Jean Bart's play of gypsy lure will be another special.

"The Butter and Egg Man," from George S. Kaufman's stage comedy, is now being

(Continued on Page 1486)

Walter Reade Acquires Columbia in N. Y.

WALTER READE, prominent New York and New Jersey theatre owner, has acquired the Columbia Theatre at Broadway and Forty-Seventh Street in New York. The price paid for this leasehold, which was owned by the Columbia Building and Theatre Company, is said to have totaled $750,000. It is said to be Mr. Reade's intention to continue operating the house as a Burlesque theatre for at least two years.

The acquisition of the Columbia gives Mr. Reade control of four first class theatres in Greater New York, the Astor, Bijou, Morosco and Columbia. He also controls houses in Asbury Park, Long Branch, Freehold, Red Bank, Perth Amboy, Plainfield, New Brunswick and Trenton, New Jersey, and in Kingston, New York.

Laemmle Announces "U" Lineup

Production Schedule for Next Season Calls for 68 Features, of Which 5 Will Be Super-Productions

CARL LAEMMLE, president of Universal Pictures Corporation, has announced the full lineup of product that his company will place on the market for the 1928-29 season. It will be made up of 68 features divided into so-called long-run supers, Laemmle Specials, Universal-Jewel productions and Western and Action features. There will also be a long line of short subjects, including one and two-reel comedies, serials, Western featurettes, the International Newsreel and two new series of the Collegian two-reelers.

Universal will introduce two new innovations. No pictures are to be held out as road-shows. Instead, the so-called big supers will be released immediately as long-run pictures, with regular motion picture houses getting the break of their pulling power for extended engagements.

The second innovation is the creation of a new brand of releases to be known as the Laemmle Specials. These will be just slightly short of super-production merit. They will be handled individually and in many cases as extended run product.

The five Universal long-run super-productions will be "Uncle Tom's Cabin," "The Man Who Laughs," "Show Boat," "Broadway" and "The Mating Call." "Uncle Tom's Cabin" recently completed a six-months' run at the Central Theatre in New York. It was directed by Harry Pollard, and adapted from the Harriet Beecher Stowe famous story.

"The Man Who Laughs," directed by Paul Leni, with Conrad Veidt and Mary Philbin in the leading roles, only recently opened at the Central Theatre in New York.

Carl Laemmle bought the screen rights to Edna Ferber's book, "The Show Boat," which since has been produced as a musical play by Florenz Ziegfeld. It will be given a big production by Universal under the direction of Harry Pollard. "Broadway" was another tremendous Broadway stage success. It will be made into an elaborate production with all the glitter, drama and tragedy of night life along the Great White Way.

"The Mating Call" is a Rex Beach story, which appeared as a serial in the Cosmopolitan Magazine, and it has just been brought out in book form by Harper Brothers. It will be made in a big way by Universal.

Eleven Laemmle Specials

The new brand of Laemmle Specials will include seven miscellaneous pictures and four Reginald Denny Productions. The lead-off picture will be "The Last Warning," another stage mystery play. It was written as a play by Thomas F. Fallon from the Wadsworth Camp novel, "The House of Fear." It will have the same director and star as "The Cat and the Canary," Paul Leni, and Laura La Plante.

"The Cohens and Kellys in Atlantic City," will be another Laemmle Special. It will be the third of the Cohens and Kellys. Much of it will be shot at the noted beach.

"The Michigan Kid," the next Laemmle Special, was made from the Rex Beach story of that name, with Renee Adoree and Conrad Nagel in the leading roles. Irvin Willat directed it.

"The Foreign Legion," a French-African drama, was taken from "The Red Mirage," by I. A. R. Wylie, and directed by Edward Sloman, with Norman Kerry and Lewis Stone co-starred, supported by Mary Nolan and June Marlowe.

"Give and Take," from the Aaron Hoffman stage success, was made by William Beaudine with George Sidney and Jean Hersholt in the featured roles.

"The Girl on the Barge," to be made by Edward Sloman, with Mary Philbin in the lead, is being adapted from the story by Rupert Hughes. It is a story of the Erie Canal and a flower-like girl whose home is a cabin on one of the canal boats.

"Lonesome" has just been completed by Dr. Paul Fejos, who made "The Last Moment." Mann Page wrote the story, and Edward T. Lowe, Jr., adapted it. Glenn Tryon and Barbara Kent are in the leading roles.

Reginald Denny's four pictures for next year will be "The Night Bird," "Partners for the Night," "Red Hot Speed" and "His Lucky Day." He will start work on the first, "Red Hot Speed," May 15th under the direction of Fred Newmeyer.

The Jewel Line-up

The Universal-Jewel line-up includes four Laura La Plante pictures, four Glenn Tryon pictures, one starring Conrad Veidt, eight Hoot Gibson pictures, and thirteen with other stars or all-star casts.

The four Laura La Plante vehicles will be "Home, James," from a story by Gladys E. Johnson, directed by William Beaudine, with Charles Delaney and others in the cast; "One Rainy Night," directed by Hess; "That Blonde" and "Dangerous Dimples."

The four Glenn Tryon pictures will be "Fresh Every Hour," directed by William Craft, with Marian Nixon in the leading feminine role; "The Gate Crasher," which goes into production May 15th under Craft's direction; "The Kid's Clever," and "The Life of the Party."

Conrad Veidt, who is starred in "The Man Who Laughs," will be starred in a Jewel release entitled "The Charlatan," from the Broadway stage success by Ernest Pascal and Leonard Praskins.

The miscellaneous Jewels will be: "Jazz Mad," directed by Harmon Weight, from a Svend Gade story, with Jean Hersholt, Marian Nixon and George Lewis featured; "The Grip of the Yukon," directed by Ernst Laemmle, from a story by Charles A. Logue, with Francis X. Bushman, Neil Hamilton and June Marlowe featured; "Silks and Saddles," directed by Robert "Thoroughbreds," with Marian Nixon featured; "Red Lips," directed by Melville Brown, with Marion Nixon and Charles Rogers starred; "The Freedom of the Press," directed by George Melford, from a Peter B. Kyne story, with Lewis Stone starred, supported by Marceline Day; "The Shakedown," directed by William Wyler, from a story by Charles Logue; "Sex Appeal," directed by Ernst Laemmle, from a story by Beatrice Van; "The Play Goes On," from a story of the theatre; "Man, Woman and Wife," directed by Edward Laemmle, from a Charles A. Logue story, with Norman Kerry, Pauline Starke, Kenneth Harlan and Marian Nixon in leading roles; "Phyllis of the Follies," directed by Ernst Laemmle, from a story by Arthur Gregor, with Matt Moore and Alice Day at the head of the cast; "Honeymoon Flats," directed by Millard Webb, from the Saturday Evening Post story by Earl Derr Biggers, with George Lewis and Dorothy Gulliver in the leading roles; "The Olympic Hero," directed by Wesley Ruggles, from a story by Fred A. Rath, and "Has Anybody Here Seen Kelly?" directed by William Wyler, from a story by Leigh Jason, with Tom Moore and Bessie Love featured.

Eight for Hoot Gibson

The Hoot Gibson productions, eight in number, will be "The Danger Rider," directed by Henry MacRea, from a story by Arthur Statter, with Eugenia Gilbert in support; "Points West," from a story by B. M. Bower; "Burning Winds," with Virginia Browne Faire in support; "Clearing the Trail," "Smilin' Guns," "Blow for Blow," "The Gateway" and "King of the Rodeo."

Universal's action features will include a group of seven pictures starring Ted Wells, six starring Jack Perrin and Rex, the equine star, two starring Al Wilson, stunt aviator, and seven melodramas. The Ted Wells features, in some of which he will be supported by Miss Vonceil Viking, plucky young horsewoman who rode her horse from New York City to Los Angeles last winter, will be entitled "The Crimson Canyon," "Beauty and Bullets," "Born to the Saddle," "Grit Wins," "The Ridin' Demon," "The Smilin' Terror" and "The Border Wildcat."

The Jack Perrin-Rex features are "The

(*Continued on Page* 1486)

"U" Adds Six Midland K. C. Houses to Chain

THE Midland circuit of theatres has transferred six theatres in the suburbs of Kansas City to the Universal chain. The houses were formally under the management of Universal, but were taken over by the Midland company about six months ago. Universal now operates seven suburban houses including the new Uptown in Kansas City. The suburban houses acquired by Universal are the Isis, Linwood, Apollo, Lincoln, Gillham and Gladstone. Midland now operates about 50 theatres in Kansas, Missouri and Iowa.

Road Shows Top Warner Product

Extended Run Productions and Features Are Announced at New York Convention

WARNER BROS., through the president, Harry M. Warner, have announced its production schedule for the 1928-29 season, which will reduce in numbers the productions made during past season, but which, at the same time, will increase production expenditures.

In addition to a group of road shows and extended run productions, there will be eighteen regular Warner feature pictures. These productions will be based on the works of well-known authors, and the Vitaphone will be used extensively in the synchronization of sight and sound. Many sound effects will be employed as part of every road show attraction and Vitaphone musical accompaniments will be available on each of the eighteen features.

The road show group will be headed by "Noah's Ark," which has been in production for a long time on the Coast under the direction of Michael Curtis. Dolores Costello is playing the star role, and is being supported by George O'Brien in the leading male role, Noah Beery, Myrna Loy, Paul McAllister, Leila Hyams, Helene Costello, Audrey Ferris, Louise Fazenda, John Miljan, Anders Randolf, William V. Mong and Armand Kaliz. The story of "Noah's Ark" is by Darryl Francis Zanuck(and was adapted by Anthony Coldeway.

Al Jolson will again be seen in a road show attraction in which the Vitaphone will figure prominently. The picture is based on Leslie S. Barrow's play, "The Singing Fool," which C. Graham Baker is adapting to the screen. The starting date will be early in June.

The first week in June another road show will go into production. This picture will star Fannie Brice. It will mark the screen debut of an actress who is known throughout the whole amusement world. She was an international success with Ziegfeld in musical comedy, with Belasco on the dramatic stage, and in big-time vaudeville. The untitled story for Miss Brice is being written by Robert Lord.

Three more features for 1928-29 that incorporate Vitaphone sound in song and dialogue are already completed. The first of these extended run productions is "Tenderloin," starring Dolores Costello and featuring Conrad Nagel, which has just terminated a successful run on Broadway at the Warner Theatre. The story, by Melville Crosman, was directed by Michael Curtiz, with a supporting cast including Mitchell Lewis, Dan Wolheim and Georgie Stone.

Another of the trio is "Glorious Betsy," now playing at the Warner Theatre. Again Dolores Costello is heard on the Vitaphone as the star with Conrad Nagel. In this vehicle she is directed by Alan Crosland, and supported by Pasquale Amato, Marc McDermott, Betty Blythe, Paul Panzer, Andre de Segurcola, Clarissa Selwyn, Michael Vavitch and John Miljan. The story is taken from the play by Rida Johnson Young, and was scenarized by Anthony Coldeway.

The third Vitaphone special already finished is a film version of Charles Klein's play, "The Lion and the Mouse," with May McAvoy, Lionel Barrymore and William Collier, Jr. Alec Francis, Jack Ackroyd and Emmet Corrigan are also in the cast. Lloyd Bacon directed from a script by Robert Lord.

In addition to the six foregoing road shows and extended run productions, several more stories will be selected for this group on the Warner Bros. program.

A reduction in the number of winners does not mean a reduction in the production budget. On the contrary, Warner Bros. have allotted more money to be sent for the eighteen than they have previously invested in the feature group when it called for twenty-six pictures.

With or Without Vitaphone

The Vitaphone accompaniments which will be a part of each Warner feature will be played by symphony orchestras. As in the past, however, these pictures will be available with or without the Vitaphone scores, according to the individual needs of each house.

A large portion of the features are already in the processes of production. Several are entirely finished, others are being titled and edited, still others are before the cameras and the remaining stories are being adapted.

Warner Bros have lined up an array of names on the list of directors in whose hands will be entrusted their program for next season.

Among them are Michael Curtiz, Lloyd Bacon, now at work on "Women They Talk About," with Irene Rich; Archie L. Mayo, at present completing "State Street Sadie," with Myrna Loy, for the new program and is to receive another assignment shortly; Roy Del Ruth, whose next will be a comedy drama, temporarily titled "No Questions Asked," featuring Audrey Ferris and William Collier, Jr.; Howard Bretherton, whose present picture now under way, is an untitled co-starring vehicle for May McAvoy and Conrtad Nagel, and Ray Enright, whose first work on the 1928-29 schedule will be "The Land of the Silver Fox," starring Rin-Tin-Tin.

The Warner Bros. sales force, which gathered at the Pennsylvania Hotel in New York from all parts of the country last week, returned home Sunday night after a three days' convention, at which they heard official announcements of stars, pictures and policies for the coming year.

Branch managers, division managers, sales managers and special representatives of Warner Bros, as well as the Vitaphone Corporation's field force, participated.

Sam E. Morris, general manager of distribution for the company, presided at the sessions, at which the Vitaphone was explained completely by George Quigley, vice-president of the Vitaphone Corporation. Home office executives who attended included Harry M. Warner, Albert Howson, scenario editor; A. P. Waxman, director of advertising and publicity; Joseph Hummel, manager of the contract department; H. M. Doherty, auditor of exchanges; C. C. Ryan, purchasing agent; A. C. Brauninger, sales promotion head; Samuel Carlisle, comptroller, and Paul Swift, sales manager of Vitaphone.

Committee Testing New Incandescent Lights

THE new incandescent lights, now the object of experiments, will lead eventually to the elimination of the old type from motion picture studios, it is thought by Frank Murphy, head of the Warner Bros. electrical engineering staff and in direct charge of Vitaphone electrical work. He is also chairman of the committee, which is composed of representatives from the electrical departments and laboratories of all the other large producing companies. Among its members are Victor Lilner, Joe Bubray, Arthur Edeson, Ed De Par, Tony Gaudio, Hal Mohr, Frank Good and Ned Van Buren, representing the American Society of Cinematographers.

For the past few weeks tests and demonstrations concerning the merits of the new incandescent lights have been in progress, with an average attendance of 200 camera men and technical experts at each demonstration.

Electrical engineering scientists from the East have come to Hollywood to collaborate in the tests, including Dr. M. Luckiesh and I. H. Van Horn, of Cleveland; L. C. Porter, Harrison, N. J., and R. E. Farnham, New York City.

W. I. Nolan Mentioned as Successor to Al Steffes

W. I. Nolan, lieutenant governor of Minnesota, is being prominently mentioned as a successor to Al Steffes, president of Northwest Theatre Owners. W. W. Miller, of Cloquet, Minn., indicated this week that he would nominate Lieutenant Governor Nolan for the position when the organization convenes at the Nicollet hotel in Minneapolis next week. Mr. Steffes will also be a candidate for the position. Mr. Nolan receives $1,000 a year salary as lieutenant governor, but if elected head of the theatre owners, he would receive a reputed $40,000.

M. P. T. O. A. Moved to New Headquarters

The New York headquarters of the Motion Picture Theatre Owners of America were moved from 745 Seventh Avenue to 1650 Broadway, Suite 808, on Monday, April 30th, 1928.

These offices were formerly occupied by Arthur Hammerstein and provide the national organization with more spacious headquarters. The telephone numbers, Circle 4037 and 4038 will remain the same.

Woodhull Commends Stand of Houses Banning Showing of "Dawn"

R. F. WOODHULL, president of the Motion Picture Theatre Owners of America, has issued a statement regarding the picture "Dawn" in which he advises exhibitors to give careful thought to the showing of this or similar pictures that might retard the worldwide movement toward cordial relations among all countries.

In part the Woodhull statement says:

"It would be deplorable if the display of a picture or any other gesture for a few paltry dollars would place the slightest stumbling block in the way of the fine progress that is being made. In congratulating the management of the Publix, Universal and Loew theatres upon the decision not to exhibit the war picture, 'Dawn,' I sincerely hope that all theatre managers will give careful thought to the matter before rushing into this or any other endeavor that might tend to retard the worldwide movement for more cordial relations and better understandings."

Columbia Fixes Titles for New Season

Thirty-Six Productions Already Announced to Include Ten Specials

WHILE Columbia Pictures has already announced 36 productions for the 1928-29 season, the complete list of titles included in the lineup is now made available. The new program, which is designated as "The Perfect Thirty-Six" is declared the most pretentious ever outlined by the company.

Included in the 36 are 10 productions that will be released as specials under the following titles:

"The Younger Generation" from the play and magazine story "It Is To Laugh," by Fannie Hurst; a story of Ghetto life which had a successful run on Broadway this season.

"The Fall of Eve" from the play of John Emerson and Anita Loos, which had a successful run both in New York and on the West Coast.

"Trial Marriage" from the Saturday Evening Post serial by Elizabeth Alexander; "The Donovan Affair," the mystery play by Owen Davis, which had a successful Broadway run.

"Court Martial," a drama which will star Jack Holt. Many of the scenes will be done in Technicolor.

"Acquitted" from the "Cosmopolitan" story by Mary Roberts Rinehart; "Below the Surface," by Norman Springer, author of the "Blood Ship." This is a submarine story—with unusual under-water shots; "Father and Son," from the story, "Stepmother" by Elmer Harris; "Redemption," from the play by Leo Tolstoi; "The Scarlet Woman," starring Lya de Putti.

The remainder of "The Perfect Thirty-Six" include a diversified list of attractions which runs the gamut from stark realism to comedy. Because of the continued popularity of the Lone Wolf another novel "The Lone Wolf's Daughter," in this series by Louis Joseph Vance has been secured.

Other titles announced are: "Nothing to Wear," a light drama; "A Broadway Hoofer," the story of a Jazz Singer who rose from obscurity to fame; "The Wildcat."

"The Street of Illusion" from the story by Channing Pollock; "The Sideshow;" "The Love Captive;" "Runaway Girls;" "Light Fingers," a mystery crook drama by Alfred Henry Lewis; "The Flying Marine," a story dealing with aviation; "Stool Pigeon," an underworld drama; "Green Eyes;" "The Spice of Life," a drama of the Smart Set; "Object—Alimony," by Elmer Harris; "Behind Closed Doors," a mystery drama by Willard Mack; "The Apache," a story of the Parisian underworld; "Restless Youth," adapted from the magazine story, "Restless Souls," by Cosmo Hamilton; "Hurricane," by Norman Springer and starring Hobart Bosworth; "The Power of the Press," from the Frederick A. Thompson short story published in "McClure's."

"The Bachelor Girl," "The Wicked Angel," adapted from a story by Gertrude Atherton; "Greenwich Village," a drama of life and love in the Bohemia of New York; "The College Coquette," "Sinners' Parade," written especially for Columbia by David Lewis; "The Quitter," by William Hamilton Osborne, and "Driftwood," adapted from the adventure story by Richard Harding Davis.

British Theatre Companies Increase Activities

The Denman trust or the Denman Picture House, Limited, a new public company with a capital of £1,000,000 registered to acquire theatres, film producing studios and other property, is steadily increasing its control of theatres, state advices to the Department of Commerce, Washington, D. C., from Assistant Trade Commissioner C. Grant Isaacs, London. Last week two companies of this group were announced. The Denman (London) Cinemas, with a nominal capital of £100,000, and the Denman (Midlands) Cinemas, with a nominal capital of £135,000, both in £1 shares. The directors are: H. C. and R. C. Bromhead of the Gaumont Company. It is understood the ambitions of this group are to acquire upwards to approximately 100 houses in the United Kingdom.

The General Theatres Corporation, Ltd., controlled by the Szarcasy-Gibbons group, made a public issue for capital in the amount of £3,500,000. This amount is divided in 2,250,000 6½ per cent first mortgage debenture stock at 95 per cent, and 1,250,000 7½ per cent cumulative preference shares of £1 each at par. This company has been formed to acquire control of approximately 56 cinemas and variety theatres throughout the British Isles.

7 Motion Picture Firms Chartered in Albany

Newly incorporated motion picture companies chartered by the secretary of state in Albany and entering the business in New York state during the past week, included the following: The Moneylender, Inc., $30,000, Joseph Yarbrough, Isidor Unger, Jacob I. Rothstein, New York City; Hollywood Industrial Film Corporation, capitalization not stated, Hayes Cone, Erwin Joseph, F. Robert White, New York City; Notable Pictures Corporation, $20,000, L. E. Eversole, W. A. Clay, R. B. Shoemaker, New York City; Cameo Amusement Corp., Binghamton, $10,000, William J. Lavery, Binghamton; George L. Fenderson, Johnson City; Harry B. Van Ness, Endicott; Findanza Enterprises, Inc., capitalization not stated, Martin M. Klatsky, Harry B. Lilienthal, Lucile Giacini, New York City.

Commonwealth Has Tenth Birthday Next Year

Commonwealth Film Corporation observes in the forthcoming year its tenth season as a territorial distributor, having started business a decade ago with Clara Kimball Young in "Eyes of Youth" as its entire product. Samuel Zierler was then president, general manager, general sales-manager and general boss of work. He is still the president.

David Rosengarten has joined Commonwealth to take full charge of the sales department. He will have direction over sales policies and distribution of the entire company product, which will include the schedule of Excellent Pictures and other feature pictures.

More Territorial Rights Sold by Brenda Pictures

Walter E. Greene, president of Brenda Pictures, Inc., announced this week the sale of territorial rights to "The Port of Missing Girls" to Watt L. Parker, of Charlotte, N. C., for North and South Carolina, and to Nat Steinberg, of Premiere Pictures, in St. Louis, for Eastern Missouri and Southern Illinois.

Warner Bros. Announce 1 Release for May

There will be one release from Warner Bros. for the month of May. This will be a comedy entitled "Pay As You Enter," in which Louise Fazenda and Clyde Cook are co-stars. The date on which the production will be released is May 12th.

The SHOWMAN

May, 1928

Features

Pictorial Review of Theatres.

Business Building Theatre Map.

An Exhibitor-Made Press Book Makes Good

"Must" Credits Bone of Contention between Creative and Selling Branches of Industry.

Review of Equipment



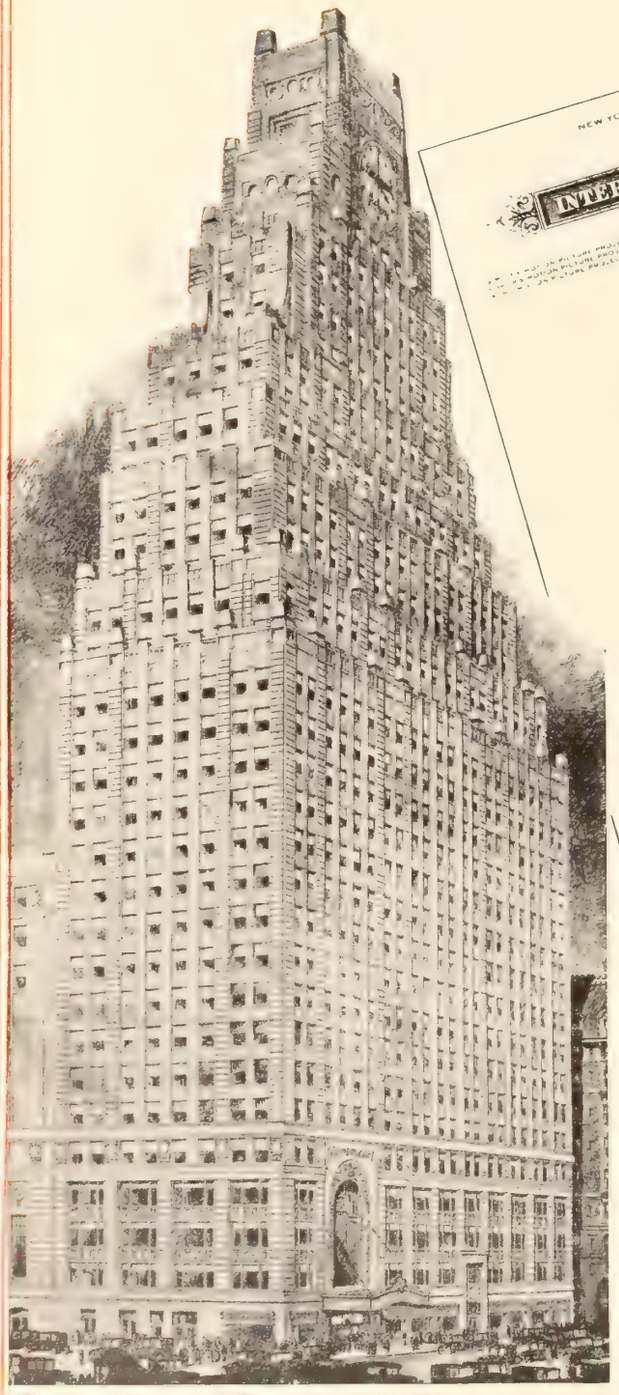
Grand Stairway of New Stanley

Introducing the patron of the Stanley theatre, Jersey City, to the interior beauties and luxuries of that unusually impressive playhouse, is the dignity and spaciousness of the grand hall, a portion of which is shown in the photo above. The Stanley is an atmospheric theatre in the Italian style.

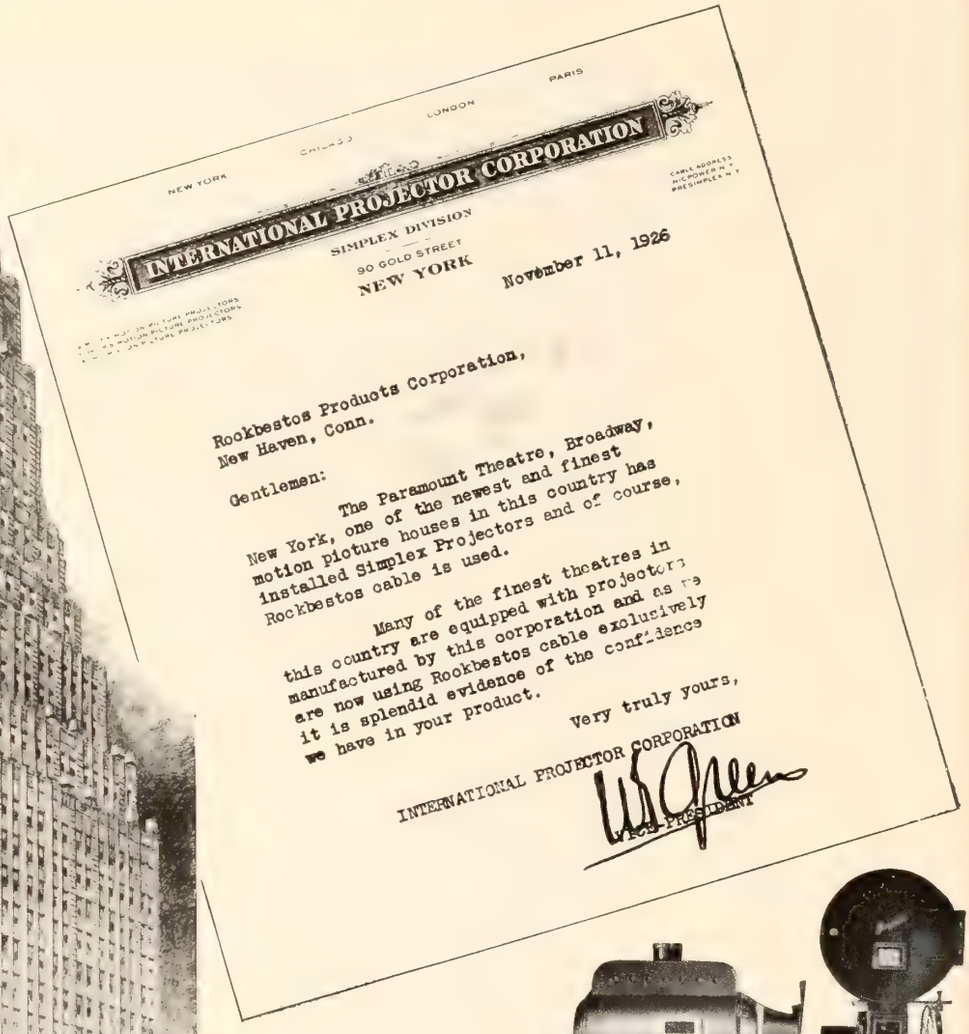
(Other photos and description

ROCKBESTOS

–the asbestos covered wire



The New Paramount Theatre, New York City



INTERNATIONAL PROJECTOR CORPORATION
SIMPLEX DIVISION
90 GOLD STREET
NEW YORK

November 11, 1926

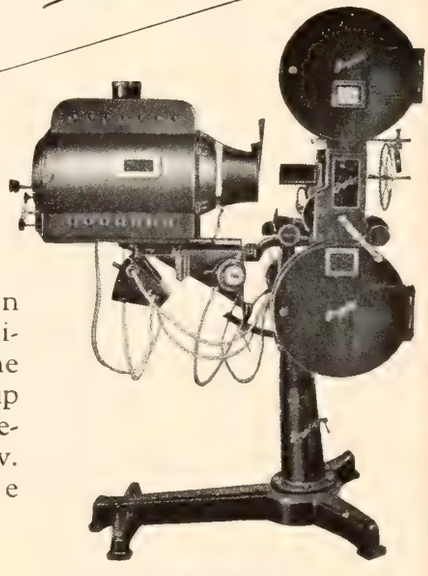
Rockbestos Products Corporation,
New Haven, Conn.

Gentlemen:

The Paramount Theatre, Broadway, New York, one of the newest and finest motion picture houses in this country has installed Simplex Projectors and of course, Rockbestos cable is used.

Many of the finest theatres in this country are equipped with projectors manufactured by this corporation and as we are now using Rockbestos cable exclusively it is splendid evidence of the confidence we have in your product.

Very truly yours,
INTERNATIONAL PROJECTOR CORPORATION
Vice-President



A Simplex Projector
Rockbestos Cable used exclusively

Rockbestos Motion Picture Cable is flexible, heat and flame proof, and stands up under severe use. Replacements are few. Economical in the long run.

SEND FOR SAMPLES

ROCKBESTOS PRODUCTS CORPORATION

NEW HAVEN, CONN.

5942 Grand Central Term. Bldg., New York
224 Madison Term Bldg., Chicago
465 Union Trust Bldg, Pittsburgh
On the Pacific Coast—C. Dent Slaughter



A Side View of the Auditorium, Stanley Theatre, Jersey City. F. W. Wentworth and F. J. Vreeland, Architects

JERSEY CITY BOASTS ONE OF AMERICA'S GREAT THEATRES

New Stanley, Beautiful Expression of Atmospheric Playhouse, Seats 5000 Persons

CALLED by its sponsors "one of America's great theatres," the Stanley theatre in Jersey City, N. J., was opened to the public on Friday, March 23, and impressed its first night audience as it has the patronage of its first-time visitors since then—that this magnificent atmospheric auditorium with its accessory rooms, foyers and promenades, is really deserving of the qualifying line which appears under its name in the advertising and publicity.

The Stanley has a seating capacity of 5,000 persons and achieves a brilliant note in the splendors of its interior. Its appointment and the technical equipment included in its design—the very latest achieved by the combined arts and sciences of architects and engineers—place it among the most commodious and beautiful public resorts this country has to offer the patrons of its motion picture presentations.

The design is the work of F. W. Wentworth and his associate, F. J. Vreeland, architects who have designed other theatres operated by the Stanley-Fabian company, the builders and operators of this new Stanley theatre.



On the right is a view of the stage and proscenium arch, conforming to the atmosphere of the Italian courtyard setting of the Stanley auditorium.

The auditorium, representing an Italian courtyard, is of the outdoor type which characterizes the atmospheric theatre. The building is of fireproof construction.

Besides the auditorium and balcony with their 5,000 seats, it has 35 rooms, 16 passageways and corridors, 19 stairways, 16 toilet rooms and the lobbies, lounges, telephone alcoves and projection room, numerous vestibules and the eleven buildings used in the reproduction of the Italian courtyard.

Entering the luxurious lobby, done in Italian Renaissance architecture, the patron faces the wide grand stairway leading to the balcony and the mez-





Above — the mezzanine promenade at the Stanley affords patrons a spacious and luxurious waiting place.

On the right is shown another section of the large promenade, a section fitted out as a music room, where piano concerts entertain hold-out crowds.

Below is shown a portion of the main lounge, located below stairs from the grand hall.

zanine lounges. On each side of these stairs the entrances to the main auditorium afford quick access to seats. The balcony is a clear span 125 feet wide above the auditorium or orchestra seats.

Above the balcony is stretched a tropical awning typical of Southern Italy, with just another touch of the famed Mediterranean blue sky showing at its edges.

The orchestra pit and the organ console can be raised and lowered independently as occasion requires.

The temperature is controlled exactly by the elaborate heating and cooling systems. the air is washed and humidified, the drinking water filtered and chilled.



THE CATHAUM--A DE LUXE COMMUNITY THEATRE AT STATE COLLEGE, PA.





ABOVE—A general view of the auditorium. The Chathaum theatre, at State College, is owned and operated by Maurice Baum. This distinctive moderate-sized house—its capacity is less than one-thousand seats—provides features of convenience and beauty.

RIGHT—Looking toward the rear from the stage, a view which shows the efficient design of the stadium type balcony, with stairways leading to the rear of the auditorium.

BELOW—The exterior of the Cathaum, a finely constructed building of brick and stone, executed in the Colonial style and conforming to the traditions of its location. The building provides space for two store rooms flanking the main entrance.

H. C. HODGENS & A. D. HILL, ARCHITECTS



A NEW SPANISH ATMOSPHERIC THEATRE IN CLEVELAND

The Granada, Operated by Loew's, Has Seating Capacity of 2,500



General view of the Granada Theatre auditorium, featuring an adaptation of Spanish architecture done in the atmospheric style. Preston G. Bradshaw, architect.

THE popular Spanish style of architecture, with all the charm of the Old World was utilized in the building of the Granada theatre, Detroit and West 117th St., Cleveland, the newest 2,500-seat theatre built by Loew's Ohio Theatres, Inc., and the twelfth in the chain. Preston G. Bradshaw, architect, designed the Granada.

The threshold of the lobby is the dividing line between new America and old Spain, for the lobby is a true Spanish patio or courtyard, with columns supporting massive arches, wrought iron railings and wrought iron lanterns. Rich brocaded shawls and tapestries hang from the railings, giving the warmth of color against the stucco background.

Adjacent to the patio are the rest rooms; smoke rooms for the men; powder rooms for the ladies, with a series of small dressing tables and mirrors.

The auditorium is of the intimate type, that is, much wider than it is long. In addition to being cozy, this arrangement makes it possible for everyone in the house to see and hear equally well. The auditorium decorations carry out the patio idea. The outdoor effect is gained by the use of mural decorations and vine-hung walls extending from the rear of the house down to the stage. Overhead is a blue sky, with sparkling stars as nearly like the skies of Spain as modern electricians and technical experts can make them.



Above, a close-up view of the proscenium arch and left sidewall, surmounted by an illuminated arch.

The proscenium is continued in a typical Spanish style, being ornate in a manner that expresses the spirit of the building. At the right of the proscenium is a giant wood screen of Moorish designs which conceals the organ. On either side of this screen statues in niches make interesting details. On the right side of the proscenium is a richly lighted arch, overhung with vines and lit by hanging lanterns.

The exterior of the Granada anticipates its atmospheric interior. Red tiled cornices attract instant attention and draw the eye upward to the old Spanish mission style tower topped by its fascinating cupola. This tower contains an old Spanish bell imported from the mountain town of Andrezzi where it formerly served to call the worshippers to church.



On the left is shown a portion of the main lobby with balcony connecting the mezzanine lounge. The atmospheric effect is used in the lobby, auditorium of the playhouse as well as the auditorium.

Preston G. Bradshaw, architect.

Below—View of the auditorium of the Granada Theatre, Cleveland, taken from the stage, and showing the interesting detail employed to create the out-of-door effect.







CHINESE DESIGN IN ATMOSPHERIC STYLE OF THEATRE

A RATHER novel adaptation of the "atmospheric" or out-door type of motion picture auditorium is accomplished in the Lindy theatre, located at 69th street and Elmwood avenue in Philadelphia. The decoration is in the Chinese style, with dragons, birds and butterflies painted on the lower reaches of the domed ceiling, and pagodas and lanterns employed as decorative effects over the organ grilles and side exit doors.

The Lindy was designed by W. H. Lee, architect of Philadelphia. Equity Theatres, Inc., own and operate the Lindy, which is the newest in a chain of over fifty theatres in Philadelphia, Baltimore, Reading, Bridgeton, New Jersey, and Willow Grove.

The exterior is of terra cotta. A model of the Spirit of St. Louis, Lindbergh's famed plane, is mounted over the marquee, as a symbol of the theatre's name.

Above—View of the auditorium, Lindy Theatre, Philadelphia.

Left—Left sidewall treatment.

W. H. LEE, ARCHITECT

DECORATIVE DETAIL OF THE OHIO THEATRE

Provides a Notable Achievement in Design, Sculpture and Painting



Above—a detailed view of elaborate decorative treatment of the proscenium of Loew's and United Artists Ohio theatre, Columbus, Ohio. More than $35,000 worth of raw plastering material has gone into the finishing of the interior. This figure includes cost of the plaster and accompanying materials only. Practically all the plaster work is decorated with gold leaf.

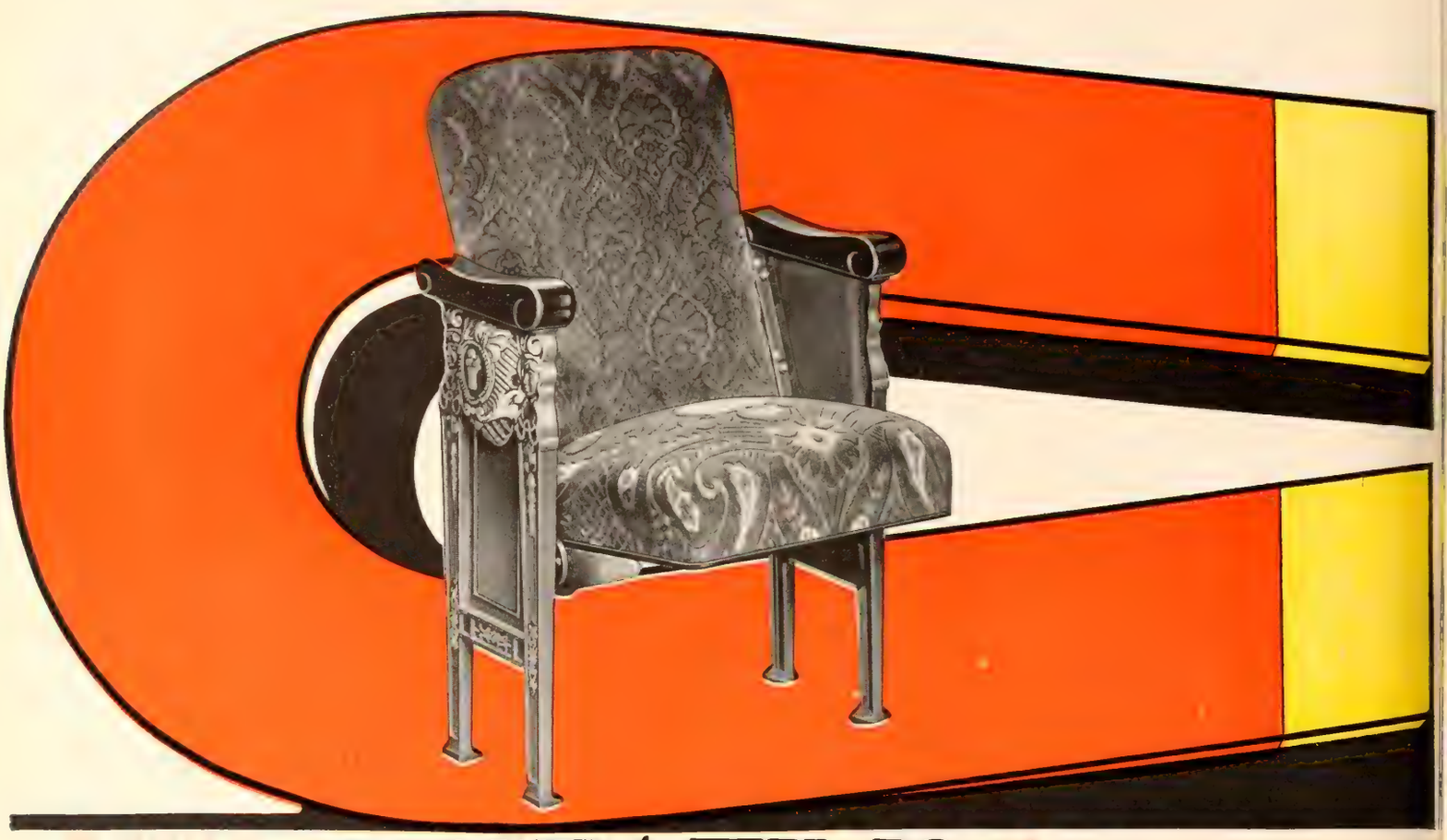


A section view of the balcony. The striking character of the ceiling treatment, featuring the Spanish star motif used in a great variety of designs, is conveyed in this photo.



View of the balcony loge with close-up study of decorative detail worked in plaster. Spanish designs are faithfully carried out in the decoration of this striking interior treatment

THOMAS W. LAMB, ARCHITECT



Will RESEATING Attract



If you have not yet received our theatre seating catalogue, write for a copy. It is a beautifully illustrated 44-page book showing our new line of theatre chairs.

Ninety per cent of your patrons' time is spent in your theatre seats! What are you doing to make them comfortable?

Perhaps a good-looking, luxurious, comfortable theatre chair will increase *your* box office receipts 30%—as it did for Mr. Rosenberg, whose letter is shown at the right. There is no mystery in the increased business which many theatres have secured by reseating, because any audience, comfortably seated, is easy to please.

In the Heywood-Wakefield line of theatre chairs there are many de luxe and semi-de luxe models—each one built for genuine comfort and troubleproof service.

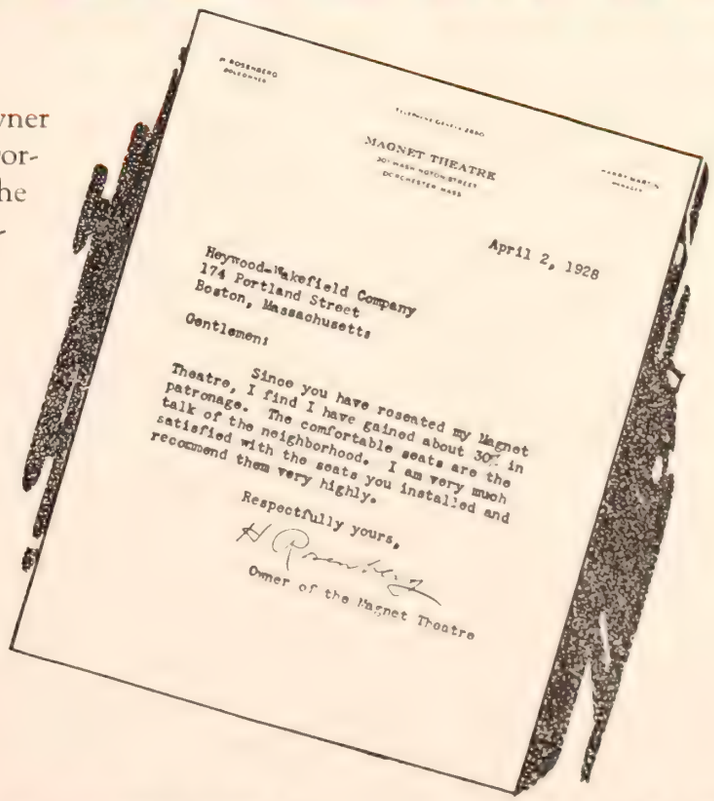
Practical suggestions and detailed reseating plans are also available to you without cost or obligation on your part. Simply drop a line to the nearest Heywood-Wakefield sales office.

HEYWOOD-WAKEFIELD



More to Your Box Office?

Mr. H. Rosenberg, owner of the Magnet Theatre, Dorchester, Mass., is one of the many progressive showmen who have increased box office receipts by reseating. A 30% increase in patronage has been the result of his replacing old chairs with beautiful, comfortable theatre seats.



MAGNET THEATRE

April 2, 1928

Heywood-Wakefield Company
174 Portland Street
Boston, Massachusetts

Gentlemen:

Since you have reseated my Magnet Theatre, I find I have gained about 30% in patronage. The comfortable seats are the talk of the neighborhood. I am very much satisfied with the seats you installed and recommend them very highly.

Respectfully yours,

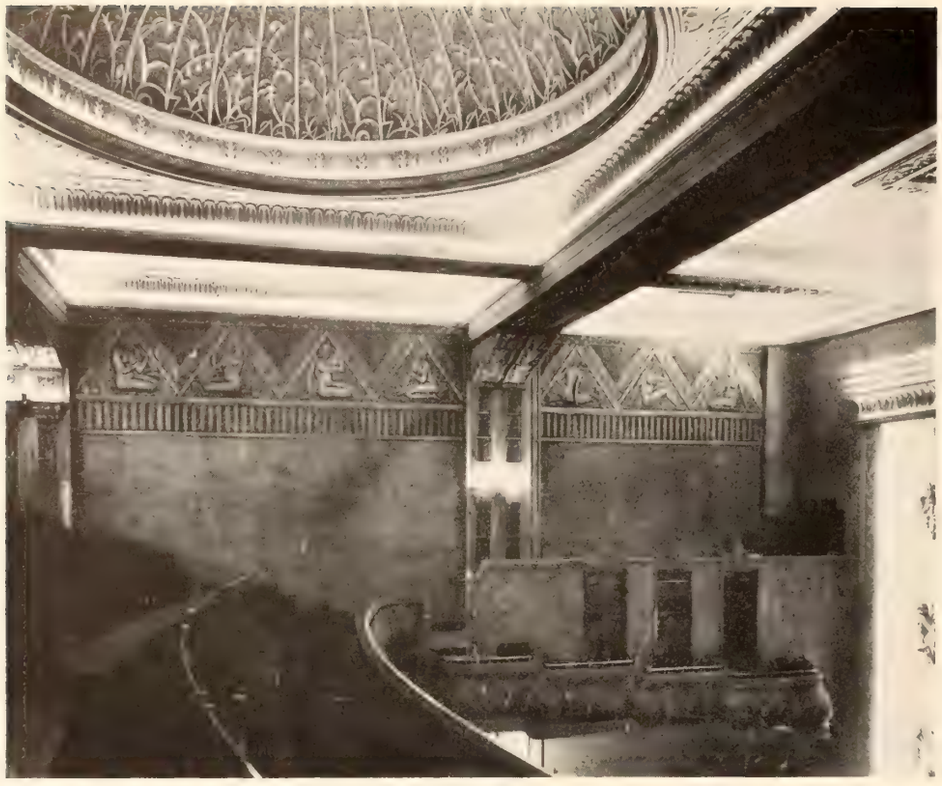
H. Rosenberg

Owner of the Magnet Theatre

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Philadelphia, Pa.
Portland, Oregon
St. Louis, Mo.
San Francisco, Calif.
Seattle, Wash.

THEATRE SEATING

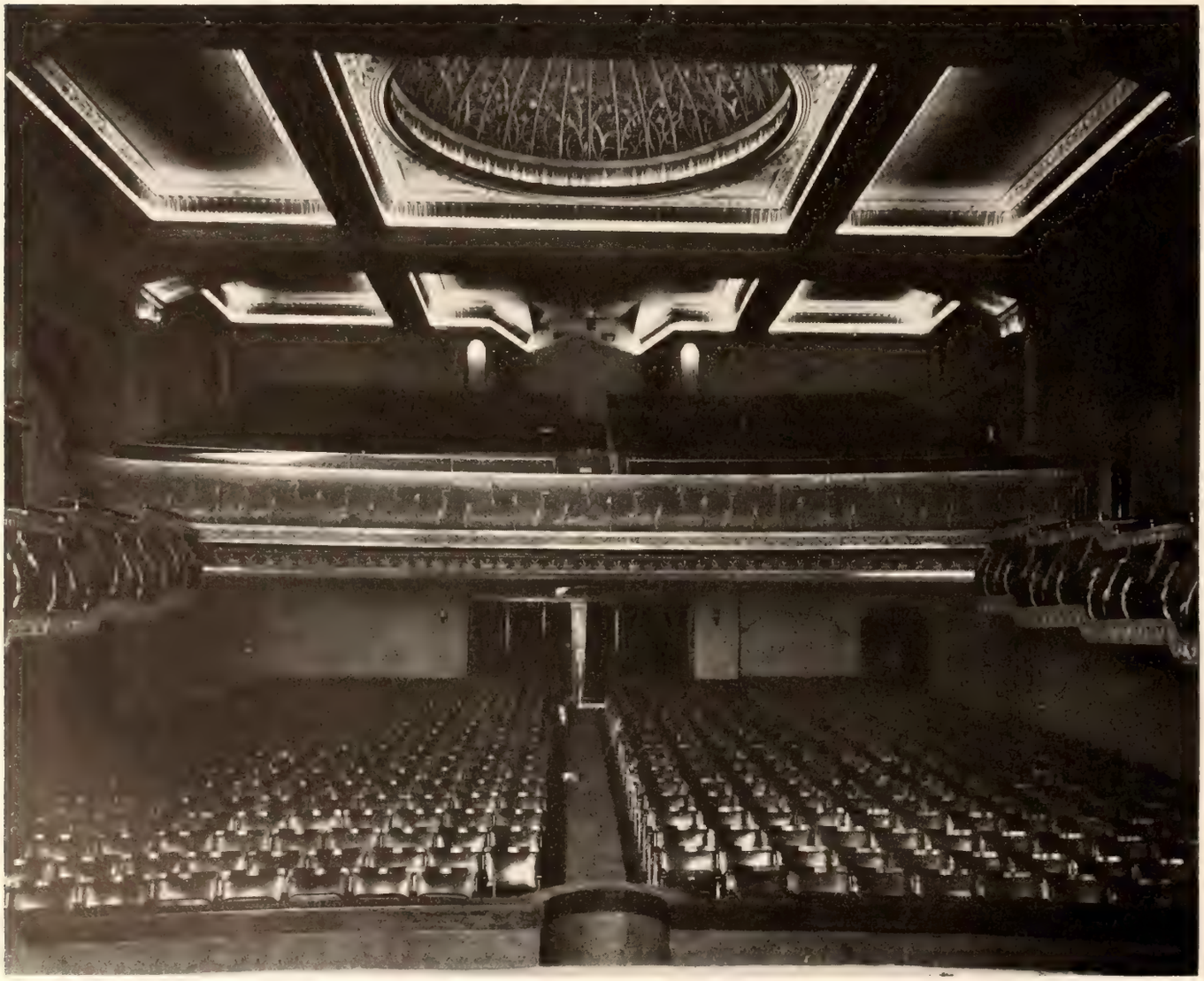


EAST MEETS WEST IN SHANGHAI'S CAPITOL THEATRE

WITH the opening rceently of the Capitol theatre in Shanghai, S. E. Shahmoon & Co., launched the first of a proposed chain of de luxe cinemas in China. The Capitol, located at 21 Mueum Road, is the first theatre to be built in the downtown business section of China, and in its design and equipment reaches modern standards of architecture and engineering developed by leading specialists in the theatre field.

The theatre has a seating capacity of 900 persons and is contained on the ground floor of an eight story office and apartment building.

On the left is a view of the balcony of the new Capitol in Shanghai, and below a view of the auditorium looking from the stage to the rear. Note modern type of indirect lighting, which is equipped with a dimmer control.

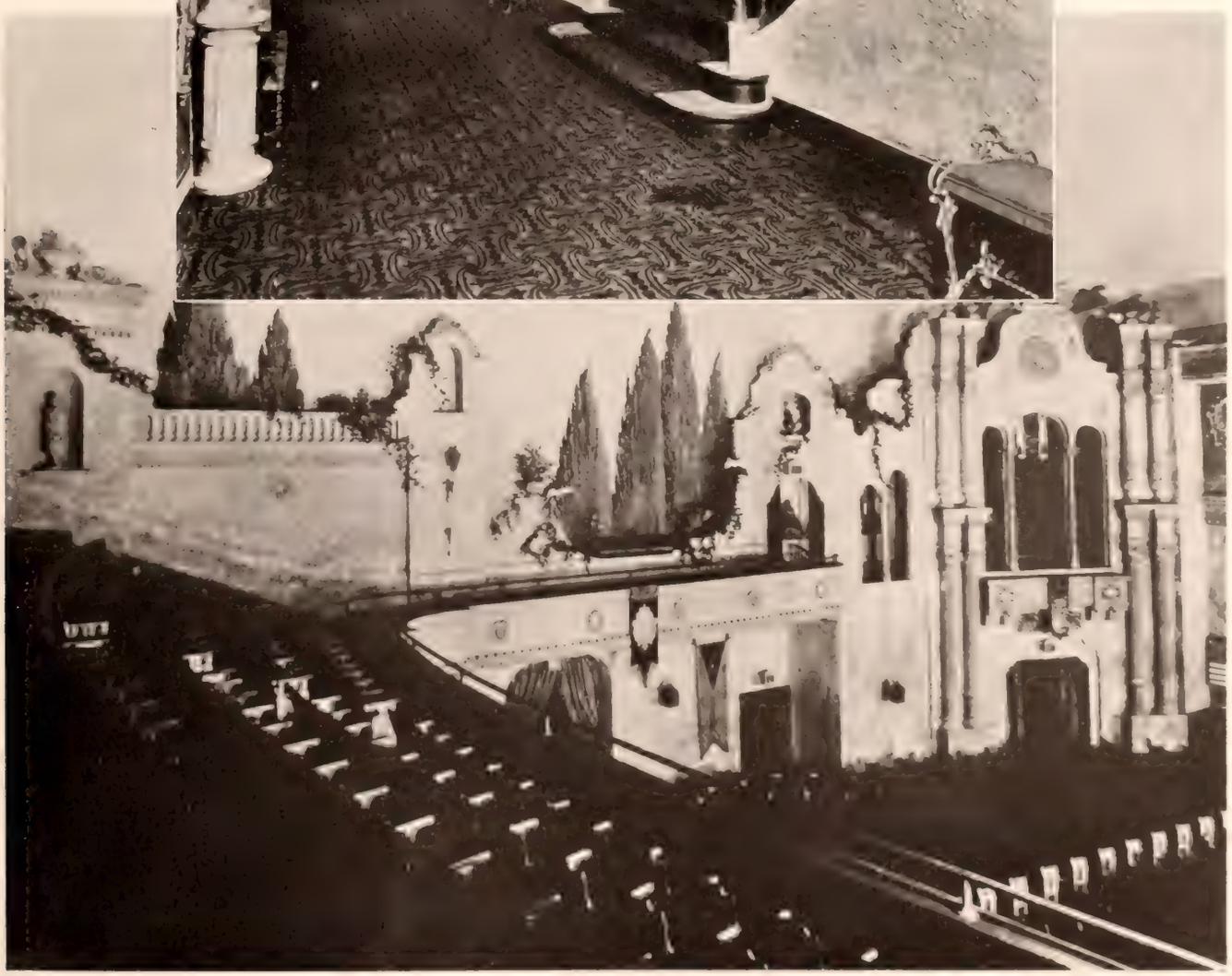


UNIVERSAL'S NEW THEATRE IN SHEBOYGAN



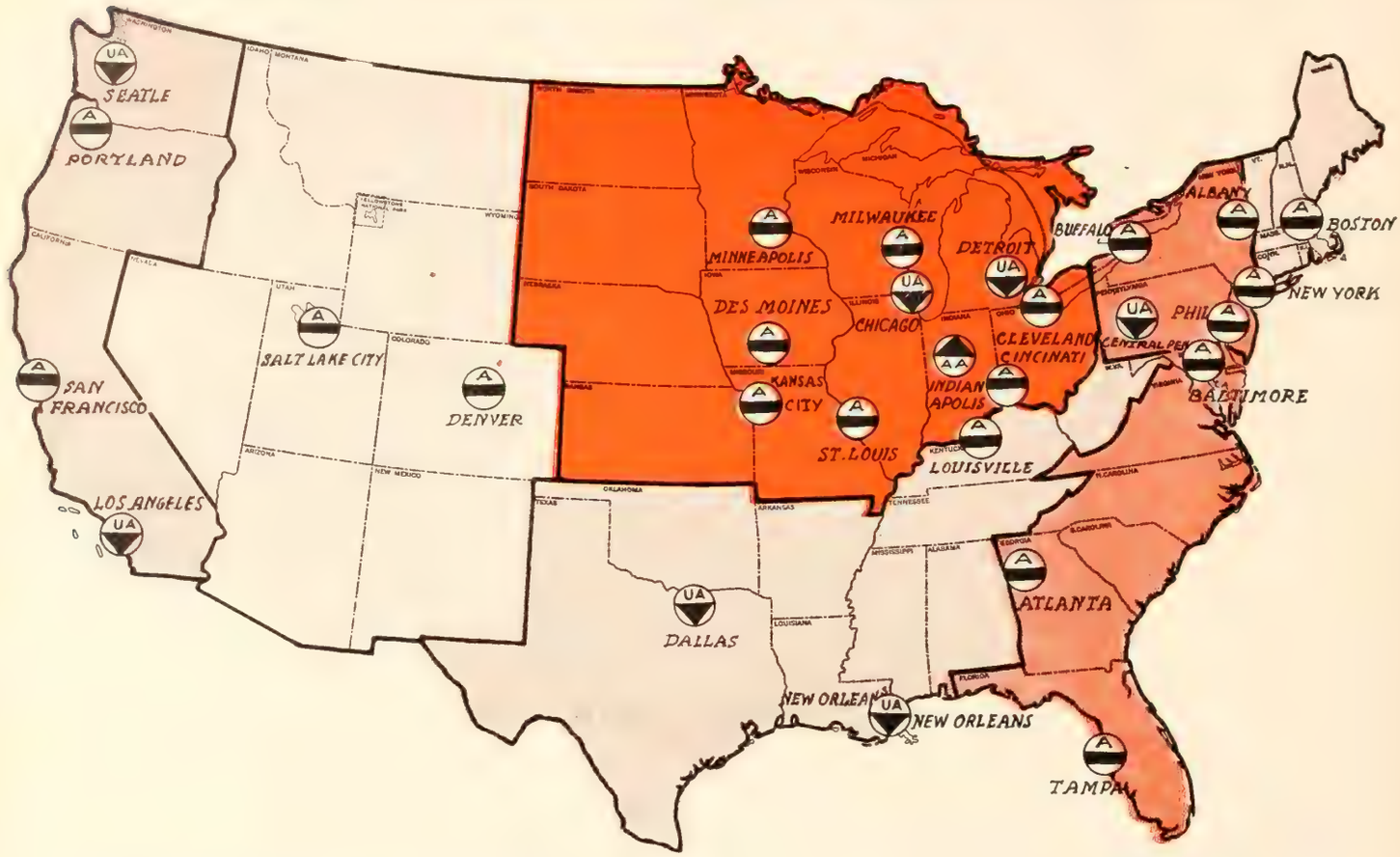
Two views of the Sheboygan theatre, Sheboygan, Wisconsin. This new cinema is operated by Universal Theatres and was built by the United Studios, under the personal supervision of A. Gurnea. The Sheboygan seats 1800 *persons*

On the left is a view of the main lobby with double staircase leading to the mezzanine lounge. Below is the auditorium, presenting the effect of an outdoor garden with sky and natural foliage set back of the enclosing wall.



Theatre Building Business Map

Including Analysis of Key City Attendance Averages



Above Average Business	AA	Very light new construction
		Light new construction
Average Business	A	Moderately heavy construction
Under Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from March 15th to April 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months' period from March 15th to April 15th. The diagrams indicate the relative attendance at the better theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

THIS report on new theatre projects covers the period of thirty days from March 15th to April 15th and indicates a slowing up in theatre construction, especially as far as total amount of investment is concerned.

While the number of projects announced to be built during this period is not a great deal less than shown in the thirty days analyzed in our last report, the dollar value is approximately only one-half. The figures for the March-April building are as follows:

Forty-two new projects wil call for a seating capacity of 54,040 and an investment of $10,338,000. The average cost of each theatre figures out to be $246,150, and the seating capacity 1,287. The cost per seat is $191.00.

Only two theatre projects announced are to cost over a million dollars, while four will range betwen $500,000 and a million dollars.

Comparing these figures with our February-March report indicates the seating capacity of the average theatre is approximately only 100 less but the average cost per seat is down about 27 per cent.

This analysis shows a condition which may indicate a change in the type of theatre being built, that is, from the large palatial show places to the smaller and more conomically constructed neighborhood and small town theatre.

Providing figures in our future reports continue to show the condition as existing in this report, it may be considered that a new era in theatre construction has been ushered in where smaller theatres requiring more modest investments will be built in great numbers and big theatres of the large centers only at rare intervals. The Statistical Department of Motion Picture News has felt that a change in theatre building along these lines was about due though it was beyond our powers of analysis to predict the exact period wherein this change would take place.

ACTUALLY the change in building from the elaborate theatre to the good smaller house need bring with it no decline in business as far as the selling of equipment in this field goes. A theatre that seats 1200 and calls for an investment of approximately $250,000 has practically the same requirements for most types of equipment as has the more elaborate theatres. The difference in investment between a million dollar house and a $250,000 house lies mainly with building materials and refinements rather than with the primary requisites of a motion picture theatre.

Our analysis shows that the Middle States lead in the amount of investment required for this thirty-day report. In this territory 17 theatres will require $3,640,000 and will have a seating capacity of 20,050. Furthermore, one theatre costing a million dollars and two between one-half and one million will be built. These figures show that in this section of the country the average house will cost $214,100, with a seating capacity of 1,180 and a cost per seat of $181.50.

The territory which falls next in line is the South Eastern where three large theatres are announced. These three theatres will cost $2,110,000 and will seat 6,240, giving the averages of $703,300 per theatre, 2,080 seats and $338.00 the cost per seat.

In the North Atlantic States, eleven theatres will cost $2,025,000 with a total seating capacity of 13,250. In this territory it is found that the average theatre will cost $184,100, having a seating capacity of 1,205 and the average cost per seat $153.00.

In the South Western territory, five new projects will cost $978,000 and will seat 6,850. One of these projects will call for an investment of over $500,000. The average cost of each theatre in this territory is $195,600 and will have 1,370 seats giving an average cost per seat of $143.00.

The West Coast territory falls next in line where four projects, one of which will cost over a million dollars, calls for a total investment of $935,000 and will seat 4,250. The averages for this territory are $233,700 per theatre with a seating capacity of 1,100 and a cost per seat of $220.00.

Only one new theatre project was reported for the Western States. This project will cost $350,000 and will seat 1,400, giving the cost per seat of $250.00.

Likewise in New England. Only one new theatre is announced, where $300,000 will be invested in a 2,000 seat house. The average cost per seat in this theatre will be $150.00.

THEATRE attendance failed to come up to expectations for the period we are covering in the current map. After a Lenten season which on the whole was not so bad, and earlier indications that the picture houses might expect a rather flourishing Spring business, the actual results disappointed.

A factor which asserts itself as perhaps the greatest single deterrent to theatregoing on the scale expected during the post-lent days is the weather. The vagaries of the weather, as a matter of fact, have been cited as one of the leading causes for the below-normal business in all lines of commercial activity.

The key cities which show a downward move on the current map as compared with the April report, are Los Angeles, which dipped from an Average last month to Under Average this month; Chicago from Average to Under Average; Dallas from Average to Under Average, and Seattle from Average to Under Average. Boston and Salt Lake City, which on last month's map were at Above Average rating, this month are at Average.

Upward changes are recorded by Des Moines and Baltimore, from Under Average to Average; and Indianapolis from Average to Above Average. New York City, Atlanta, Cleveland, Kansas City, Buffalo, Minneapolis, Central Pennsylvania, Philadelphia, Albany, Tampa, Milwaukee, San Francisco and Cincinnati, are static at Average ratings.

The decline from expectancy in theatre attendance over the country during this period, while tracing to conditions which include purely temporary seasonal disturbances, such as bad weather and in several towns to such influences as the appropriation of the bulk of the patronage by a new theatre, which naturally greatly decreases the draw at the older established houses, nevertheless follows the trend of general business. For business in most lines for the first quarter of 1928 has shown declines below the figures for the corresponding period of 1927, according to reports of earnings and sales by various companies. The reports by a large number of concerns in various lines of commercial activity showed a predominence of declines from last year's earnings, though several special lines showed increases in both sales and earnings—among them the chain stores which showed a gain of 13.1. As far as unemployment is concerned, there is less heard about that now, and for the reason, largely, that the latest figures show a gain in employment.

The majority of the pictures which scored as leading box office attractions during the period are those same films which in last month's report were the leaders—which may be one of the contributing causes of the decline from expectancy, for evidently the newest crop of releases is lacking in the strong attraction qualities which marked the film supply offered the exhibitors during the two previous months. Aside from "Speedy" and "The Patsy," there are no pictures in the current "best ten" group which have not figured in the previous month's list.

THE Harold Lloyd comedy "Speedy" is far and away the prize attraction for the past month at the key city theatres. These reports show that "Speedy" is credited with excellent business at the box office of 10 theatres—including a number of new high house records—a highly satisfactory showing at one house, and with a mark against it at one theatre. This single disappointment, so far credited, seems remarkable on the surface of things, and investigation of the conditions which surrounded the presentation shows that unusual factors were present. "Speedy" disappointed at the Des Moines theatre in Des Moines—it did business, but it went below the mark for Lloyd's pictures in that town. Previous to the "Speedy" opening and during its run, this theatre had been conducting a vigorous campaign for the Vitaphone presentation of "The Jazz Singer," with newspaper publicity and poster billing coupled in a concentrated drive to sell the sound device in connection with Al Jolson's screen debut. The campaign had its effects and built up an interest in Vitaphone which transcended any current attractions the Des Moines had to offer its patrons. The facts are worth mentioning, because they prove again that the picture with potential drawing power cannot produce the results of which it is capable, in a limited run, without the proper exploitation.

The second picture on the list is "Red Hair," which also was one of last month's leaders. The Clara Bow vehicle scored in several of the key city houses. The other eight leaders were "The Jazz Singer," "The Circus," "The Gaucho," "The Legion of the Condemned," "The Big City," "The Patsy," "The Patent Leather Kid," and 'Wild Geese." A prominent place was earned by "The Last Command," and "Ramona."

Among the month's pictures which received strong advertising backing and apparently figured importantly at the box offices was $40,000 Miles with Lindbergh," a three-reeler offered by M-G-M. It is unusual for the short subject to receive such hearty backing in the exploitation and the results were entirely satisfactory in this case.

Aside from these pictures, no outstanding accomplishments were performed at the key city theatres by the general current releases. The Road show attractions which continue to play to good crowds are "Wings," "The King of Kings," "Sunrise" and "Simba" on general tour and in New York "The Trail of 98," "Street Angel," "Four Sons," "The Man Who Laughs" and "Glorious Betsy."

The key city theatres which have been forced to just travel along and await the turn of the tide flowing to brand new houses of the most elaborate style are located in Minneapolis, where the new Publix Minnesota drew enormous crowds for four solid weeks, and Seattle, where another new Publix theatre held the center of the stage for three weeks, before there were signs of a return to normalcy. While curiosity to see every feature, architectural and amusement, of the new houses prevails, there is little public reaction to shows alone, and, as a result, the other theatres in those towns had to take things as they came. Unless the older houses are greatly ante-dated by the new establishment, matters generally settle back into the usual stride, which happened in both of these cities.

An Exhibitor-Made Press Book Is Making Good



An unusually effective frontal display was one of the important exploitation features of the campaign for "Speedy" at the Community Theatre, Miami Beach, Fla., shown on the left

WHEN Harold Lloyd offered cash prizes for exhibitor ideas to compile into a press book for his new comedy "Speedy" and thereby stood sponsor of a campaign outline "by" as well as "for" the exhibitors, he tried an experiment of more than passing interest to those in the distribution and exhibition end of the industry.

For as many years as it has been in existence, the press book has been the object of conflicting opinions on the part of the exhibitors. Questionnaires sent out by this publication to a large list of exhibitors brought back returns which showed divided opinion as to the value of the average press book as a practical manual for use in exploiting the pictures of the distributors issuing the books.

Consequently, the Lloyd company's experiment, to have exhibitors themselves write the "Speedy" campaign, suggest the kind of advance advertising the style of exploitation stunts, the type of merchant tieups, the lobby displays and the newspaper layout, paved the way for a demonstration, which even if it is unproductive of conclusive evidence that a similar idea should be applied to all press books, at least is an honest effort in the right direction—that of giving exhibitors an exploitation campaign outline devised by exhibitors and the publicity men actually on the job at the theatres.

The result of the prize competition is a press book which goes over the ground as thoroughly as any book the distributors ever have compiled for the showmen. The ideas of about 45 exhibitors, writing from their experience and knowledge of exploitation at their own theatres, are published in the "Speedy" press book.

The list of contributors includes the names of the most widely known exhibitors in the business—men whose actual performance and accomplishments have won them more than local reputation as keen judges of public taste and endowed with unusual ability in devising clever advertising and exploitation in connection with motion picture presentations.

Among these are H. E. Jameyson, Miller theatre, Wichita; C. Harrison, Palace, Cincinnati; Clark Munson, Virginia theatre, Champaign; Joe Meyer, Palace, Hamilton, O.; Oscar Doob,



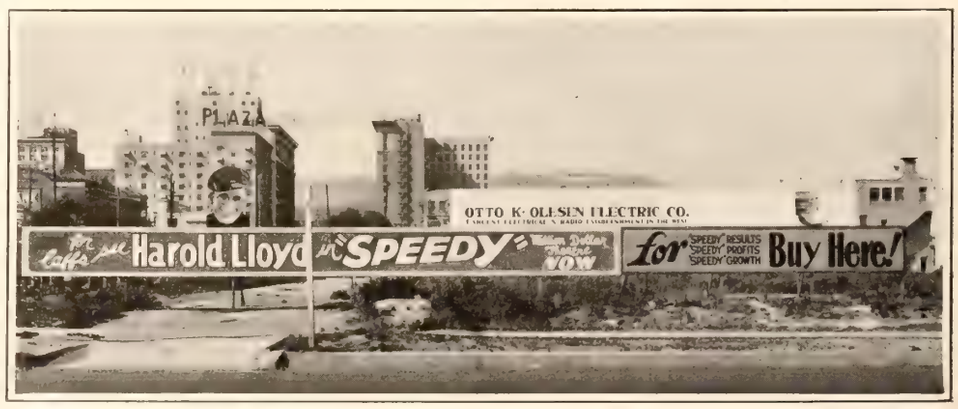
Special marque display for the Lloyd comedy, Palace Theatre, Wichita Kan.

Kunsky theatres, Detroit; H. F. Storin, Leroy theatre, Pawtucket; M. A. Malaney, Loews theatres, Cleveland; Russell Moon, Paramount theatre, New York; G. J. Meredith, Saenger theatres, New Orleans; Harry E. Browne, New Stanford, Palo Alto, Cal.; H. E. Schlicter, Liggett theatre, Madison, Kan.; E. F. Nutter, American, Rowlesburg, W. Va.; Roy L. Smart, Rivoli, Greenville, S. C.; Vernon Gray, Metropolitan, Boston; J. W. Creamer, Orpheum, Atchison, Kan.; Harold D. Barnes, Rialto, Burlington, Ia.; Henri Tussenbroek, Majestic, Hartford, Conn.; George F. Teckemeyer, State, East Lansing; Marsline K. Moore, Capitol, Oklahoma City; Bob Kelley, Texas theatre, San Antonio; J. R. Mendenhall, Pinney theatre, Boise, Idaho; Geo. E. Planck, Publix theatres, New York City; David F. Perkins, Merrimack Sq. theatre, Lowell, Mass.; A. Swanke, Majestic, Stuttgart, Ark.; G. W. Carlson, Savoy, Superior, Wis.; C. T. Perrin, Sterling, Greely, Colo.; Joel A. Levy, Wilmer and Vincent theatres, Richmond; Alvin Hostler, Strand, Altoona, Pa.; Ernie Smithies, Capitol, Kingston, Ont.; W. F. Howell, Al-Dun theatre, West Point, Ga.; E. M. RuLon, Rialto, Mechanicsville, La.; Wallace R. Allen, Penn theatre, Pittsburgh; S. L. Stokes, R and R theatres, Kingsville, Texas; James Fotheringham, Wellmont theatre, Montclair, N. J.

THOSE are names familiar to readers of the trade journals through the frequent publication of campaigns they have staged for pictures of all types. Many of them are originators of ideas which have become almost standard exploitation stunts. Another important feature is that the small towns as well as the large cities, the de luxe type of house and the community theatre are represented in the background for the various exploitation campaigns written for "Speedy."

And that is the point of greatest con-

(*Continued on Page* 1452)



One of the special poster displays exploiting "Speedy" in Los Angeles. Board on right offers idea for tieup with realtors



Fred W. Wentworth, Architect

The Stanley, the Stanley-Fabian Corporation's beautiful new theater in Jersey City, where Manufactured Weather provides the same Healthful Comfort enjoyed by the Patrons of the following Stanley-Fabian theaters: the Branford at Newark, the Stanley in Hoboken, and the Fabian in Paterson.*

The New Stanley greets its patrons with MANUFACTURED WEATHER*

A refreshing spring evening in an Italian courtyard. This is the perfect illusion in the new Stanley Theater. Supplementing and perfecting this impression, so ably produced by the architect, is Manufactured Weather,* provided *only* through the air conditioning designs and equipment as produced by Carrier Engineers.

One of the most unusual features of this magnificent new theater is the very unique installation of the air diffuser outlets, so skillfully placed that *not one* is visible to mar the perfect atmospheric effect. The placing of these outlets, always presenting a serious problem in an atmospheric theater, is an exclusive Carrier accomplishment, further evidenced in the constant gentle, draughtless, downward diffusion of air throughout the entire theater at all times.

As specialists in air conditioning, Carrier Engineers are proud to have contributed this health-giving comfort to the Stanley, and to a rapidly growing list of theaters throughout the country, where the exceptional results of Manufactured Weather* are being demonstrated day in and day out.

The intimate cooperation of Carrier Engineers with the Architect, the Owner and the Builder, and the acceptance of complete responsibility for *results* has meant the unqualified success of every Carrier System.

The same system, including the safe, simple, compact Carrier Centrifugal Refrigeration System, is now available for the fine small theaters. Write for the book, "Theater Cooling and Conditioning." Ask for a visit from one of our engineers.

Carrier

NEW YORK
PHILADELPHIA
BOSTON
CHICAGO

Carrier Engineering Corporation

Offices and Laboratories

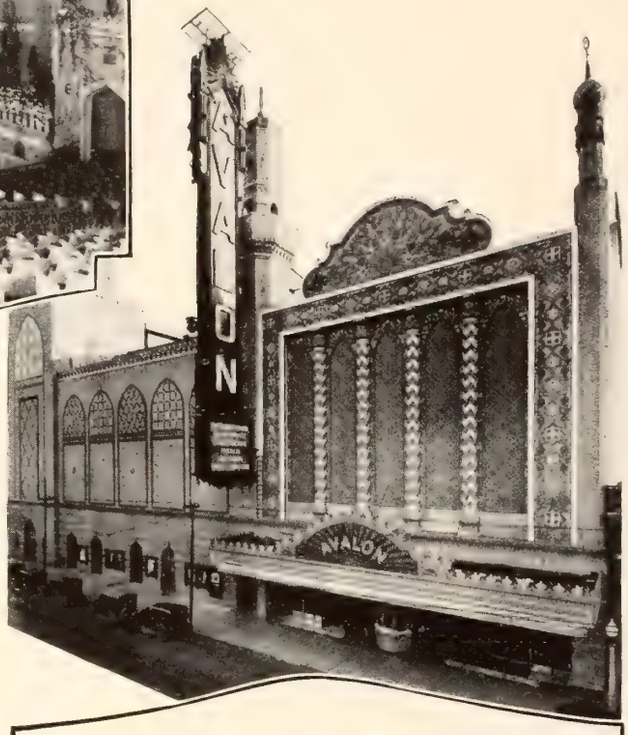
Newark, New Jersey

CLEVELAND
KANSAS CITY
LOS ANGELES
WASHINGTON

*IT ISN'T MANUFACTURED WEATHER UNLESS IT'S A CARRIER SYSTEM



New Avalon of the National Theater Corporation, Chicago, equipped with C-H Dimmers. John Eberson, architect. Switchboard (shown below) by The Major Equipment Co.



Architectural Beauty completed with C-H Dimmers *in the New Avalon, Chicago*

No longer do progressive theater owners invest fortunes in decorative art and risk losing part of its effectiveness through haphazard lighting.

The New Avalon, Chicago, is but one of the new theaters in which C-H "Simplicity" Dimmers enhance and bring out the architectural beauty. For the designer's art can go only so far. Light must do the rest. And successful showmen have discovered that C-H Dimmers complete the beauty of their theaters and help make each presentation better.



Because of the results others have achieved, you too, should know all about C-H Dimmers. Ask your architect or electrician how easily any house can be improved—and write for the booklet "Illumination Control for the Modern Theater".

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electrical Control Apparatus
1255 St. Paul Avenue, Milwaukee, Wis.



Why C-H "Simplicity" Dimmers are chosen

Dimming, smooth as night-fall, from full brilliancy to black out—freedom from burn-outs and maintenance—adaptability to all theaters; regardless of size or decorative scheme—design which makes future remodelling easy—these are a few outstanding features of C-H "Simplicity" Dimmers which make them first choice with leading theater owners, architects and electricians.

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

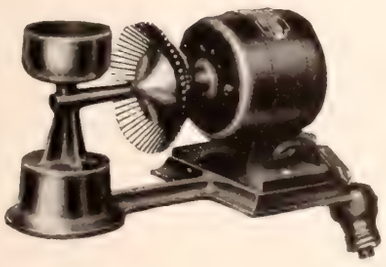
SUPREME

The Only System of Its Kind that *Actually* WASHES *the Air*

Does It Cool? It Does!

And How? QUIETLY!

Gives same results as the big expensive cooling systems used in big-city theatres. Yet its cost is moderate.



The Air-Washing Unit

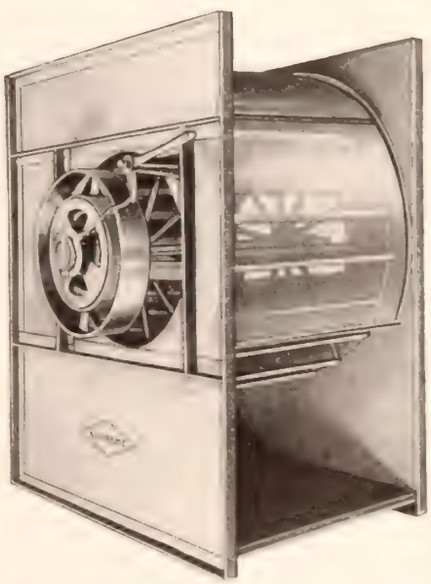
The Supreme Turbo Air-Washing Unit, a wonderful new feature of the Supreme System, creates a foggy water-mist through which the air must pass before entering the cooling blower. It's amazing how that mist freshens and cools the air.

The Supreme Cooling Blower

After the air has been washed and cooled by the Air-Washing Unit, this 6 ft. all steel cooling blower forces it into your theatre at such speed and in such volume that all the air is changed 30 to 60 times an hour. No noise! No drafts! Just a continual inpouring of fresh, cooling breezes.

Equipped with Horton Variable Speed Pulley

At slight extra cost the Supreme Blower can be furnished with the famous Horton Variable Speed Pulley, instead of standard single speed pulley.



SUPREME

Heater & Ventilating Corp.

ST. LOUIS, U. S. A.

Get The FACTS!

Write for complete information and convenient payment plan. Send in the coupon—TODAY.

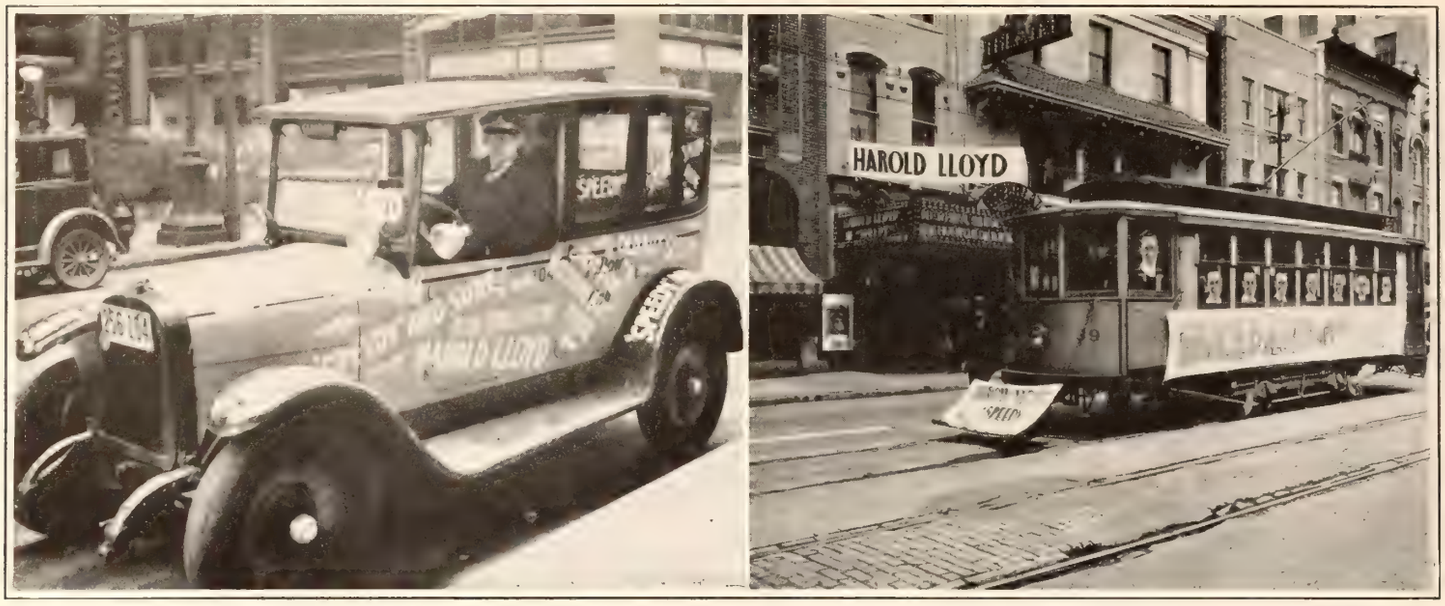
[illegible]
St. Louis, Mo.
Send complete informa- [illegible]
payment plan on the [illegible]

Name [illegible] N

Address [illegible]

City [illegible] State [illegible]

Seating Capacity of Theatre [illegible]



Ideas suggested in the "Speedy" press book were used in St. Louis and Charlotte, N. C. Left is taxi ballyhoo in St. Louis, and on the right the street car exploitation in Charlotte

tention in the charges which exhibitors have brought against press books in general. The complaint—we are speaking of the average, not the special press book or the productions of one or two particular specialists—the general complaint, then, is that the press books do not provide sufficient material prepared from the standpoint of the small town theatre operator, or the operator of a small theatre in a large town. Provision against this fault would seem to be made in adequate fashion by the compliers of the "Speedy" book.

WE are still too close to release date on "Speedy" to reduce to figures the results produced by the book in furnishing exact material used by the exhibitors in their campaigns. What percentage deviated from the plans presented in the book and devised their own drives on original lines, and what percentage relied solely upon the book plans, is something that cannot now be arrived at—there are too many exhibitors still to be heard from and too many others who have not yet played "Speedy."

But a rough idea can be given by the following:

Out of a total of 21 reviews of campaigns actually staged for "Speedy" at as many theatres scattered over the country, 16 drives used ideas specifically outlined in the press book, and 5 were based on ideas not suggested in the press book.

A few of the exhibitors whose suggested campaigns are included in the "Speedy" book are represented in the total of 21. It is natural to expect that an exhibitor who outlines a campaign in a prize competition would make use of the ideas when he came to actually exploiting the picture.

H. E. Jameyson, who handles publicity and advertising for the Miller theatre, Wichita, Kan., utilized most of the press book suggestions for his engagement. Incidently, Jameyson was first prize winner of the Harold Lloyd Exploitation Contest and automatically he confined his activities to the host of suggestions he submitted to the Lloyd office. His lobby display was striking. He also arranged for a double spread in the Town Crier, which is the Sunday roto section of the Wichita Beacon. Jameyson also used the taxi cab covers and the teaser and advertising copy suggested in the press book.

Carlos Harrison of the Palace theatre, Cincinnati, also followed out the press book suggestions.

The most elaborate campaigns to date are those which were put on for the New York run of "Speedy" at the Rivoli theatre, and in Los Angeles.

THE Rivoli theatre's entire front was covered with what is one of the largest cloth banners ever displayed on Broadway. The name of Harold Lloyd is all that appears on it—yellow letters across a blue background. Leslie Whelan, in charge of exploitation for the Lloyd Corporation, arranged a tieup with the Horton Ice Cream Company in conjunction with the Rivoli showing. The Horton Company's huge painted sign at Seventh Avenue and 42nd Street was turned over to the Rivoli for the length of the engagement. Lloyd's head formed the feature center display on the sign on which the following text also appeared: "'Speedy' at the Rivoli now serves Horton's Ice Cream." Tieups were also made with all stores handling the "Speedy" book and the music stores handling "Speedy Boy," the official theme song of the picture. An attractive prologue was used in presenting the picture.

The Los Angeles drive, engineered by Joe Reddy, Harold Lloyd's publicity di-

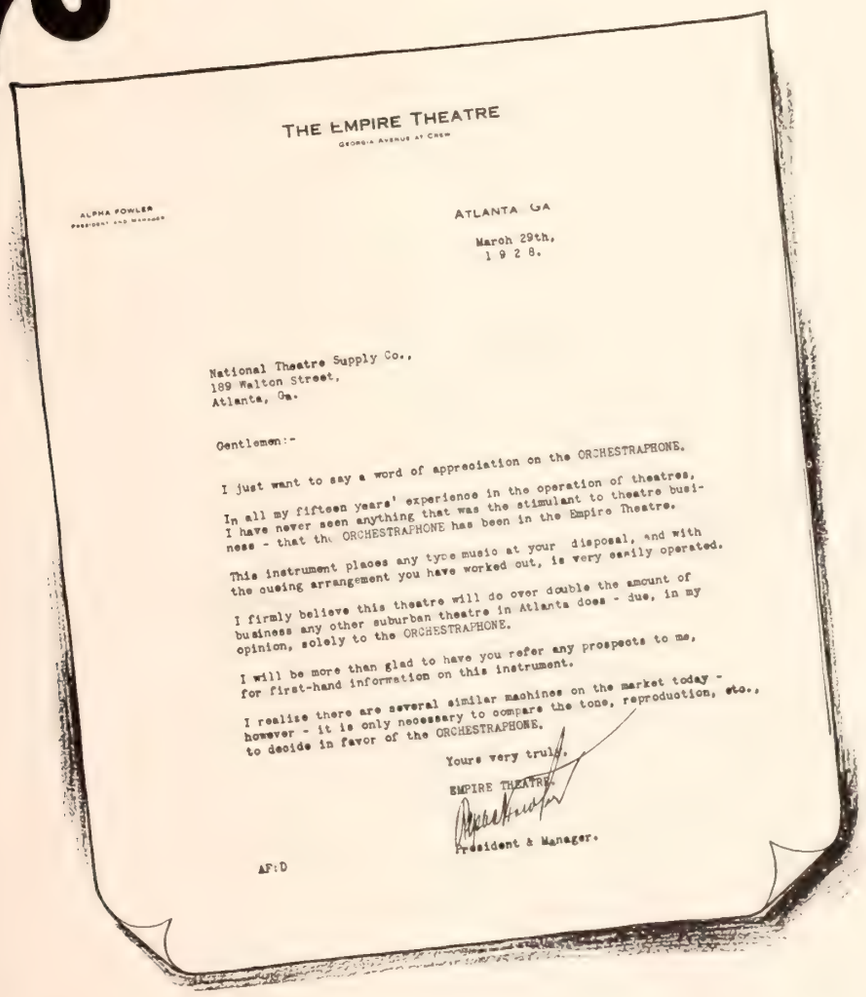
(*Continued on page* 1470)



Co-operative page ad exploiting "Speedy" at Riviera, Omaha, and below the type of card used in oil station tieup at Detroit



Serving the AMERICAN Theatre Industry



THE EMPIRE THEATRE
GEORGIA AVENUE AT CREW

ALPHA FOWLER
PRESIDENT AND MANAGER

ATLANTA GA

March 29th,
1928.

National Theatre Supply Co.,
189 Walton Street,
Atlanta, Ga.

Gentlemen:-

I just want to say a word of appreciation on the ORCHESTRAPHONE.

In all my fifteen years' experience in the operation of theatres, I have never seen anything that was the stimulant to theatre business - that the ORCHESTRAPHONE has been in the Empire Theatre.

This instrument places any type music at your disposal, and with the cueing arrangement you have worked out, is very easily operated.

I firmly believe this theatre will do over double the amount of business any other suburban theatre in Atlanta does - due, in my opinion, solely to the ORCHESTRAPHONE.

I will be more than glad to have you refer any prospects to me, for first-hand information on this instrument.

I realize there are several similar machines on the market today - however - it is only necessary to compare the tone, reproduction, etc., to decide in favor of the ORCHESTRAPHONE.

Yours very truly,
EMPIRE THEATRE,
President & Manager.

AF:D

The World's Master Musicians — Orchestraphone — At Your Finger Tip!

←- - - - - is very easily operated

←- - -will double gate receipts

←- - - -excels in tonal qualities

Hear It At Once! Or send for Booklet No. 124 which tells all about the ORCHESTRAPHONE.

Address
GENERAL OFFICE
624 South Michigan Boulevard, Chicago

National Theatre Supply Company

Offices in all Principal Cities

Theatre Goers are Comfort Lovers the World Over!

Progressive theatre owners appreciate the tremendous attraction of "comfort" to the theatre-going public. Whatever the program that is being offered, the public looks first to the house where their comfort is assured. American Seating Company offers theatre owners and managers a wide selection of chairs whose qualities of beauty and comfort stimulate box office receipts. Significant, too, is the exclusive use of this company's seating by the nation's foremost exhibitors.



American Seating Chairs are in harmony with the beauty of the Paramount Theatre as illustrated in this interior view.



No. 4078 Special Chair—3,561 of these chairs were installed in the Paramount Theatre. Seat upholstered in red Moroccoline, with rose mohair back and brown mahogany finished wood parts. Aisle lights built into chair standards and noiseless ball bearing seat hinges.



Lobby of Paramount Theatre, New York City. One of the many fine theatres equipped with American Seating Chairs. C. W. and Geo. L. Rapp, Architects.

American Seating Company

10 E. Jackson Blvd. Chicago, Illinois
113 W. 40th St., New York City 1211-K Chestnut St., Philadelphia
77-D Canal St., Boston

Theatre Chair Builders to the American Public For Over 50 Years

Creative and Selling Branches Still at Odds Over "Must" Credits

Artists Demand Mention in All Advertising and Exhibitors Want Freedom to Use or Eliminate Production Credit Lines

AMONG the unchanged features of the Standard Contract, which underwent certain revisions at the Chicago conferences last February and which became effective May 1, 1928, the following provision covering theatre advertising, appears in paragraph the twelfth:

"The exhibitor also agrees to advertise and announce each photoplay as a ———. In all newspaper advertising and publicity issued by the exhibitor relating to said photoplays the exhibitor shall adhere to the form of announcement contained in the advertising matter issued by the distributor. All advertising accessories used by the exhibitor in connection with the exhibition of said photoplays must be leased from or through the distributor ———."

And that provision, according to reliable information, was the bone of rather heated and prolonged contention between the exhibitor and distributor representatives at the contract conference. That it was one of the most difficult points the conference was called upon to settle, it is not hard to believe. The exhibitor does not like to be in the position of having to include "credits" or mention of names associated with the production which mean little or nothing to the public he is addressing with his selling matter. On the other hand, the distributor is bound by contract to mention, according to specified phraseology and often "per cent of size of type" the names of others than the star and the director—both of which are usually box-office factors—in all his advertistising and publicity for the picture. This is forced upon the distributor by the producer who in turn is forced to include certain credits for the players, scenarists, authors and sometimes supervisors under contract to him.

That being the case, the matter comes down to a responsibility which the artist must shoulder. But before bringing charges of "personal vanity" against the actor, author, director, etc., it is well to remember that this picture business is a personality business, and that the artist's contribution provides something without which there could be no finished work. Frequently it is the skill of the scenarist or others associated with a production which supplies the vital spark accounting for the outstanding quality of a star's performance or a directorial achievement. The fact that the artist finds it necessary to his or her future opportunity to develop talents and find that place in the sun of popularity to which they are entitled, is the reason back of the demands made by these specialists that their names be used in connection with all billing.

If ever there is worked out a solution of this problem—and from the standpoint of the exhibitor and the theatre advertising man it is a most important matter—the goal will be reached through a better understanding all around by everybody—artists, producers, distributors and exhibitors.

The artist's demand that his name appear in connection with billing for a picture he has contributed to, the producer's demand and the distributor's demands owing to these contractual obligations, are legitimate. Equally legitimate is the exhibitor's contention that the inclusion of many credits or "must go" lines often defeats the purpose of his advertising, which is to deliver a concise message briefly.

One of the first rules the student of advertising learns is that only those selling points which can aid in creating the desired impression on the reader must be included in the advertisement. The desired impression for a theatre advertisement to make, of course, is that the entertainment is of a quality that will please. Since the advertiser is forced to pay for the space his ad is given in the paper, he wishes to make the best possible use of it and that from the advertising man's standpoint is to have sufficient white space left after his essential selling lines have been included.

BUT much more in the poster billing than the newspaper advertising is this "must go" copy a handicap. The agerage outdoor advertisement is visible only for a short time. Therefore to be effective it must not contain too much copy, because if there are too many words or too many details the eye finds nothing to rest upon and, while it wanders from one part of the display to another the prospect passes by the board and the message which the poster is designed to convey is lost.

These are the A B C's of advertising, but at the same time it might lead to a better understanding of the exhibitor's problem with regard to advertising, if they were considered by those who demand the credits.

There are places where the entire credit list may be used to good advantage—in trade advertising, the leader on the film and the printed program, the advance trailer and in newspaper publicity notices, or readers.

It would hardly be fair to the artist, however, to ask him or her to leave to the discretion of the exhibitor when and how his or her name will be mentioned, or whether it will be mentioned at all.

On the other hand, it is very much a question if the credits which some of the artists demand and get in such advertising mediums as posters and newspaper displays, bring them fame or popularity. When a reputation has been established the exhibitor is only too anxious to use that name as a featured selling point in his general advertising. Experience seems to indicate that the artists establish their reputations on the screen itself.

WE have the case of Rudolph Valentino—as one of a great many—in the presentation of "The Four Horsemen." This actor had been in pictures several years before Rex Ingram cast him for the principle male role in the Ibanez novel. He had played leading roles previously. When the Ingram spectacle was released aVlentino was not played up in the billing, but he was in his later works, and for the very good reason that the artist by his performance in that picture established himself as a popular personality.

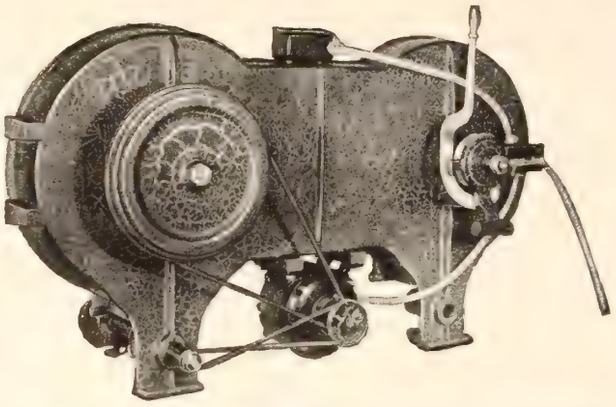
The same picture "made" June Mathis, a scenarist whose name took on magic that made it an advertising feature as a result of her association with the production of "The Four Horsemen."

Frequently we hear criticism of the posters and display material issued by the distributors. In the majority of cases the failure to produce posters that have sales punch is due to the extensive use of credits forced on the artist. And nobody knows that better than the poster artists themselves, many of whom have voiced their protest against the practice.

What can be done to bring about an end to the situation, it is not possible to say. Ultimately all the conflicting forces may be able to get together on a basis of understanding one with the other, and a classification of advertising mediums may be made. Upon this classification the contract with the artist may call for "credit" in specified mediums of advertising. If the time comes when the poster designer can limit the copy to the very essentials, the copy writer and ad layout man can include in his displays only the features which he knows will sell the picture to the public, there will be rejoicing, and they will—it is a safe bet—give better than just adequate display to the names of all players authors, scenarists, supervising directors, camera men, art directors, in direct by mail ads, publicity notices, house programs, house organs, and lobby display material—where the publicity will mean something to the artist.

FULCO

FULCO SPECIALTIES ARE KNOWN and APPROVED



FULCO DE LUXE ENCLOSED FIRE PROOF REWIND, COMPLETE WITH MOTOR AND BELTS $140.00

FULCO

—WHEREVER MOTION PICTURES ARE SHOWN



FULCO BENCH REWINDS IN SEVERAL STYLES AND PATTERNS, INCLUDING OUR NO. 5 BALL-BEARING REWIND

NO. 1—$ 7.50 COMPLETE
NO. 2— 6.00 "
NO. 5— 12.50 "

If You Haven't Already Sent in a Request for Literature About

OUR NEW PROJECTOR

Do So At Once. We Want You to Have a Copy Just as Soon as Our Printer Delivers Them.

MAIL THIS COUPON

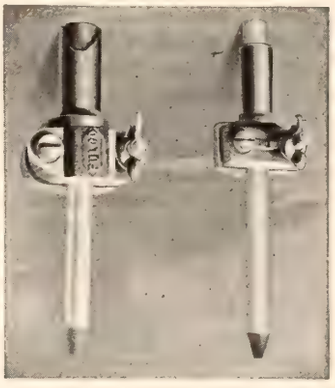
E. E. FULTON CO.,
1018 S. Wabash Ave., Chicago

Please send to me, descriptive literature of your new projector.

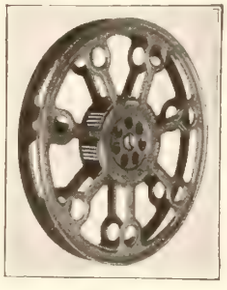
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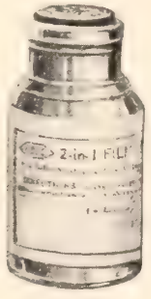


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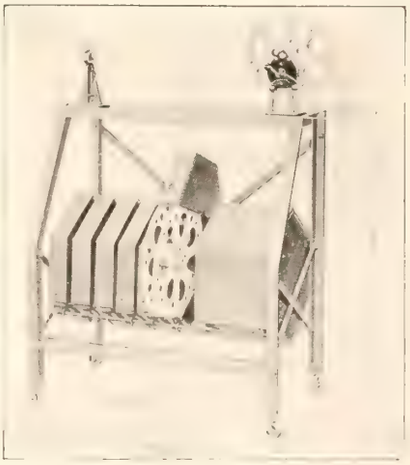
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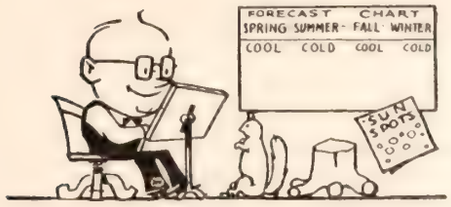
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The Sad Plight of the A.W.F.

[AMATEUR WEATHER FORECASTER]



1927 was to be the year with NO summer! The A. W. F.'s had it all figured out. According to the Sun Spots, the Length of Fur on the North Side of a Squirrel, and the Roundness of the Rings in a Petrified Tree, there would be no summer.

You can't fool an Amateur Weather Forecaster—no, sir!

Quite a number of them, about to install Arctic Nu-Air systems for cooling and ventilating, decided to follow the dope—and the dope said, "No summer." Then the usual hot spells hit, and it was very sad—painfully sad.

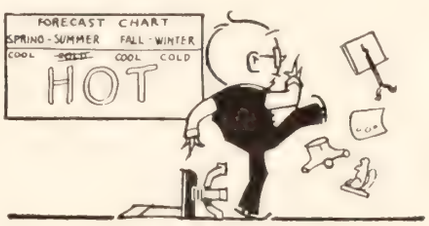
The dope went haywire, and the dopesters were bewildered.

Theater goers, having no scientific instruments for weather forecasting, simply stayed away from shows. They spent their money for ice cream and electric fans and gas for their cars.

The A. W. F.'s decided that something was radically wrong. They wired rush orders for Arctic Nu-Air Systems. They seemed to think that these systems could be sent by parcels post. They were annoyed to find so many empty seats in their houses, and no Arctic Nu-Air Systems coming in by special delivery mail.

It cost many of them several thousand dollars each to "save" the modest cost of a complete Arctic Nu-Air System. Some admitted that they could have bought two or three systems and still be money ahead.

Our suggestion for 1928—buy your Arctic Nu-Air System NOW, and then do all the weather forecasting you like. No matter how the Sun Spots, or the Fur on the North Side of a Squirrel, or the Tree Rings happen to work, you can still do a bigger business **all the year around** with the Arctic Nu-Air System installed.



VARI-SPEED HYDRAULIC CONTROL

Year-around Service Originated with—

ARCTIC NU-AIR

Arctic Nu-Air pioneered the speed control for year-around ventilation. The new Hydraulic Vari-Speed Control has won the hearty approval and commendation of every architect and engineer who has inspected it.

It gives finger tip control (remote, if desired) that provides every needed blower speed—from an easy 50 r. p. m. to full speed capacity.

It is positive, simple, and has no wearing or moving parts.

The pulley friction discs are subject to wear; will last one or two seasons; are replaceable in five minutes at a cost of a few cents each.

After 3,000 hours of continuous test operation this Control has proved unequalled for positive operation. It operates on oil pressure, similar to hydraulic brakes, and needs no adjustment or attention. It is self lubricating. Guaranteed to hold speeds, and to give complete satisfaction.

Available only on the Arctic Nu-Air System.

512-514 So. 4th St.

ARCTIC NU-AIR CORPORATION

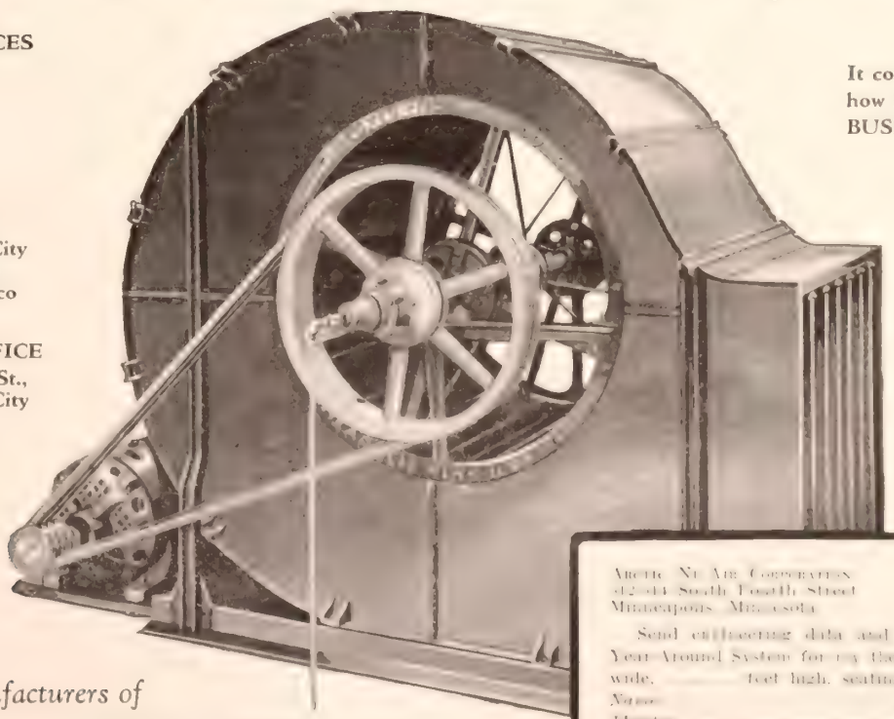
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Send collecting data and information on Arctic Nu-Air Year-Around System for my theatre ____ feet long, ____ feet wide, ____ feet high, seating ____ people

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New Simplex Stand Marks Advance in Projector Design

THE International Projector Corporation has announced a new stand for the Simplex Projector. This stand is a decided advance in motion picture projector design and meets many of the requirements created by the present demand for better projection. This stand was created by Augusto Dina, Chief Engineer of the International Projector Corporation.

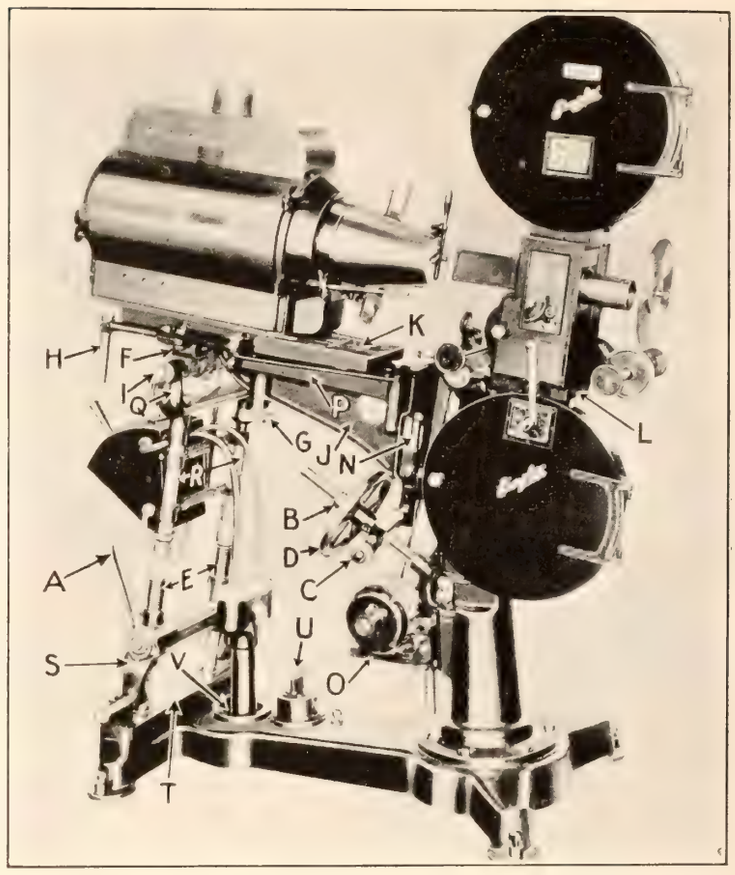
Not long ago progress in the Technical Departments of the motion picture industry was greatly hampered by lack of engineering knowledge and indifference. But of late, with the greater realization by this industry of the importance of projection, has come an interest and willingness on the part of users to pay for worthwhile improvements and on the part of manufacturers to devote their efforts to improving equipment.

One of the problems that the engineers of the International Projector Corporation have appreciated, has been the tendency toward unsteadiness in projectors, due to the excessive weight and bulk of auxiliary equipment with which projectors have been equipped. The large lamp house, high intensity lamp, Vitaphone, Movietone and other apparatus which call for special equipment to be placed on projectors were not to be reckoned with a few years ago. This equipment is subjecting projectors to demands and strains which were not anticipated by the original designers.

Attempts to overcome unsteadiness caused by this additional equipment have proved inadequate and weight and bulk were largely depended upon to maintain balance. The Simplex pedestal and five point pedestal, which were employed to secure steadiness, served for a period but even these did not prove satisfactory. Various braces were used but such devices have their limitations and while it is true that the defects of the earlier designs were partially overcome by these substitutes, they were unsatisfactory because they failed to supply true balance and rigidity.

It was to secure this balance and rigidity that the new Simplex stand was developed. A detailed description of this stand follows:

The four main assemblies of the New Model M, Simplex Stand, the Pedestal, Carriage, Adjustable Support and Base—constitute a single symmetrical unit, with ample weight so distributed that all unsteadiness is eliminated. The stand rests on six leveling points and the projector is not attached to the floor or fastened to the building in any way, but proper distribution of weight makes it impossible to disturb the balance of the projector by any ordinary means.



On the right is a photo showing the new Model M Simplex Projector featuring a newly designed vibrationless stand. The mechanical features of the new base are described in detail in the accompanying article under designations corresponding to the lettering on the cut.

All parts of the Simplex stand are larger and heavier than in former models and the pedestal or column is of sturdy construction. The pedestal arm L extends under the full width of the mechanism, not part way as heretofore, and the mechanism is held by four screws in place of two. This provides a very substantial table and the pedestal arm swings easily but is firmly held by a steel bolt.

The underslung motor table O is close to the base and the motor is readily accessible for oiling or regulating. It can be raised or lowered on its supporting rod by merely loosening two heavy wing screws. The position of the motor on the stand is an important factor in eliminating vibration.

TO tilt the projector, it is simply necessary to release locking handle A, attached to the rear adjustable support, loosen pedestal adjustment locking nuts B and C and pedestal adjustment hand wheel D can then be easily turned with either hand to give desired angle. Micrometer adjustment can be made by means of the hand wheel, and compression spring E on the rear adjustable support make this extremely comfortable, as these can be easily regulated by knurled nuts to eliminate weight action or, if desired, to deliver powerful upward pressure. When A, B and C are again locked, the projector is held rigidly in the proper position.

The lamphouse can be placed in position for slides very quickly and without difficulty by loosening two knobs F and G, and drawing slide over arm handle H for the correct placing. Lamphouse carriage K turns on the lamphouse pivot N and at G and slides over carriage rod I and the rear adjustable support. The operation is simple as the long slide over arm J with the auxiliary arm P, stablizes the movement while permitting full flexibility of action. When F and G are again locked, lamphouse carriage K is held in position.

The lamphouse carriage of the stand is much longer than heretofore, providing greater distance between centers to insure stability and supplying a full firm base for the largest size lamphouse. This carriage has adequate openings providing ample ventilation.

The rear adjustable support is a new feature of the Simplex and provides an adequate rear support which is an integral part of the stand. This support is substantially constructed and so designed that the largest lamphouse may be used without disturbing the balance of the projector. It consists of an upper fork Q, two rods R and a lower fork S and swings on the pivot casting T.

When the locking handle A operates, it releases a friction lock and support rods R are free to slip through the lower fork S. When the locking handle A is released, the adjustable support ceases to act and hangs idle from the swinging table. When locked, the rods and two forks constitute a structure that firmly connects the swinging table to the base. The 100 ampere switch and switch box are attached to the rear support.

The base is also a departure in design and construction as it is much wider, longer, and rests on six adjustable leveling points. A foot motor switch U for starting and stopping the projector is supplied.

When You Flash This on your screen It Makes a BIG HIT!



Your patrons can tell, the moment they enter your theatre, whether or not you have a modern ventilating system. If the atmosphere is stuffy and close, they will hesitate a long time before again giving you their patronage. But—provide for them, and tell them about, the efficient system of Lakeside ventilation that creates and maintains a cool, comfortable atmosphere through every minute of the performance, and you may be sure of a steady stream of business.

Aggressive Houses Are Changing to This Modern Method of Ventilation

Theatres throughout the country find that Lakeside Ventilators assure the best equipment available today. Their tremendous power, quiet operation, and easy installation mean the utmost in service with practically no up-keep. Then, too, a Lakeside costs much less than many of the complicated cooling and ventilating systems on the market. You take no chances with Lakeside Equipment, because it is backed by a reliable guarantee. It must "make good" in actual service.

Empty Seats Pay No Profits

Competition is keen. Your theatre must be modernized in every way. You need an efficient ventilating system, and the Lakeside has been approved by ventilating engineers throughout the United States. Lakeside Ventilators are made in different sizes to meet every requirement and, if you will let us know the size, capacity, etc., of your theatre, we will be glad to submit suggestions and quotations without obligation to you. Write today for information.

LAKESIDE COMPANY, 225 Main Street, Hermansville, Michigan

VENTILATING IXL SYSTEM

Lakeside *Electric* VENTILATOR

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

K-A Technician Develops High Intensity Spot

A HIGH INTENSITY SPOTLIGHT has been perfected by the Keith-Albee-Orpheum Projection Department in conjunction with Hall & Connolly Co.

The salient points of the new light, which has been installed in the E. F. Albee Theatre, Brooklyn, and will be added to the equipment of the other Keith-Albee-Orpheum houses as soon as they can be made, are these:

Gives three times the amount of illumination of the carbon arc light for a given amount of current or amperage.

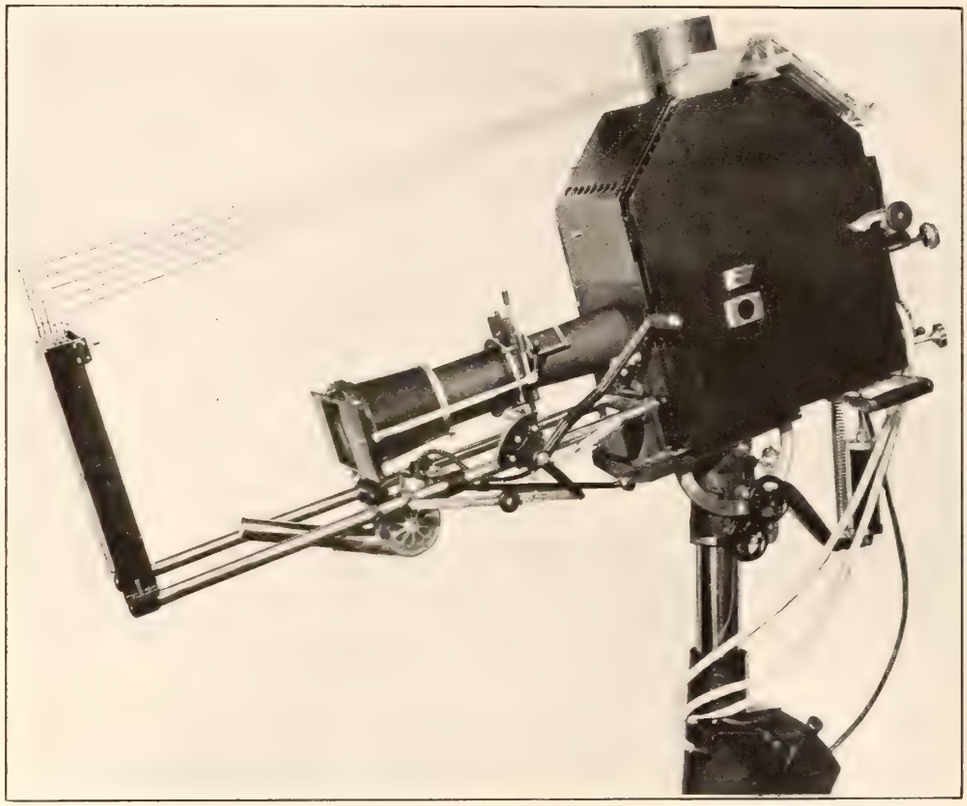
Projects a quality of light having all the appearance of strong sunlight, and brings out colors in stronger contrast.

Projects a perfect round spot.

So flexible that a number of effects can be accomplished with great ease.

It can also be used as a flood light and as an effect machine. The lamp and lamphouse are mounted on a suitable adjustable and counter-balanced stand. Moveable condenser lens carriage is provided in the lamphouse so that the light may be focused without moving the lamp burner. Various effects can be secured by merely moving the operating handle.

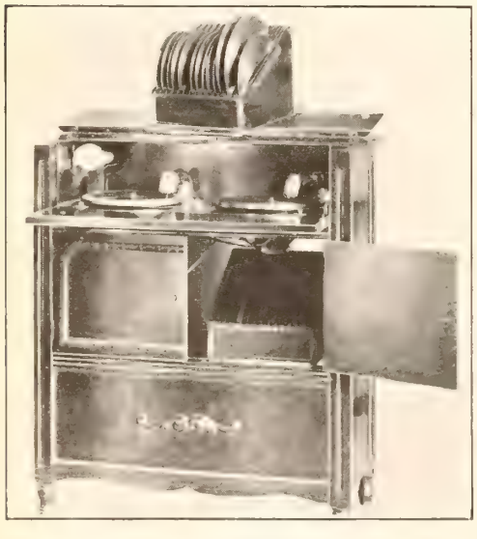
H. H. Stoll of the K-A technical department, has been working to perfect the light for eighteen months.



The photo above shows the high Intensity Spotlight developed by the K-A-O technical department in association with Hall & Connolly Co.

Amplifier Phonograph Unit for Theatres Announced

THE Platter Cabinet Co., North Vernon, Indiana, has introduced on the market an amplified phonograph unit especially designed for use in motion picture theatres. Two types of machines have been designed for this purpose, one with the speaker unit included in the cabinet and the other for use with the Puro-Power giant horn.



Puro-Tone Musical Reproduction Unit for Theatres

The Platter Cabinet Co., are manufacturers of the Puropower air column speakers, which are used in connection with the reproducing unit. According to an announcement by the company, their engineers have been experimenting with this development for the past two years.

The reproducing unit is equipped with two turntables with electrical pickups and a throw switch which enables the operator to cue pictures by instantaneous change-over from one record to another The turntables are motor driven, General Electric motors being used.

The illustration on this page shows the number 765 Puro-Tone reproducing unit, which contains a compartment for records. Another unit offered by the company has a self-contained speaker at the base of the cabinet.

New A. C. Manual Starter Is Offered by Cutler-Hammer

A NEW manual across the line A.C. motor starter (CH-9115) is announced by The Cutler-Hammer Mfg. Co., of Milwaukee, Wis. Designed to meet the need for an inexpensive manual starter, it includes such advantages as overload cutouts giving motor protection; cadmium plated, double break, roller type contacts; and small size, safety, dust-proof enclosing case.

The roller type contacts seem to be the forerunner of an unusual trend in motor control design. They are of the double break type, cadmium plated, and by breaking the arc in two places, give several times the life of ordinary contacts. In addition, the contact rollers turn after each operation to present a new contact surface for the next operation.

Complete motor protection is obtained during both the starting and running periods. The thermal overload cutouts provide the necessary time interval to take care of starting inrushes without shutting down the motor.

Heywood-Wakefield Issues New Seating Catalogue

A 44-page catalogue illustrating the theatre chairs designed and manufactured by the Heywood-Wakefield Company has been issued by the Theatre Division of that organization.

It is a de luxe edition carrying illustrations and descriptive matter concerning the seats designed for the Roxy, Orpheum Circuit, Publix Theatre and other theatre organizations.

NEW MODEL M SIMPLEX NOW READY FOR DELIVERY



FULL PARTICULARS WILL BE FURNISHED UPON REQUEST TO ANY BRANCH OF THE NATIONAL THEATRE SUPPLY CO. OR TO THE

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK

The Modern Picture Theatre—An Outline of Management and Operation

By Harold B. Franklin

President West Coast Theatres

[Editor's Note—Motion picture theatre management and operation as a highly specialized profession, the qualifications of the successful manager and an outline of his activities as the chief executive of a public institution catering to the mass of the people and functioning as an important factor of the community in which it is located, are outlined in Mr. Franklin's paper presented before the members of the Society of Motion Picture Engineers at the recent convention of that organization in Los Angeles and which is published here in part.]

THE management of motion picture theatres has been developed to a high degree and has risen to the dignity of a profession. There are over fifteen thousand persons in the United States who are managing theatres of different types, and the experiences of these men have developed certain definite methods, which has in a measure established a practice which controls the different phases of theatre management.

The operation of a successful theatre requires men of versatile capacity. It is a business requiring knowledge of many elements of the theatre, and consists of a highly detailed operation. The manager of a theatre has certain specific duties; to plan, to make decisions, to select capable assistants, to inspire a spirit of loyalty among his staff, and to strive to make his theatre a public institution. Although he takes guidance from the tendencies of patrons toward amusement, he must be the supersalesman in the respect that he induces people to respond. He cannot cater to patrons unless he is an alert, responsible executive, conscious of the problems of his business, and is conversant with details, though not ridden by them. A man driving a team does not pull the wagon—he holds the reins and keeps an eye on the road.

Good management requires business judgment besides a familiarity with the different departments of a theatre. It is not necessary for a manager to be able to understand the details of projection, for example, but the successful manager should be able to distinguish good from bad projection, and the progressive manager keeps abreast with the improvements that are brought forth in that field. In the same way, the manager must know when music is satisfactory or not. Many managers attend to their own advertising and publicity, and those who operate theatres large enough to employ advertising experts, must distinguish the difference between effective and wasteful advertising.

By planning future operations carefully, management avoids mistakes, and clarifies the policies of a theatre. Timeliness in theatre operation is a consideration almost impossible of overemphasis. It is not enough to anticipate a holiday and to plan a program accordingly. The alert manager is on his toes to keep pace with public-spirited movements. He must breathe the spirit of the day and thus capture the confidence of the public.

Just as it is the understood purpose of the theatre to sell entertainment, so it is the function of management to sell service.

Since the theatre is a commercial enterprise, one of the managers' duties in relation to the public is to have a keen notion of competition. He must not be lulled into a feeling of satisfaction or security, but must strive for better and better results if his theatre is to maintain its progress. When a manager finds himself waiting for the competitor to show him what to do, instead of going him one better, he has fallen behind the march of the times and dropped behind in the procession.

Management's objective can be summed up in two words—GOOD WILL. No theatre can be successful without good will. Very few institutions are so sensitive to good will as is the motion picture theatre. The entire staff must have an instinct for hospitality. Each employe constitutes an important part that makes the whole staff one perfect host.

SO far I have spoken almost entirely of the manager, because it is upon him that the emphasis falls. We know of course that any number of people, from a handful to hundreds, are needed to keep the theatre going. But these people in the final analysis, either spell one management, or the theatre has failed. The girl who sells tickets is not working for herself. If she is, the organization has one decided weak link. She is that part of management that sells tickets, and unless she understands that, she is incapable of representing the theatre and furthering its policy. And what applies to her, applies equally to the projectionists, the musicians or any one else on a theatre staff.

Every act of management, even to hiring employes or buying supplies, must be actuated by the urge to acquire good will. The manager cannot conceivably show each patron to his seat, so he engages ushers to do it for him; instead of scrubbing floors with his own hands, he keeps his theatre clean with the hands of the porters and the scrubwoman. Every element of the organization is an extension of the theatre policy.

The successful manager must have a "show sense" or instinct as to the public's amusement appetite, and should himself be a man of taste. All of these qualifications spell the elements that make for the word "showmanship." Not every manager can qualify as to these requisites, but that's the kind of manager that the industry is striving for, and men of this type are being developed more and more as we go on; in the same degree that we encourage and develop managers who qualify, so will the business itself continue to grow and prosper, for with good management, theatres and entertainments are made more inviting, and patronage is increased. Nothing tends toward stabilizing the business of theatre operation as much as the development of the right kind of man power.

THEATRE management is the determining factor as to the location, architecture, size and type of theatre, as well as the financial set-up of such ventures. It can readily be appreciated that sound judgment on such matters can be determined only after careful analysis of the needs of a community, and that snap judgment is likely to result in huge losses. For example, there can be no reason for a theatre where there are too many seats already, and frequently theatres meet with disaster, where the investment is too great for a given community. Ripe experience as well as judgment guard against such mistakes. To insure success there must be the need for the theatre that is being planned; otherwise there is no foundation on which to build a successful business.

As a theatre approaches completion, management's next step is the selection of the operating staff. The type and size of staff depends a great deal on the kind of theatre that is to be rated. Management must plan the type of entertainment as well as the policy; such factors are greatly determined by the location and size as well as the clientele that is to be catered to. Different types of theatres differ in their requirements in this respect. The problems, the possibilties, the ingenuities of management will show a thousand and one distinctions between this house and that, one manager to another—to say nothing of the manifold differences of music, advertising, service and even sanitation which set off one amusement center from all the rest.

Since these various groups are well defined in the industry, it stands to reason that management must bear in mind the kind of patronage to be attracted, and must act accordingly. Care must be taken to insure the surroundings and accommodations which will attract and hold the desired patronage.

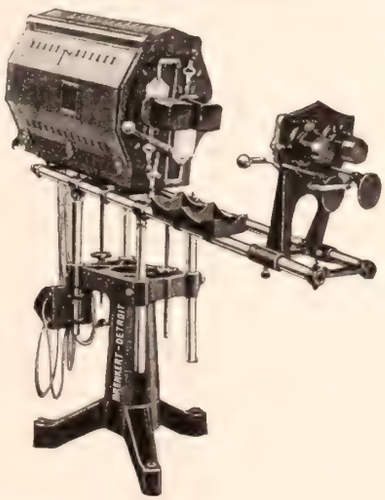
Careful analysis, determined through sound judgment and experience, is essential in establishing the definite policy of the theatre. Mistaken judgment in this respect may seriously affect its future. After determining the policy, management must plan the personnel, and carefully select those who will fill the posi-

(*Continued on Page* 1472)

An Amazing VALUE!

The Brenkert F-6 DISSOLVING SLIDE Stereopticon

$375



Brenkert "F-6" Reflector Arc for Dissolving Slide Projection Reduces Operating Costs 50% Produces Better Effects

The Brenkert F-6 dissolving slide projector is today the outstanding value in the motion picture field. No other single piece of projection equipment offers so much and costs so little as does this latest Brenkert creation.

It combines the lowest possible operating costs and the lowest first cost, with projection results which are far superior to those obtained with any other dissolving slide projector now on the market.

Instead of two large cumbersome, hand-operated arcs, you now are offered a single low-amperage, automatically fed, arc which can be operated from small and large generators alike. In place of yellow, poorly defined screen pictures, you now have brilliant, snow-white, slide projection sharply defined from edge to edge. This, and many other features combine to raise the quality of slide projection to a level never before attained.

You simply cannot go wrong in choosing the Brenkert F-6 because, in addition to the above assurances of complete satisfaction at a most reasonable price, you have the usual Brenkert guarantee which stipulates that every Brenkert projector is a product of the highest quality. If found not to be so, it is returnable.

And remember, the Brenkert F-6 will pay for itself in the first year's operation. Invest now, and let this machine be a present to yourself one year from today.

Why use make-shifts and mediocre equipment when the best costs the least?

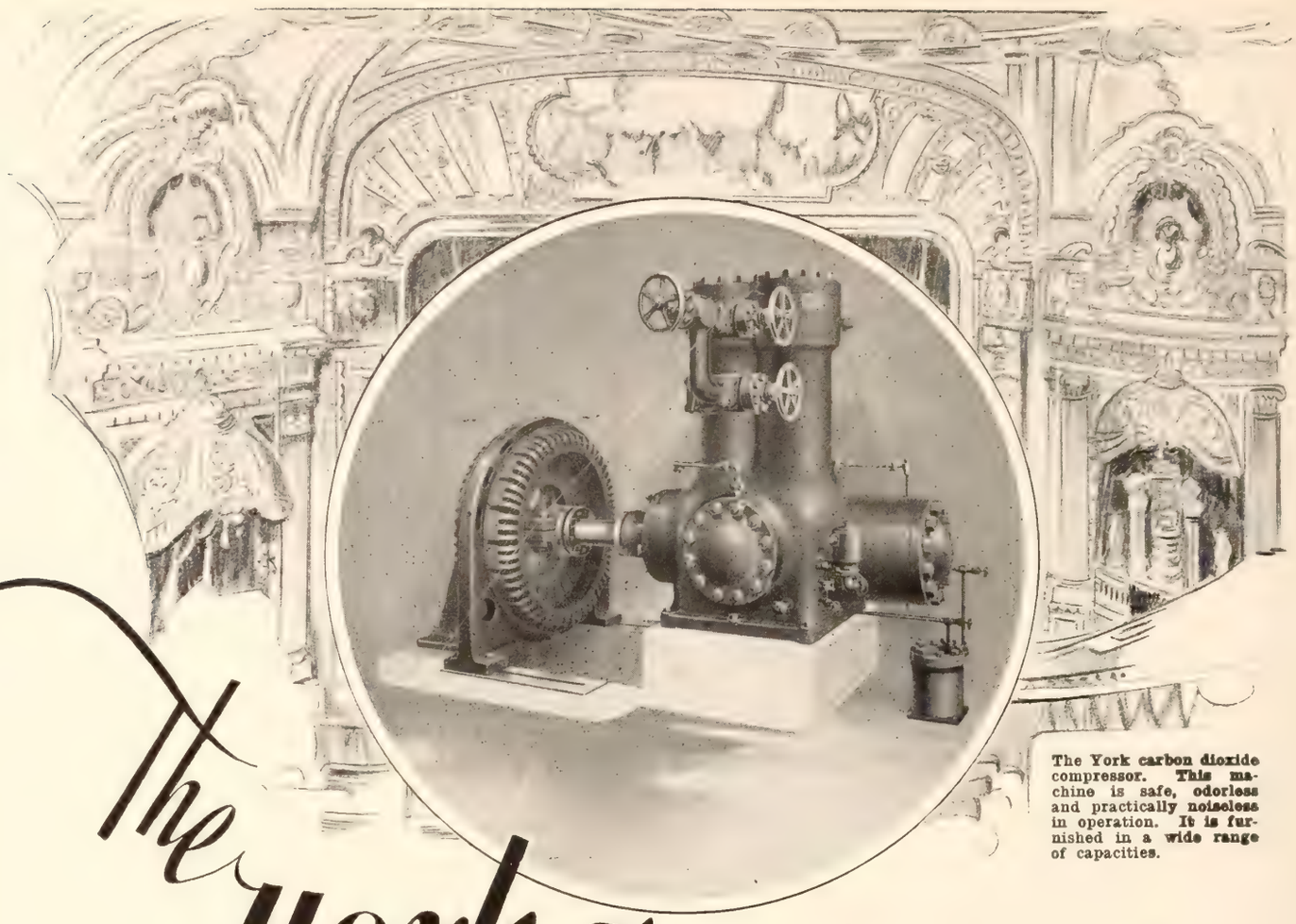


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The York carbon dioxide compressor. This machine is safe, odorless and practically noiseless in operation. It is furnished in a wide range of capacities.

The York Reputation is founded on years and facts!

For nearly fifty years, the York organization has specialized in the design, manufacture and installation of refrigerating equipment for every commercial and industrial purpose.

York systems have been, and are being adopted by leaders of the various industries having use for scientifically regulated refrigeration.

A reputation founded on years and facts has been established.

The theatre operator today realizes the vital importance of air conditioning as applied to motion picture houses. Theatres so equipt certainly make a stronger bid for patronage. In the final analysis an air conditioning system is a matter of good business.

York equipt houses are numerous—the list is growing—they are profitable houses.

Let the world's largest organization of refrigerating engineers figure on your requirements.

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ICE MACHINERY CORPORATION
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Ash Quits Chicago After 3 Year Reign as Jazz King

Paul Ash, king of jazz, after three successful years in Chicago, where his particular form of entertainment acquired phenomenal popularity, will conduct his farewell show at the Oriental Theatre on May 5th, and a week later will start playing at the Paramount Theatre in New York City.

Paul Ash went to Chicago three years ago, opening at McVickers Theatre, where he occupied the stage for one solid year and built up a tremendous following. He was called upon to open the new Oriental Theatre and has been there for the past two years, becoming a Chicago institution.

Ash has conducted more than 4,500 performances and it is estimated played to more than 14,700,000 persons during his Chicago engagements, which is said to be an unequalled record. His fan mail often totalled two thousand letters per week.

He will be succeeded at the Oriental by Brooke Johns, who for many weeks was the personality director at the stage shows at Skouras Brothers Missouri theatre in St. Louis. Skouras Brothers negotiated for the services of Johns for their Circle theatre in Indianapolis, and failing to bring the move to a successful issue have sent Eddie Pardo there to act as master of ceremonies.

The Missouri theatre shows are to be presided over by Eddie Peabody, one of the most popular band leaders of the Pacific Coast picture theatres, who will fill the position formerly held by Brooke Johns.

Pending the arrival of Peabody, Arthur Nealy is acting as master of ceremonies at the Missouri.

The passing of Johns from the Missouri Theatre has caused some resentment on the part of the fair young persons who make up a very large part of that theatre's audiences. Numerous letters of protest have been received at the headquarters of Skouras Brothers Enterprises during the past weeks.

The official spokesman for Skouras Brothers replied that it was similar to the trade that sent Rogers Hornsby from St. Louis after winning a world's championship and brought Frankie Frisch to St. Louis.

"We kindly ask our patrons to await the coming of Eddie Peabody, who will open at the Missouri either on May 5 or 12 before passing final judgment on this big deal," he said.

Plans Revolving Parquet For Berlin Theatre

According to an A. P. dispatch from Berlin, Walter Gropius, noted German architect, is at work devising a new type of theatre in which the parquet with its audience can be turned at an angle of 180 degrees, thus moving mechanical devices developed for the stage across the footlights. The revolving parquet will have the effect of transporting the audience from one part of the round theatre to another, where an entirely different stage setting from that which they gazed upon from a previous angle will greet the spectator.

Gropius also plans to make arrangements for motion picture representations projected onto the vaulted ceiling. The film scenes are to augment and complement the action on the stage.

These advanced theatrical devices are being developed for the theatre which the architect is designing for Erwin Piscator of Berlin, director of the only Communist theatre in Germany.

Chewing Gum More Deadly to Rug Than Tread of Feet

Chewing gum dropped by careless patrons of the Roxy theatre in New York City has done more to damage the rug laid in the foyer more than a year ago, than the tread of feet of more than 6,500,000 people, according to C. W. Griswold, the manager, in a letter to the makers of the rug. The rug was woven at the Mohawk Carpet Mills in Amsterdam, N. Y., and is the largest of its kind in the world. The weight of the rug is two tons and a half. The thickness is one inch.



The Riviera Theatre
Omaha, Neb.
Uses 2 BRANDTS

Showman or Exhibitor?

Anybody can open a theatre but it takes a real showman to keep it filled with satisfied patrons. The public demands service—the showman sees that they get it. That's why showmen almost invariably equip their box offices with the Brandt. It keeps the line moving quickly and smoothly. Any ticket seller can make change a thousand **times in an hour** by simply pressing **only one key.** No mental calculations—no mistakes—the Brandt **automatically** makes the correct change and delivers it direct to the patron.

Press ONE KEY
Pays Right Change INSTANTLY

The New THEATRE MODEL Brandt
Junior Automatic Cashier
With the Subtracting Keyboard



Over 4000 Users

Sold Direct not through dealers

Use the coupon

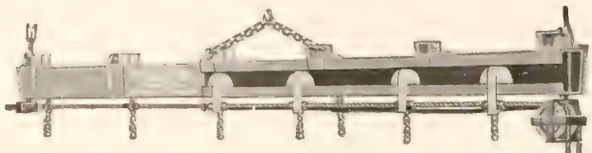
30 Days FREE Trial

Brandt Automatic Cashier Co.,
Department C,
Watertown, Wis.

Please have [illegible] us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it to you at any time we choose if we accept the trial without obligation or expense. Please check whether used on ☐ right or ☐ left side of the Box Office.

Name ____
Address ____
City ____ State ____

The Time Has Come - - -



"A child can operate your curtains on Vallen Noiseless All-Steel Track."



"Is it moving?" I can't hear it."

No longer can the theatre be judged by its brilliancy alone! The equipment upon which perfect presentations unquestionably depend must be considered.

That's why you find Vallen Noiseless Curtain Controls and Noiseless All-Steel Tracks insuring profitable returns on investment, *c-u-c-r-y-w-h-c-r-c.*



E. I. Vallen

All Vallen Controls now embody our new type electric remote control switch, designed by us. This switch eliminates all possibility of trouble from high or low voltage or poor contact on starting switch.

A variety of effective, yet positive, curtain movements enhance your presentation, —the Vallen way!

VALLEN ELECTRICAL COMPANY

Have you received your "Quiet Book?" It's Different.

VALLEN REMOTE ELECTRIC CURTAIN CONTROL EQUIPMENT

225 Bluff St.
Akron, Ohio
U. S. A.

Roxy Honor Guest at Dinner of Broadway Association

S. L. Rothafel was the honor guest at a dinner and dedication ceremonial given last Monday evening, April 30, by the Broadway Association. The dinner, which was held at the Manger Hotel, was followed by the unveiling of a bronze tablet in the lobby of the Roxy theatre.

The tribute was accorded Roxy in recognition of his civic contribution during the period of his theatrical activities on Broadway, during which he lead the advance of the de luxe motion picture theatre.

Roxy came to New York from the Middle West fifteen years ago and established himself in the Regent theatre at 116th Street and Seventh Avenue, where his unique methods of picture presentation soon attracted the attendance of downtown theatre-goers.

A year later he was called to open the Strand theatre on Broadway, the first de luxe motion picture theatre to present pictures with synchronization of music and color. Subsequently, he directed the opening of the Rialto and the Rivoli theatres and later was called to institute his presentation ideas at the Capitol.

Eberson Engaged to Design 3 More for Australasian

John Eberson has been engaged to design three new theatres to be built by Australasian Films, Ltd., in Sydney, Australia. Stuart Doyle, president of Australasian will be in the United States soon and will make arrangements with the architect for these additional houses to be built and operated by his company. According to an announcement from John Eberson's office, the new houses will be planned, decorated and furnished and the supervision of the building will be directly handled by his organization. This will necessitate Eberson's sending an architect to Sydney in connection with the work.

The Capitol theatre in Sydney, built by Australasian and designed by Eberson, was opened April 11, and met with an enthusiastic reception by the theatregoers there.

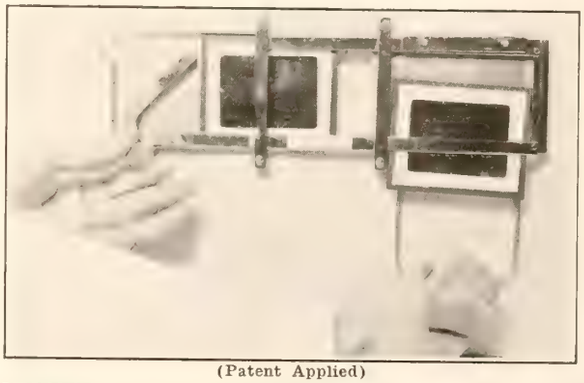
BURT AUTOMATIC SLIDE CO., INC.

THE NEWEST IMPROVED SLIDE CARRIER.

EASY TO HANDLE.

SAVES TIME.

NO BREAK ON SCREEN BETWEEN SLIDES.



STRONG AND DURABLE.

NOTHING TO GET OUT OF ORDER.

EASILY ATTACHED TO ANY LAMPHOUSE.

FOR FURTHER PARTICULARS AND PRICE WRITE

(Patent Applied)

2 LAFAYETTE STREET WORTH 1620 NEW YORK CITY

-of utmost importance!





(above) — Interior Selwyn Theatre, New York City.
(below) — Exterior, showing signs and marquee controlled by "Diamond H" Remote Control Switches.

"Diamond H"

Remote Control Switches are the watchdogs at the Selwyn Theatre, New York City.

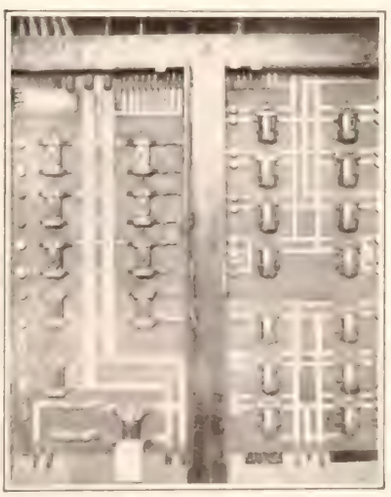
The lights of the signs, marquee, lobbies, stairways and exits are controlled by "Diamond H" Remote Control Switches. In case of failure of the main current supply, they automatically turn to the emergency circuit so that the important lights will be lit when needed. No theatre can afford to have stairway, exit and lobby lighting fail. One operator can control all lights by means of snap switches.

"Diamond H" Remote Control Switches also control large groups of lighting circuits with single momentary snap switches, conveniently placed.

Our engineers will assist you in every way to get this additional business.

Our Manual on Remote Control will post you in the use and application of these "Diamond H" switches.

Sent free on request.



Magnetic Panel Board with Remote Control Switches in Selwyn Theatre. Installed by Thor Elec. Co., Inc., N. Y. Panel by Metropolitan Elec. Mfg. Co., N. Y.

THE HART MANUFACTURING CO.
HARTFORD, CONN.

NEW YORK BOSTON CHICAGO TORONTO

DIAMOND H SWITCHES

Stage Dialogue as Advance Announcement for Film

A novel method of presentation employed to announce the following week's screen attraction was tried out with considerable success at the Chicago theatre, Chicago, recently. The announcement was made in the form of a telephone conversation between a young man and a young woman appearing in small settings arranged at either side of the stage, and gave the details of the coming attraction, "The Crowd" in the course of a talk over the wire. The method used in this presentation is best illustrated by the following dialogue, which ensued when the young man called a number and the young woman answered the call at her phone across the stage:

Betty:—(picks up receiver) "Hello!"
Jack:—"Hello, is this Betty?"
Betty:—"Yes, this is Betty, who's calling?"
Jack:—"This is Jack."
Betty:—((Jubilant.) "Jack? Well, well, well, when did you get back from Los Angeles?"

Jack:—"Just this morning, dear, and say, Betty, while I was out in Los Angeles, what do you think? I visited one of the moving picture studios in Hollywood where they were making some of the scenes of that great picture—'The Crowd'."

Betty:—"'The Crowd'? Say, I've heard a lot of wonderful comments about the picture; in all the write-ups I've read, the critics were unanimous in their praise of it."

Jack:—"Really, Betty, I think it's positively one of the greatest motion pictures that was ever produced."

Betty:—"What is it like?"

Jack:—"'The Crowd' is a story of every man and his wife—their courtship—their marriage and parenthood. Most dramas end with marriage, but this one has its beginning with marriage."

Betty:—"Tell me, Jack, who are the stars in the picture?"

Jack:—"Eleanor Boardman and James Murray, and they give two of the best performances of their careers."

Betty:—"Who produced 'The Crowd'?"

Jack:—"King Vidor, and its the first picture he has directed since "The Big Parade," and in this story, he has dared to expose marriage as it has never been exposed before. 'The Crowd' originally was shown at the Capitol Theatre, New York, at popular prices, but after one week of sensational success, it was moved to the Astor Theatre at two dollars admission, the first time in the history of motion pictures that a screen production has achieved such an honor."

Betty:—"When will 'The Crowd' be shown in Chicago, Jack?"

Jack:—"Next week, starting Monday at the Chicago Theatre and at regular Chicago Theatre prices. What night would you like to see it, Betty?"

Betty:—"Any night you say."

Jack:—"All right, keep every night next week open, for after you see it once, you'll probably want to see it two or three times."

Betty:—"How about taking Mother and Dad along?"

Jack:—"O. K., we'll take the crowd to see 'The Crowd."

Toward the end of this, the National Screen Service trailer on "The Crowd" was shown on the screen.

This is an example of good showmanship and was very well received by the audience, as the presenting of the trailer in this manner was most unusual and brought forth much favorable comment.

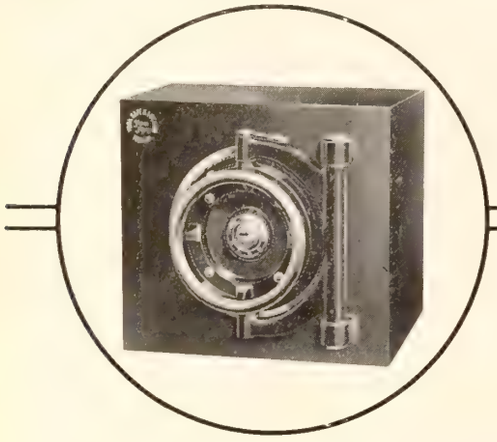
This can be done on almost any picture, and by almost any size house, as the expense involved is slight.

Bridge Authority to Appear On Capitol Stage

Milton C. Work, Auction Bridge authority, has been engaged to appear on the stage of the Capitol theatre, New York, during the week of May 12th. He will appear on the stage immediately following the screening of the picture "Auction Bridge," in which he stars. The film, a two reel production in technicolor is the first of its kind. Mr. Work will deliver a brief talk on the game at the de luxe performances. At the close of his stage discourse, Mr. Work will retire to the theatre foyer where he will answer questions put to him by the theatre patrons during the afternoon and evening performances.

Kansas City Singers Enter Theatre Competition

Louie Charninsky, manager, as well as orchestra leader, of the Pantages theatre, Kansas City, is reaping success with his $1,000 contest for Kansas City singers. The contest lasts ten weeks, with four of the twenty winners of the elimination contest making an appearance on the Pantages stage.



Protect Your Receipts with a York Safe!

WEIGH safety against the chance you are taking now. Once you do, you'll banish forever the risk of burglary that now hangs over every unprotected box office.

York engineers have perfected a safe especially designed for theatre requirements. Small, convenient, inexpensive to install.

This isn't simply an office safe—it's a vault—on a miniature scale with the same principles of protection that is installed in your bank.

Write today for full information.

York Safe and Lock Company
Factory and Principal Office: York, Pa.

New York, San Francisco, St. Louis, Seattle, Houston, Chicago, Baltimore, Detroit, Cleveland, Washington, Tampa, Philadelphia, Boston, New Haven, Los Angeles, Montreal, Canada

York Safe & Lock Co.,
York, Pa.
I am interested in your York Round Door Chest. Send me descriptive pamphlet and interesting data without obligation.
Name .....
Address .....
Company .....
City .....State.....

PURO-TONE

New SOUND REPRODUCING DEVICE within the reach of EVERY THEATRE OWNER

Cue your pictures intelligently. The best musical talent always available.

Write for Data and price

PLATTER CABINET Co. NORTH VERNON INDIANA

Peppy breezes in your lobby to greet people coming in—

Gentle breezes--cool and refreshing--inside your house—

That's the way to pull big business all summer—*every* summer.

It isn't the breeze alone that makes Typhoon a winner. It's the tremendous volume of pure, fresh air from outdoors—a complete change *once every minute*—that gets rid of the enormous amount of heat and humidity given off by the audience. You know wall fans won't cool your house—nor will anything else that gives you just a breeze.

The *one-minute air change*—AND the breeze besides: That's what does the trick.

Quick action—NOW. Get our Booklet N-5

TYPHOON FAN COMPANY
345 W. 39th Street New York, N. Y.
Offices in Principal Cities

Beautifying The American Theatre

Stage Settings—Draperies
Built and Painted Scenery
Asbestos Curtains
Rigging

EXCELLENT WORKMANSHIP



LOW COST

340 West 41st St. New York City

The Exhibitor-Made Press Book is Making Good in in Theatre Campaigns for "Speedy"

(*Continued from Page* 1452)

rector, was launched with a pre-view for newspaper writers in an aeroplane. This stunt, by the way, is one of the press book ideas included in the suggested campaign submitted by Oscar A. Doob, of the Kunsky theatres, Detroit. The lobby of the Million Dollar theatre was decorated to suggest the rear of a horse car. Another press book suggestion here. One of the biggest tieups accorded a picture was arranged with the General Gasoline Company, which advertised a product known as "Speedy Gasoline." This also was among the press book suggestions and it is one which has been very widely used by other theatres. The Los Angeles company put out thousands of specially designed posters, displaying them at their stations in California, Oregon, Washington and Arizona. One of the outstanding accomplishments in the Los Angeles campaign was a five-page co-operative advertising and publicity section which Reddy arranged with the Los Angeles Express. This section appeared in the regular edition of the Express the day before the "Speedy" opening at the Million Dollar theatre.

Bill Hollander and his assistant, Bill Pyne, exploited "Speedy" at the Roosevelt, Chicago, with an attractive theatre front. But the stunt which seems to have topped them all was the tieup arranged with the Post-Office Department. Banners were placed on all mail trucks. This was a variation of one of the press book ideas. The display carried a large head of Lloyd, in addition to suitable copy which, in part, read, "Speedy Delivery." A tieup was also arranged with the concern controlling Weighing Machines at all Subway and "L" stations, a sticker being placed on each machine, copy on which read: "Speedy says—Step on It." This idea was also worked to advantage in connection with the Los Angeles showing.

F. W. McManus, who handles the publicity and advertising for the Publix Houses in which "Speedy" was shown first run in Boston came through with a glorious campaign. Featured among his various exploits was a teaser campaign in the subways and sniped all over Greater Boston, copy reading as follows: "Speedy says—Get the Hit-and-Run Driver," and "Speedy says—Use the 'L'" A tieup was also worked out with the leading ice cream company in Boston, in which was in the nature of a duplicate of the Horton tieup in New York. Another tieup was arranged with the Kresge Company music departments in conjunction with a radio stunt. The Checker Cab Company used a sticker on the rear of every taxi window which read: "Speedy says—Speedy Service." A representative showing of billboards were used, in addition to 25,000 roto sections.

Another campaign of extraordinary merit and effect was put over in Atlanta, Ga., in conjunction with the showing of "Speedy" at the Howard Theatre. One hundred tire covers were used on the Black and White Company's cabs; five hundred drug store stickers carrying a cut of Lloyd with suitable copy were distributed, while a street ballyhoo of an old dilapidated flivver was drawn through the main streets before and during the run. The car was pulled by an old mule and it carried heads of Lloyd and a banner announcing playdates. Two thousand stickers announcing the extension of the matinee until 6:30 o'clock were placed on restaurant menus. Arrangements were made whereby the Brunswick Recording Company donated thirty-five "Speedy Boy" records.

The campaigns cited by no means cover the ground entirely as to the number of press book ideas which found actual application by the theatre men. However, they are typical, and indicates the extensive manner in which such tieups as the street car company, ice cream company, oil and gasoline distributors, and other press book suggestions are being employed by the exhibitors in selling "Speedy" to their public.

Builders of Fine Theaters

HERE

is your guide to

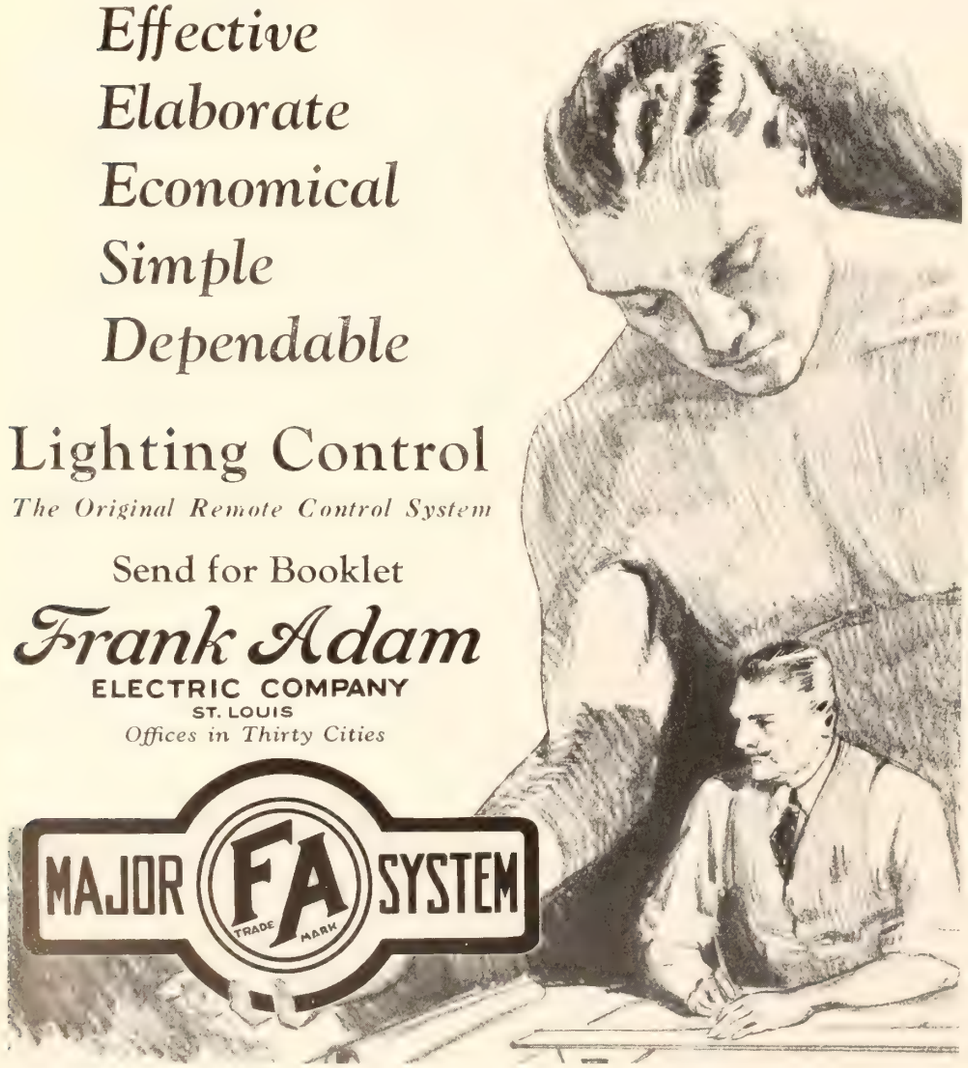
Effective
Elaborate
Economical
Simple
Dependable

Lighting Control

The Original Remote Control System

Send for Booklet

Frank Adam
ELECTRIC COMPANY
ST. LOUIS
Offices in Thirty Cities



MAJOR FA SYSTEM TRADE MARK



POST BASKET

This Post Basket is furnished in two parts; will be made to fit either round or square post. Simply give us the circumference or diameter of post.

Illustrated Catalogue

No. 7 of Artificial Flowers, Plants, Vines, Trees, etc.

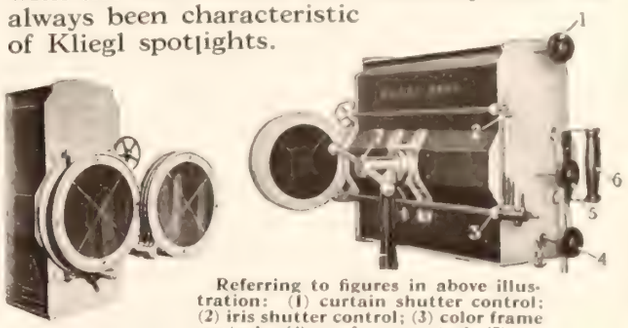
Mailed Free on Request

FRANK NETSCHERT, Inc.

61 Barclay Street New York, N. Y.

Instantaneous Control with the Utmost Ease

KLIEGL leads again with new ideas in spotlight design—centralizing all controls conveniently at the rear of the hood, providing for speedy and easy operation, with the fine balance and flexibility that has always been characteristic of Kliegl spotlights.



Referring to figures in above illustration: (1) curtain shutter control; (2) iris shutter control; (3) color frame controls; (4) arc focus control; (5) arc length control; (6) beam control; (7) wing lock nut.

For a detailed description write for Bulletin No. 1

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET

NEW YORK, N.Y.

FOR ALL YEAR PROTECTION Architects Specify Evenheeters

In Spring and Summer as well as in Fall and Winter your organ needs protection, for dampness as well as coldness harms the delicate mechanisms. Ward off these enemies of organ welfare by installing this efficient automatic electric heater in your organ chamber.

Not only do Evenheeters warm your theatre organ to any desired temperature, but they maintain that temperature throughout the whole organ chamber.



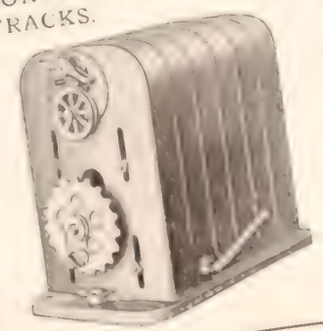
Before you specify organ chamber equipment, architects, investigate this protective device that insures correct organ welfare and means longer organ life and less maintenance expense. Walter Ahlschlager, Rapp & Rapp and Eberson & Eberson endorse and specify Evenheeters for all the organ chambers they plan.

CRAMBLET ENG. CORP.

286-288 Milwaukee St. Milwaukee, Wis.

"SATISFIED USERS SPELL SUCCESS"

Since 1923 the METROPOLITAN OPERA HOUSE in PHILADELPHIA has operated a curtain 86 feet wide and 50 feet high by A. D. C. AUTOMATIC CURTAIN CONTROL and ROLL E-Z TRACKS.



FOR PERFECT CURTAIN MOVEMENTS

A. D. C. AUTOMATIC CURTAIN CONTROL

AND

ROLL E-Z TRACK

AUTOMATIC DEVICES CO.

739 HAMILTON ST. ALLENTOWN, PA.

Also manufacturers of the STABILARC MOTOR GENERATOR

The Modern Theatre—An Outline of Successful Management and Operation

By Harold B. Franklin

(*Continued from Page* 1462)

tions. In the technical positions, only men of experience should be considered, although experience is not necessary in the service department, providing those that are considered, are apt, young and well-educated. Naturally they must be well recommended. The task of training this staff becomes a matter of great importance until the opening of the doors of the new theatre. Every individual employe is instructed in detail, not merely in the routine of his task, but in the manner of performing it in accord with the highest standards. Specific instructions leave no doubt, and are administered to new employes by every means possible; word of mouth, written rules and by example as well as drill. The maintenance of discipline is important in guaranteeing proper service. The best discipline is one that is not noticeable, but that nevertheless exists. The operation of a theatre can be compared with that of a ship, where every member of the crew, from bridge to engine room, knows his place and does his duty.

The operator of a small theatre books his own pictures, buys his own supplies, perhaps acts as cashier or doorman, and sometimes projects his own pictures. His theatre outgrows its possibilities, and he moves to a larger building. This newer theatre demands more time, maknig it necessary for him to concentrate on management. He engages an assistant to whom he delegates some of the responsibility. In a larger theatre, the manager has control of each department, even though he delegates the actual work to others. He, therefore, is able to concentrate on administration, while assistants carry on the routine—that is organization! In this way, theatre operation is divided into departments, with clearly defined obligations. Each department head is generally an expert in his work. For every function there is a department. No department of motion picture theatre operation is more important than projection, and it is gratifying to note that constant improvement in personnel as well as booth equipment, is establishing a better uniform quality of projection. New innovations and developments, fostered to a great extent by the Society of Motion Picture Engineers, have contributed toward a result that is establishing definite standards. This is fortunate, indeed, as good projection is of utmost importance, and there cannot be any compromise in that respect.

The importance of color and its application in relation to illumination, both for decorative as well as stage effects, is of great importance. The effective use of light in the theatre is of great value when its possibilities are carefully studied. The proper use of color helps to put patrons into moods sympathetic with the action on the stage or screen. Light may be used by the master electricians as music by the composer, and he can render color harmonies as if they were woven into a musical symphony. That there is a psychological effect produced by certain colors has been established by illumination engineers. No single color can produce a satisfactory result, any more than one note can produce melody in music. It is the combination of shades and their variations which produce a harmonious effect. Contrast, an excellent variant in any art, may be achieved through the use of harmonious colors in theatre lighting. Color is used to good advantage in conjunction with music during the playing of solos and special stage numbers.

Advertising is the mouthpiece of the theatre. Management must display showmanship in advertising just as much as on the screen and on the stage. It can do a great deal towards adding to or detracting from the good will of a theatre. Needless to point out, advertising must always be honest with the public. There can be no exaggeration if it is to be effective. Great strides have been made in the past few years in the character of the advertising of motion picture theatre. Extravagant adjectives used to be very commonplace, and even today motion picture audiences read such ads with a great amount of tolerance. Among more progressive managements, however, advertising is prepared by men who carefully plan their campaigns, and every effort is made to appeal honestly to the patron. Style has replaced worn-out phrases, and good layouts and illustrations have taken the place of extravagant use of space.

THEATRE AD MAT SERVICE SCOOPS WITH "BREMEN" ADS!

The moment news of the Bremen arrival reached TAM offices, elaborate preparations were made to give exhibitors proper advertising to cash in on the greatest event since Lindbergh.

Using every known method of speed in photo-engraving, TAM delivered to its clients, at no extra cost, a complete press sheet and a dozen mats to advertise the news reel special.

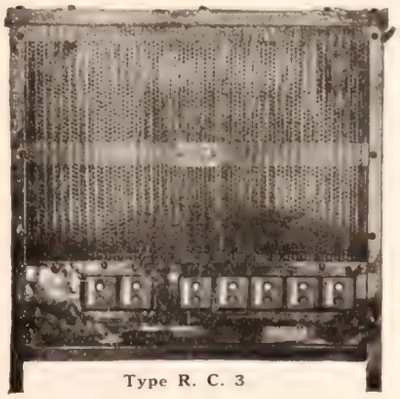
Don't delay any longer—your Theatre should have the original ad mat service for Theatres.

Our latest issue awaits your inspection.

Theatre Ad Mat Service, Inc.,
Penn Theatre Bldg.,
Uniontown, Pa.

THE PERFECTION
HAS SOLVED THE
RHEOSTAT PROBLEM

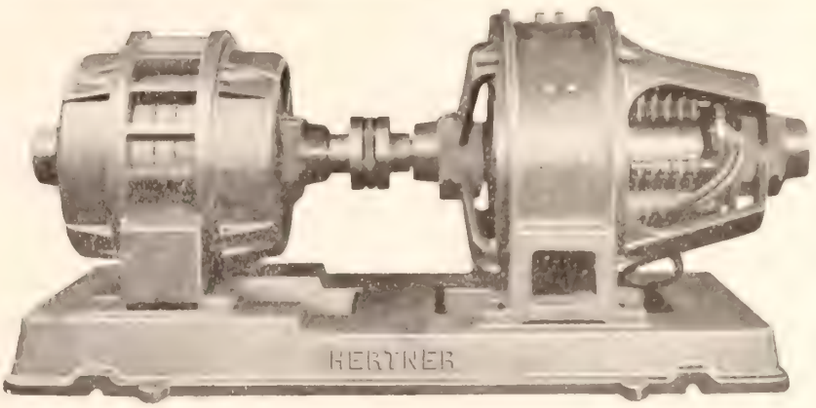
For Most Theatres
It Will Do the Same for You



Type R. C. 3

Sold by Your Supply Dealer

HOFFMANN & SOONS
387 FIRST AVE. NEW YORK CITY
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists



For Long Continuous Use
Specify the Type C.P.

TRANSVERTER

It operates daily with a minimum of attention by the projectionist because it delivers within 3% of its rated voltage without adjustment.

It operates for years quietly, economically and accurately because it is designed and manufactured on engineering principles that ensure such satisfactory performance.

"If you show pictures you need the Hertner Transverter."

Distributed in U. S. A. by The
National Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY
1900 W. 112th St. TransVerteR CLEVELAND, OHIO, U. S. A.

Just a Snap to Color Signs

Snap Reco Color Hoods—half or full hoods—over clear lamps of standard sizes, and you instantly get rich, brilliant color that won't fade or wash out like dipped bulbs do. Choice of seven brilliant colors.

Write for bulletin describing
Reco Color Hoods
REYNOLDS ELECTRIC COMPANY
2628 W. Congress St., Chicago

Manufacturers also of Motors, Flashers, Traffic Controls, Signboard Reflectors, Food Mixers, Vegetable Peelers, etc.



AND NOW!

The Gallagher Mobile
Stage Orchestra Lift

Write for Particulars

GALLAGHER ORCHESTRA
EQUIPMENT COMPANY
616 W. Elm St., Chicago, Ill.

West Coast Office: 1487 W. Washington Boulevard, Los Angeles

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS AGENCY
Astor Theatre Building
N. W. Cor. 45th St. & Broadway
Lackawanna 7876

Advertising in
THE SHOWMAN
Pays

STOCK PROGRAMS
PROGRAM COVERS
For
Moving Picture Houses
Joseph Hoover & Sons Company
Market and 49th Sts., Philadelphia, Pa.

A BUSINESS BOOSTER
for your theatre
A Beautiful, 2-color Program, all Features written up for you. Printed and Delivered to your theatre at a small cost.
Write for Samples and Prices to
THE DERBY PRESS
2015 So. Vermont Ave. Los Angeles, Calif.

—only one driving mechanism

Your car doesn't have a motor for each wheel — one engine drives them all. The Gold Seal Register has only ONE driving mechanism which operates two, three, four, five or six units as the case may be.

GOLD SEAL

Ticket Registers and "Tickets That Fit"

The Gold Seal is the *only* ticket register that has only one driving mechanism. The lubrication is sealed in; so it never requires attention. Case hardened steel protects the points of wear. There are bronze bushings on the driving shaft. The exposed steel is rust-proofed.

These are a few of the many points of superiority that make the Gold Seal the best ticket register on the market.

Our Reserved Seat Ticket Plants in Boston and New York Can Save You Money. Get Our Estimates

AUTOMATIC Ticket Register Corporation

723 Seventh Ave., New York

Independent Printers of Quality Tickets for Every Purpose.

RADIO-MAT PATENTED

TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. NEW YORK

IS THE STATIONERY OF THE SCREEN

Index of Advertisers

and Information Request Blank

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Automatic Devices Co..... 1471
Automatic Ticket Register Corp. 1474

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Reisinger, Hugo 1475
Reynolds Electric Co..... 1473
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On Page 1476

An important announcement of particular interest to all Theatre Owners—Theatre Executives—Theatre Managers—and Manufacturers and Distributors of Theatre Building Materials and Equipment.

FOR the purpose of better serving our present clients and, through association with each other, to improve the facilities for our growing business

We announce the Amalgamation of

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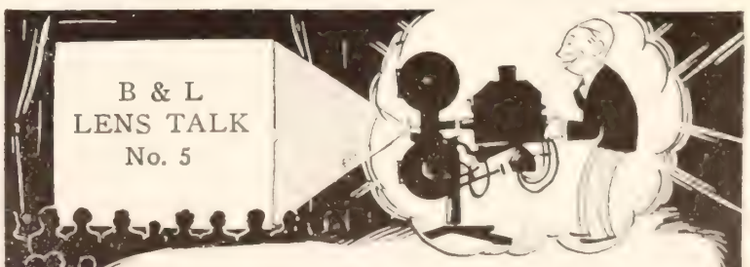
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Illumination

Possibly the feature of the projected picture which most affects the pleasure and comfort of the patron is brightness.

This characteristic deserves more attention than it generally receives, for the brightest picture is not necessarily the most satisfactory. Glaringly bright pictures are all too common in our theaters today.

Illumination depends upon many factors, among which the lens is second only to the illuminant itself. The extent to which illumination is affected by the lens depends on the ratio of lens diameter to lens focal length. This ratio is called the speed or "F-Value" of the lens. A speed of approximately f:2.3 to f:2.5 has been employed for several years as standard for high grade projection lenses.

The limit is set for lens diameter by the increasing difficulty of correcting aberration, but even if this were not the case, another consideration determines an effective limit. This is the difficulty of obtaining and maintaining sharp focus with lenses of too high speed. Such lenses require a very accurate and sensitive focusing adjustment, but, what is worse, because of the buckling of the film the picture seldom appears in focus for more than a few seconds, no matter what the adjustments may be.

BAUSCH & LOMB OPTICAL COMPANY
653 St. Paul St. ROCHESTER, N. Y.

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THEATRE BUILDING & EQUIPMENT BUYERS GUIDE

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Over 15,000 copies of THEATRE BUILDING & EQUIPMENT BUYERS GUIDE are distributed to all theatre owners and architects, theatre builders and electrical contractors. The entire field watches for each new number of BUYERS GUIDE, to get the latest ideas of theatre design and up-to-date references for the sources of purchase of all types of theatre equipment.

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Over 100 manufacturers advertised their products through the pages of our 1927 issue of BUYERS GUIDE—the most effective advertising medium that has ever been offered manufacturers of theatre equipment, appointments and building materials. BUYERS GUIDE assures the manufacturer that his advertisement is constantly before all individuals responsible in any way for the buying for new theatres or the re-equipping of theatres in operation.

The Spring Number of THEATRE BUILDING & EQUIPMENT BUYERS GUIDE is now in preparation. Complete details and specimen copies of BUYERS GUIDE will be gladly sent upon request. Address, *Motion Picture News*, 729 Seventh Ave., New York City.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE "sound movie" takes another forward step with the showing of "Glorious Betsy," now current on Broadway. The spoken sequences are generally effective; but the real high point of the picture is a ballroom scene which is climaxed by the singing of the "Marseillaise," rendered by Andre de Segurola, former opera star.

This is one of the natural sequences into which the "sound movie" can go with great effect. In fact, the big problem in the handling of sound is that of naturalness.

The picture itself is hokum, but of the box-office variety. It looks to us like a money-maker for the exhibitor, even without Vitaphone.

* * * *

ONE of the most remarkable shots ever recorded by a news weekly is that in the Pathe News issue released Saturday, April 28, showing the wrecking of Lockhart's car at Daytona Beach, Florida, and the tragic manner in which this daring holder of many world's driving records was hurtled to his death. It is one of the most sensational flashes seen on a screen and the marvel of it is that a cameraman could have kept grinding while it was in progress. A full projection room gasped its horror with the realism of it when it was shown. Ray Hall, editor of Pathe News, declares it the most sensational shot he has seen in his twelve years of news reel experience.

Lockhart is first seen in a close-up at the start. He is then shown in his first trial spin in which he made 193 miles an hour. Then comes the dash in which he was making over 200 miles an hour when a blowout shot the car some twenty or thirty feet into the air. Not once, but five or six times the car turned completely over and on the last turn Lockhart was catapulted some seventy-five feet and at least thirty feet high. The mishap apparently took place immediately in front of the camera, for its every detail is clearly recorded.

Ray Murray Joins *News'* Coast Staff

THE West Coast staff of *MOTION PICTURE NEWS*, headed by William McCormack, has been augmented by the addition of J. Ray Murray, who recently resigned his post as Western Representative of the *Exhibitor's Herald* to assume duties in connection with his new affiliation.

Murray has enjoyed wide experience in the trade paper field, having been associated with this branch of the industry for more than fourteen years, during which time he served as Chicago correspondent for *Film Daily*, covered dramatic attractions in the windy city for *Dramatic Mirror* and later became editor of the motion picture department of *Billboard*, in New York. He then edited a fan magazine, but returned to the trade field when becoming associated with the *Herald*, where he has remained the past three years.

UNIVERSAL held the premiere of "The Man Who Laughs" at the Central Theatre, New York City, last week. The picture is being shown at top prices on a two-a-day schedule, and Universal has plans to roadshow it.

This Paul Leni production recalls the two other special productions Universal made from the Victor Hugo novels—"The Phantom of the Opera" and "The Hunchback of Notre Dame." "The Man Who Laughs" is a more powerful picture than "The Phantom," and probably as good as the "Hunchback." Leni has duplicated his success with "The Cat and the Canary"—and more.

There are some who will say that "The Man Who Laughs" is too gruesome a story to be classed as good entertainment, but even they will never for a moment question the strength of the production. And then as to gruesomeness—one might answer that with the final check up on the box office for "The Phantom of the Opera," and further comment on the army of fans that turn out to greet each new Lon Chaney picture. Certainly, "The Phantom" was quite a bit gruesome.

* * * *

THE film gets away with a bang, which, of course, is a strong point. It ends with a "smash finish"—which is another strong point. There are some parts between that lag, but these easily could be speeded up. The film is shown in two parts, and is plenty long enough to stand a bit of cutting.

"The Man Who Laughs" must have cost Carl Laemmle a lot of money. The lavishness of the production and the length of time in its making will bear this out. But there is an excellent chance of Universal receiving a nice return on the investment.

* * * *

The Industry's Advance Agent

(*Continued from Page* 1425)

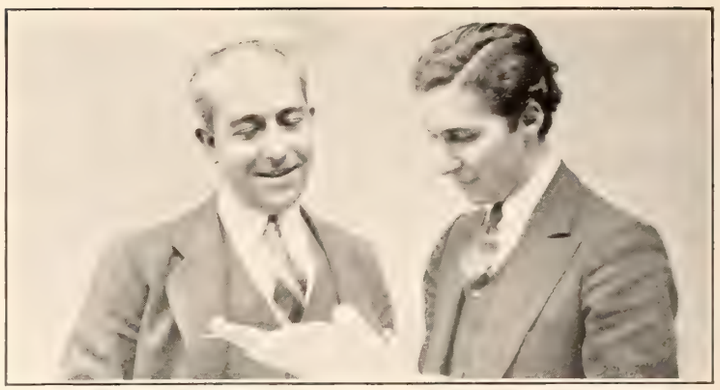
work and reading matter which made up the formal season's announcement. His appetite for all the particulars has been whetted. When it is a matter of a sensational murder story in the daily paper, he knows that he can trust the wise editor to come out with a crackerjack "second day story," and then, if the facts warrant, to follow up with daily installments.

The same principle holds good with exhibitors in the case of the "first day" advertising story about new pictures, which is fascinating but necessarily lacking in detail. Here is where the home office will score heavily through its salesmen with a "second day" advertising story bringing out additional and alluring facts, and with as many additional "follow ups" as truth and ingenuity can supply.

No. When the general manager, or the division manager, or the district manager, or the branch manager complains that salesmen do not know how to cooperate with the firm's advertising, and won't learn, that probably is an excuse for a contemplated retrenchment in the advertising outlay suggested by some tired and overworked efficiency expert!



The popular Richard Dix, one of Paramount's best star bets, is well again. "Warming Up," the new picture he is making, will have the baseball diamond for a background. Mike Donlin (shown with Dix above) having made an indelible niche as a ball player, will be baseball technician



Scripts must be talked over many, many times. Director George Archainbaud and Ben Grauman Kohn debate the merits of scenes in "Ladies of the Night Club." The story, an original by Kohn, stars Ricardo Cortez. It is now being directed by Archainbaud for Tiffany-Stahl



Bill Boyd, De Mille stellar player, as he looks wearing the uniform of New York policeman in "The Cop." He has also been assigned the leading masculine role in United Artists' "La Piava"



He owes his rise to his own ability and their guidance. Not so long ago Nick Stuart was acting in Fox comedies. Now he is starring in Fox features, the latest, "The News Parade," directed by Dave Butler, left, and supervised by Truman Talley, right, chief of Fox News



Dorothy Devore plays a very elaborate harmonica, made of ivory and said to be exceptionally rare. It will eventually go to "Big Boy," in conjunction with whose pictures Educational stages harmonica contests



Paul Fejos, director, who recently scored an achievement in Zakoro's "The Last Moment." His latest is "Lonesome," for "U," with whom he is under contract



Buster Collier will be seen in 5 pictures from the Warner studio next season. At the present time he is working with Audrey Ferris in "No Questions Asked"



Several important "names" were signed for the leads in F B O's production in work, "The Perfect Crime." Irene Rich and Clive Brook are the two impassioned lovers. Gladys McConnell is also featured



Pretty Ann Page, M-G-M player opposite William Haines in "Telling the World," introduces her mother to the star and Director Sam Wood



Johnny Hines believes in doing things on a big scale, as witness his notebook and pencil. Before starting his new First National comedy Johnny takes some gag dictation from Dolores Del Rio, United Artists star

Courts to Determine Legality of Industry Practices

Department of Justice Files Two Petitions in Equity on Distribution, Arbitration and Credit

THE courts are to determine the legality of practices in the motion picture industry having to do with distribution, arbitration and credit. Two petitions in equity have been filed by the Department of Justice designed to test the legality of these practices. The defendants named are the Motion Picture Producers and Distributors of America, the 32 Film Boards of Trade throughout the country and ten leading motion picture corporations. The suits are to be defended by the law firm of Cadwalader, Wickersham & Taft, who in a statement said their clients welcomed the opportunity to test the legality of the activities in dispute. C. C. Pettijohn, General Counsel for the Film Boards of Trade, in a statement also denied there had been any conspiracy in restraint of trade and defended the system of arbitration in vogue.

The firms named in the filing of the petition, in addition to the Motion Picture Producers and Distributors of America and the Film Boards of Trade are: Paramount Famous Players Lasky Corporation, Metro-Goldwyn-Mayer Distributing Corporation, First National Pictures, Inc., Universal Film Exchanges, Inc., United Artists Corporation, Fox Film Corporation, Pathe Exchange, Inc., F. B. O. Pictures Corporation, Vitagraph, Inc., and Educational Film Exchanges, Inc. All members of all local Film Boards of Trade are also made defendants, although they are not named individually because of their great number.

The corporations named as defendants are alleged in the petition to distribute approximately 60 per cent of all the motion picture films distributed annually in the United States and that the members of the Film Boards of Trade are declared to represent the distributors of approximately 98 per cent of all such films.

Text of Announcement

Following is the full test of the department's announcement:

It is announced at the Department of Justice that two petitions in equity were filed, April 27, in the District Court of the United States for the Southern District of New York. There are three classes of defendants to these actions. The first class comprises ten defendant corporations which are engaged in distributing motion picture films throughout the United States, namely:

Paramount Famous Lasky Corporation, Metro-Goldwyn-Mayer Distributing Corporation, First National Pictures, Inc., Universal Film Exchanges, Inc., United Artists Corporation, Fox Film Corporation, Pathe Exchange, Inc., F. B. O. Pictures Corporation, Vitagraph, Inc., Educational Film Exchanges, Inc.

The Motion Picture Producers and Distributors of America, Inc., an association of which all the defendant distributors are members, is named as a defendant next after the defendant distributors.

The third class of defendants includes the 32 Film Boards of Trade located in the principal distributing centers for motion picture films throughout the United States. All the members of each local Film Board of Trade are made defendants to those actions although such members are so numerous that they are not named individually.

Both petitions allege that the defendant corporations distribute approximately 60 per cent of all the motion picture film distributed annually in the United States and that the members of Film Boards of Trade represent the distributors of approximately 98 per cent of all such motion picture films.

In August, 1926, the Department announced that it had completed its investigation of the Film Boards of Trade. Certain practices which had been adopted by the local boards were objected to by the Department and at its instance the Film Boards of Trade amplified the rules and regulations relating to arbitration, so as clearly to prohibit members of local boards from pursuing such objectionable practices. The operations of the credit committees of the Film Boards of Trade were not covered by the first investigation by the Department.

Found Arbitration Fair

Because, from its inquiry, the Department found that the arbitration system constituted a fair, just and economical method of dealing with the disputes between exhibitors and distributors, it was decided at that time not to institute proceedings to test the legality of the system, but rather to observe its operations, effect, and practical workings.

In January, 1927, the Department instituted a thorough and comprehensive investigation into practically every phase of the motion picture industry. This investigation is still being pursued vigorously, but due to the fact that it has covered a very large field, it has required minute study of detailed data and information. Progress of the work has been delayed also by careful investigation of all complaints received by the Department.

Frequently such investigation has resulted only in loss of time, because the complaints themselves have too often been founded on rumors unsupported by evidence and as a result have been misleading. As the work progressed and as illegalities have been disclosed, the Department decided without delay to submit to the Court the determination of specific questions, so that stability and certainty could be established in the industry.

It is a result of this investigation and the plan outlined that the present actions have been instituted. These actions are two in number. The first is entitled United States v. Paramount Famous-Lasky Corporation et al. It is brought to test the legality of the agreement between the distributors of motion picture films to contract with exhibitors for the exhibition of motion pictures by contracts which contain all the terms and provisions of a standard exhibition contract and more particularly a provision for the arbitration of all disputes arising between exhibitors and distributors under such contracts, and to test the legality of the rules and regulations which have been established and operated by the Film Boards of Trade for enforcing awards of the Boards of Arbitration.

The second action is entitled United States v. First National Pictures, Inc., et al. The purpose of this action is to test the legality of the operations of the credit committees of the Film Boards of Trade. It is alleged in the petition that the purpose and function of these credit committees is to compel every one acquiring a motion picture theatre by transfer or purchase to take over and to perform all uncompleted contracts for the exhibition of motion pictures at such theatres which had been entered into by the previous owners or operators of the theatres.

Charge Boards Failed to Act

It is also alleged that many local film boards still operate with the practices which they were instructed to discontinue as a result of the original investigation. In order to prevent the members of the film boards from continuing such illegal practices, it is essential to secure a decree which under penalty will enjoin them from such continuance.

Another reason for testing out the working of the arbitration system is to have the legality of rules and regulations for enforcing the awards of the Board of Arbitration. This is particularly important because of similar questions in other industries. Here we have presented a question as to whether or not substantially all the

(Continued on following page)

A. G. Whyte Film Buyer for Sapiro Group

FOR some time film buyer for the Keith organization, Arthur G. Whyte has resigned that post to accept a similar one with the Independent M. P. Exhibitors' Association and also to handle the allocation of pictures with members of the Sapiro group. The Independent M. P. Exhibitors' Association, of which Aaron Sapiro is president, now claims 18 owners and circuits operating 79 theatres in Greater New York.

Department of Justice to Test Practices

Contends Distributors in Disagreement on Second Action

(Continued from preceding page)

distributors of motion picture films may agree to require security from any exhibitor who has failed to comply with an award of the Board of Arbitration and to suspend service to such an exhibitor until and unless he complies with the award or makes the deposit.

Concerning the second action it is the contention of the Department that distributors of motion picture films can not agree amongst themselves as to the terms and conditions under which they will enter into contracts with the new owners or operators of motion picture theatres. It is asserted by the Department that the system as operated does not pertain to credit as is usually understood and does not purport to furnish information on the basis of which each member of each film board individually may decide for himself whether any new owner of a theatre is a suitable credit risk with whom to do business.

Statement from Attorneys

The following statement was issued by Cadwalader, Wickersham & Taft, attorneys for all of the defendants named in the actions brought by the Government against Motion Picture Distributors and the Film Boards of Trade:

"Our clients welcome the opportunity to test the legality of the Film Boards of Trade arbitration plan, which we are informed has been the small exhibitor's greatest single protection during the growth of the motion picture industry and which its sponsors regard as the outstanding contribution by any group toward the development of industrial arbitration in the United States.

"The plan has been overwhelmingly satisfactory inside the industry. Under its provisions over 50,000 cases have been amicably settled, without litigation, during the past five years. Resultant confidence between seller and buyer has freed the small exhibitor from the former onerous necessity of posting large cash advances to lease films.

"The arbitration plan, as successfully practiced since 1923, was approved before its adoption by us.

"We have entered an appearance for all the defendants. Mr. George W. Wickersham, formerly Attorney General of the United States, will direct the defense jointly with Mr. Edwin P. Grosvenor, a member of our firm, who, for many years, was Special Assistant Attorney General in charge of cases under the Sherman Anti-trust Act.

"As we understand it, the question at issue in one suit is the legality of the arbitration plan adopted by the industry and also whether members of the Film Boards of Trade have been operating strictly within the plan as set up. In the other suit the question is the legality of the credit rules, the purpose of which is to obtain information regarding transfers of theatres in total disregard of existing contracts, and to afford reasonable protection to distributors against fraudulent transfers of theatres.

"The industry has furnished the Department of Justice every facility during its investigation. Its agents have been accorded free access to the files of the Film Boards and their members throughout the country and have taken whatever they wished.

"We shall cooperate with the Department in an effort to obtain an early trial of the cases."

Pettijohn Denies Conspiracy

The statement from C. C. Pettijohn, General Counsel of the Film Boards of Trade, follows:

"We know there has been no conspiracy and no restraint of trade. The Film Boards of Trade stand ready to fit their policies cheerfully to any ruling of the courts of the land. Arbitration, in one form or another, is the modern and proper trend. To abandon it would be to slide back toward the dark ages of business.

"Major capital for the conduct of the motion picture industry, including all experimentation and improvement of the product, must inevitably be furnished by the producing companies. The average picture usually takes three months from the beginning of production to completion, and it is another two years before return of capital expended, and problematical profit, accrues to the producer.

"This means, in effect, that the producer puts up vast sums on the promises-to-buy comprised in his sales contracts with exhibitors, large and small, throughout the country. Such pictures as Old Ironsides, Ben-Hur, The Hunchback of Notre Dame, the delightful Barrie stories and Wings could never be attempted unless the producer had reasonable assurance that executed contracts would be fulfilled in good faith.

"Before the present arbitration system was put into effect five years ago, the situation was met by requiring the exhibitor to put up a considerable portion of the rental charge in advance. This was a great hardship to the small theatre owner, and arbitration has happily ended its necessity.

"Today exhibitor and producer agree, as a basic part of their leasing agreement, to submit to a board of arbitration, half of whose members shall be exhibitors, any dispute which may come up between them. In the rare cases where these boards, composed of six members, fail to reach a decision, a seventh is chosen by them or appointed by the American Arbitration Association.

"The plan is extremely simple, and in practice has exceeded the most optimistic hopes of its proposers. In 1927, 14,356 claims were adjudicated by this method and only sixty-two out of this great number were carried by either side to courts of law.

"The obvious value to a producer in knowing that contracts will be kept without the necessity of long legal fights is equalled, if not exceeded by the protection to the small exhibitor. Formerly, he might think he had a prior right, under his contract, to a certain film. He could sue about it. By the time the suit was settled, his rival would long since have shown the picture and its value as a drawing card would have been extinguished by time and the onward march of the art. A motion picture has box office value, except the rare classics, only during and immediately following the promotional period. Today, the exhibitor can appeal to his board of arbitration and get a decision within two weeks at most. The distributor cannot close with a rival theatre owner until the board makes an award.

Complaints Under Arbitration

"The particular complaint discussed above is known in the trade as a 'violation of run.' Other complaints which the exhibitor has the right to take before an arbitration board for prompt award include:

"'Miss-outs,' or failure to deliver pictures on time.

"'Violation of Protection,' or the showing of a film in the exhibitor's immediate territory before a specified time limit.

"Substitution of one picture for another which was contracted for. The exhibitor may appeal to an arbitration board for release of all obligation to show the substituted picture.

"Ambiguities in contract. Any point which may seem not clear to the exhibitor at any time may be submitted to an arbitration board for immediate definition.

"There is fierce and unremitting competition, all year round, and year after year, between the companies which the Government has attacked, under the so-called anti-trust law. Every great producer has his own salesmen in the field, in number, and the desire to settle peaceably any difference with a customer is based on lively self-interest. If the exhibitor feels that one producer has not given him the fullest of fair play, he has a dozen other companies clamoring for his trade. That is why in 1927 4,671 cases between exhibitors and producers that were submitted to arbitration boards were settled before they came up for hearing. When men in disagreement can be brought to talk together, and when each is a factor in the other's prosperity, amicable adjustment almost invariably follows and is infinitely preferable to lawsuits.

"This principle of arbitration is one of the most important developments in American economic and social life, and its application in the motion picture industry is more complete and more demonstratedly successful than in any other field. It is a pity, from the psychological standpoint, that the Government has had to seem to attack the principle itself. We believe the net result will be a mere defining by the court of how far concerted agreements to arbitrate can go under our present federal laws."

Will Campaign Against Non-Theatrical Groups

THEATRE owners of the northwest are expected to launch a vigorous campaign against the showing of films for profit by non-theatrical groups following the issuance of an injunction by Judge B. F. Wright of the Hubbard county district court against the independent school district of Park Rapids, Minn., prohibiting it from conducting motion picture shows in the school auditorium building. The request for the injunction was sought by Harry W. Ressler, a picture theatre owner of Park Rapids. The injunction was granted on the ground that a governmental organization was entered a private business. Al Steffes, president of the Northwest Theatre Owners, this week said that papers were being prepared against the school board of Spring Grove, Minn., in an attempt to stop it from giving picture shows in its high school auditorium.

Ruth Roland May Return to Picture Making

Ruth Roland, who has done practically no screen work for several years may return to the screen, it is said. The erstwhile serial queen is reported to have been consulting with Jesse J. Goldburg, president of First Division Distributors, Inc., about making her own productions for release through the Goldburg company. The deal is in the negotiating stage.

In and Out of Town

FLORENCE VIDOR, who will arrive in New York on Saturday, May 5th, has decided to stop off for a week while on her way to Europe. She plans to sail May 12th.

MONTE Blue will arrive in New York with Mrs. Blue on May 3rd. He will stay in the city for about two days before embarking for Europe on the S. S. La France on May 5th. His vacation trip abroad will last for two months, bringing him back to Hollywood early in June to begin his new pictures for Warner Brothers.

AFTER a sales trip to Boston, Chicago and Detroit in closing up territory for next season's product, Jesse J. Goldburg, president of First Division, has returned to New York.

EVELYN BRENT, having finished work on Paramount's "The Drag Net" with George Bancroft, left Hollywood on Monday for two weeks of vacationing in New York.

JOSEF VON STERNBERG, Paramount director, arrived in New York last Sunday for a short visit in connection with George Bancroft's next picture, which, if present plans materialize, will have a New York background. He attended Paramount convention in Washington. Jules Furthman will join Von Sternberg here within a few days.

SAM SAX, president of Gotham, leaves Tuesday for Hollywood, where he will immediately complete arrangements for the 1928-29 season.

Hays in Conference With French Commission

Woodhull Criticizes Sapiro for Cable Forwarded to Herriot, Minister of Education

By L. C. MOEN

Staff Correspondent, Motion Picture News

PARIS, May 3.—Will H. Hays, head of the Motion Picture Producers and Distributors of America, was in attendance today at a conference with the Cinema Commission specially called by Edouard Herriot, Minister of Education, in an effort to bring about a solution of the quota problem.

This meeting was the result of a conference Hays had with Herriot on Tuesday. Mr. Hays, seemingly unable to get little satisfaction from the Cinema Commission, had booked passage on the Majestic, sailing Wednesday, but after a talk with Minister Herriot, Tuesday, it was decided to bring the Commission together Thursday for a complete discussion of all details with Mr. Hays.

In the meantime the American companies have proceeded with their plan for a shutdown, which it seems will go into effect at once unless satisfactory arrangements can be made with the Commission. The American companies have already started a reduction in their staffs, and will withdraw from France unless the present law is modified. All trade showings have been cancelled.

The outcome of Thursday's conference in Paris between Will H. Hays and the French Cinema Commission is being eagerly waited in America by all branches of the industry. Producers and distributors have been vitally interested since the French quota law was first announced. Now the exhibitors have entered into the argument.

There is considerable difference of opinion between Aaron Sapiro, president of the Independent Motion Picture Exhibitors, Inc., of New York, and R. F. Woodhull, president of the Motion Picture Theatre Owners of America, as to the attitude that should be taken by Will H. Hays in France.

On Tuesday, Mr. Sapiro directed a cable to Edouard Herriot, Minister of Education, in which he informed him, in effect, that American exhibitors were not interested in production and distribution problems in France, and that Mr. Hays was not in any way representing the independent theatre owners of America; that the independent theatre owners were willing to book French or any other foreign product providing it was up to the American standard.

Mr. Woodhull takes exception to the Sapiro cable in the following statement:

"The questions involved in the conference now going on in France between Will Hays, representing American producers and distributors, are production and distribution problems, and have so been regarded generally by theatre owners throughout the United States. I read the reported statement of Mr. Sapiro in his telegram to Mr. Herriot this morning. It is obvious that this telegram was not sent to help the American production and distribution problems abroad as represented by Mr. Hays in his negotiations on behalf of the industry. There are more than 20,000 theatres in the United States. Mr. Sapiro represents a buying organization of less than 100 theatres in the City of New York. That he should undertake, even inferentially, to speak for all theatre owners in the United States with reference to their attitude towards negotiations in France, without knowledge of what is actually happening from day to day is not clear to me.

"Theatre owners in America have not made money on foreign-made film. The real attitude of the American theatre owner can be stated as follows:

"No theatre owner cares where the picture is made, or where it comes from, so long as it is a good picture, pleases his public and makes money for him at his box-office. Past experience has demonstrated that in rare instances only have foreign-made pictures been suitable to the American market and profitable to the theatre owner.

"If American distributors are forced to buy these pictures and lay them on the shelf, this loss would undoubtedly be loaded on to rental charges to exhibitors for American pictures. On the other hand, should the foreign market for American pictures or any considerable portion of them be cut off, this loss of revenue over there would be absorbed in the increased price paid for American pictures by the theatre owners of the United States or provided for by the cheapening of American product to absorb this loss."

Penn Censors Win Over Speaking Devices

THE Pennsylvania Board of Motion Picture Censors came out ahead in the first court skirmish when Judge Alessandroni, in the Court of Common Pleas, in Philadelphia, on April 26, refused to grant a preliminary injunction sought by Vitagraph, Inc., to prevent the board from censoring language used by speaking devices in connection with the showing of motion pictures.

Vitagraph, to test its legal rights, refused to submit the words of "Polly Moran," a motion picture, to the censors. The board sent out notices that after April 16 all spoken motion pictures would have to be passed upon. The company refused and started the court action, contending the board arbitrarily was "extending its power of censorship."

Morris Wolf, counsel for Vitagraph, said after the court ruling, that negotiations would be begun with the censors in an effort to reach an agreement. Judge Alessandroni continued the case.

Brookhart Bill Action Abandoned for Present Congress Session

NO action will be taken on the Brookhart Bill at this session of Congress. Senator Brookhart, author of the measure, has abandoned hope of having the measure taken up because of the short time that remains before adjournment.

Senator Watson, chairman of the Interstate Commerce Committee, is engaged in campaigning in Indiana, and will not return to Washington before about May 10, Senator Brookhart said this week. It will be virtually impossible, he added, to secure action before Congress adjourns. The session will close early in June.

Senator Brookhart will seek to have a report made by the Committee on the measure when Congress meets in December.

Government Notables at Paramount Dinner

Dawes, Hoover, Wilbur, and Robinson Guests; Otto Kahn, Presides as Toastmaster

WITH a group of notable Government officials as speakers and guests of honor, the Washington sales convention of Paramount was featured by a banquet at the Carlton Hotel, May 2. Otto H. Kahn, banker and art patron, was toastmaster and chief speaker.

Other speakers were Herbert Hoover, Secretary of Commerce; Curtis D. Wilbur, Secretary of the Navy; Senator Joseph Robinson, of Arkansas, Democratic leader of the Senate; S. R. Kent, Paramount general manager; and Adolph Zukor, President of the Corporation.

Vice-President Dawes was a guest. The speeches were broadcast by Station WMAL.

Commander Richard E. Byrd, who was also to have been a guest, sent his regrets. He is not making public appearances at this time because of bereavement over the death of Floyd Bennett.

An important development was the reference in Byrd's letter to his satisfaction over the arrangement made with Paramount, by which the pictorial record of the Byrd Expedition to the South Pole will be made exclusively by Paramount News cameramen.

All the Government officials paid high tribute to the progress of the industry, Mr. Wilbur referring to the place of the motion picture in maintaining morale and providing entertainment for men of the Navy; Mr. Hoover stressing the role of the film internationally; and Senator Robinson making an important declaration on "Self-Government in Industry," in which he discussed Governmental regulation of private business.

"The movie," said Mr. Kahn, who was presiding officer as well as principal speaker at the banquet, "has opened up for the plain people, and, indeed, for people of all stations, new worlds of knowledge, interest and variety. It has taken the average man and woman beyond the confines of local experience to reveal to them the wonders and infinite potentialities of the greater world. It has been a great liberating force both for the minds and emotions of the people. In its essence and, I hope, and believe, in its ultimate practical development, the movie is a fifty-fifty dualism of business and art."

Explaining early mistakes made because of the industry's youth Mr. Kahn continued:

"I believe that this phase is passed, and a new era is dawning. The financial position of the leading concerns is now secure beyond peradventure. The credit facilities at their disposal are ample. Their securities have a ready market. The public taste has advanced and become more discriminating.

"Mushy sentimentality and flamboyant captions have lost much of their vogue. Producers are finding out that the alleged necessity of playing down to an assumed level of fatuity on the part of the audience is a bogey, that in this as in other matters the instinct and tendency of the people are to recognize the worth while thing and to prefer it to the shoddy.

"It is astonishing," he declared, "to see how much young talent is trooping to the colors of the movies. The vast bulk of it is composed of American-born, proving once more what I have long claimed—that in this vast country is all the raw material of great cultural and artistic achievement."

The Washington convention of Paramount opened this week at the Carlton Hotel, with between 200 and 300 officials and executives of Paramount and Publix in attendance and with Sidney R. Kent presiding. The executive group will continue at the conclusion of the Washington sessions to Detroit and San Francisco, where other conventions are to be held.

Production and distribution executives who attended the Washington sessions are: Adolph Zukor, Jesse L. Lasky, S. R. Kent, Ralph Kohn, Walter Wanger, B. P. Schulberg, C. J. Schaefer, J. D. Clark, John Hammell, M. H. Lewis, Henry Salsbury, Charles E. McCarthy, Russell Holman, John Butler, F. E. Meyer, L. Bamberger, C. B. J. Frawley and A. O. Dillenbeck, of the Hanff Metzger Advertising Agency.

Publix officials attending are: Sam Katz, Sam Dembow, E. J. Zukor and A. M. Botsford.

From the Paramount foreign department: E. E. Shauer, M. A. Shauer, J. H. Seidelman, Dick Blumenthal, Geo. Weltner, Albert Deane, O. R. Geyer, located in the home office, and Tom D. Cochrane, A. Abouf, H. Novak, John Day and A. Pratchett from the foreign field.

The Paramount short feature department is represented by Emanuel Cohen, Stanley Waite and Miles F. Gibbons.

Players Selected for 2 Tiffany-Stahl Films

Alice White has been borrowed from First National by Tiffany-Stahl for the feminine lead in "Lingerie." The cast so far as selected includes Malcolm McGregor, Mildred Harris and Armand Kaliz. Production will soon start under the direction of George Melford.

"Marriage of Tomorrow" has started work at the Tiffany-Stahl Studios under the direction of James Flood. The cast selected to support Patsy Ruth Miller includes Lawrence Gray, Claire McDowell, John Sainpolis, Ralph Emerson, Shirley Palmer and Barbara Leonard.

New De Mille Picture in Work, 2 in Preparation

In preparation and production for Pathe at the DeMille studios in Culver City are three following features:

"Power," starring William Boyd, in preparation, Howard Higgin to direct.

"Annapolis," with Lina Basquette and John Mack Brown, also in preparation, Christy Cabanne to direct.

"Love Over Night," with Rod La Rocque and Jeanette Loff, in production, E. H. Griffith directing.

Editing is "The Godless Girl" and "The Cop."

Madge Bellamy Will Star in "Mother Knows Best"

Madge Bellamy, whose current vehicle is "The Play Girl," will be heard as well as seen in "Mother Knows Best," Fox Movietone version of Edna Ferber's short story. Louise Dresser will be the "mother" in the picture.

Before entering films, Miss Bellamy appeared on the stage in Daniel Frohman productions, her first prominent part being the title role of "Pollyanna."

Radin With Gotham as Sales Executive

"Matty" Radin, one of the veteran sales executives in the business, has joined Gotham Pictures as eastern sales manager. Radin is a pioneer exhibitor, exchange man and sales executive in the field.

February Film Exports Were Not High

Motion picture exports for February reached the lowest value touched in a number of months with a total of 21,695,625 feet, valued at $595,895, against 24,811,794 feet, valued at $727,188 in January, according to figures just compiled by the United States Department of Commerce in Washington, D. C.

Shipments of positive film showed a decided reduction, totaling 15,613,181 feet, valued at $393,414, for the month, against 18,573,524 feet, valued at $466,401, the preceding month, shipments of other classes being: raw stocks, 4,630,373 feet, valued at $113,834, against 4,654,500 feet, valued at $128,499; negatives, 661,735 feet, valued at $77,084, against 925,302 feet, valued at $115,524, and shipments to Porto Rico and Hawaii, including 173,080 feet of raw stocks, valued at $1,230, and 617,256 feet of positives, valued at $10,333.

De Duisin With Columbia as Foreign Agent

Columbia Pictures will hereafter have A. V. de Duisin as special foreign representative of the company.

Mr. de Duisin is credited with having organized the first film board in Porto Rico, of which he was the first president. His latest affiliation was with Fox Films, where he was first connected with the Cleveland office, and attached to the export department as one of the foreign executives.

His first assignment for Columbia is an intensive sales trip through South America, on which he started several weeks ago. He has just finished his stay in Porto Rico and Venezuela. Upon the completion of his South American trip he will go to the Far East.

Noah Beery Signed by Gotham to Contract

Noah Beery, character actor, has signed a Gotham contract. The contract calls for several pictures, the exact number as yet undetermined.

Beery's first opus for Gotham will be "Father and Son," one of the four specials on the 1928-29 line-up. Three generations of Beerys will take part in this production —the star, his father, and his son, all three bearing the surname Noah.

4 Tiffany-Stahl Specials to Be Made by Barker

Reginald Barker will direct four special productions for Tiffany-Stahl. His first picture under a new contract will be "The Forward March," a story of two continents. The director's latest production is "The Toilers." L. G. Rigby, who wrote the story of this latter production, will continue to write stories for Tiffany-Stahl.

Columbia Acquires Rights to Owen Davis Play

In its line-up for the season of 1928-29, Columbia will have "The Donovan Affair," the mystery play by Owen Davis, which has just been acquired. The play was presented in New York in 1926.

Bandits Slay Girl Usher in Chicago Suburb Theatre

MASKED bandits shot and killed a sixteen year old girl usher during a daring hold-up at the Ritz motion picture theatre, Berwyn, a suburb of Chicago, and then escaped with $1,400. The theatre is operated by Biba Brothers. The robbery occurred during the showing of the feature picture and the audience of two thousand was panic stricken as the sounds of shots echoed through the theatre.

Many rushed out into the lobby but the three robbers who were armed with shotguns and revolvers, fired over the heads of the crowd, intimidating the people and made their escape in an automobile, which was driven by a fourth member of the gang. Miss Pearl Eggleston of the Oak Park was the slain girl. She was temporarily in the cashier's cage assisting Miss Gertrude Plant, the cashier, who was counting the receipts.

Suddenly three young men, wearing neat half masks stood before the girls and commanded hands up. Accounts of what followed vary, but it is believed that one of the robbers shot down Miss Eggleston without any warning. Unperturbed by his killing, the bandit stepped over his victim's body and strode into the cage where he calmly collected the paper currency, taking care to get it all. The silver he scorned. Another of the gang had held Ernest Stelzer, the ticket taker, at bay with a shot gun. James Biba, one of the owners, arrived just as the robbers' car raced eastward towards Chicago, and had the unfortunate victim of the robber's gun rushed to the Oak Park Hospital, but she was pronounced dead on the way.

Will Convene in Canada

Educational Sets Annual Sessions for Montreal from May 22 to May 24, Inclusive

FOR the first time a big American film concern will hold its annual sales convention in the Dominion of Canada, when Educational Film Exchanges, Inc., executives and branch managers meet in Montreal in a three-day session, starting Tuesday, May 22, and continuing through Thursday, May 24. Headquarters will be at the Mount Royal Hotel, where all the business meetings will be conducted.

E. W. Hammons, president of Educational, will greet the branch managers from all of Educational's thirty-six exchanges in the United States and Canada when he calls the first meeting to order on the morning of May 22.

One of the most interesting announcements Mr. Hammons will have to make at the first session of the convention will be detailed plans for at least two new series of pictures for distribution in the season of 1928-1929.

Oscar Hanson, Canadian general manager for Educational, and his group of six branch managers, will greet the home office delegation to the convention and the managers and salesmen from branches in the United States. The executives from the home office who will accompany Mr. Hammons to Montreal include A. S. Kirkpatrick, assistant general manager; J. R. Wilson, domestic sales manager; Gordon S. White, director of advertising and publicity, and Harvey Day, Kinograms sales manager. Others in the party will include Capt. G. McL. Baynes, head of the Kinogram Publishing Corporation, and several of Educational's special representatives, among them being Arthur Lucas, of Atlanta, Southern representative, and Jack Skirball, of Ohio.

Montreal was selected as the location for Educational's 1928 convention when a number of most cordial invitations to meet there were received by Mr. Hammons from Canadian officials during the progress of Educational's meeting at Los Angeles last year. These invitations came from Mackensie King, Premier of Canada; L. A. Taschereau, Prime Minister of the Province of Quebec; Mederic Martin, Mayor of Montreal, and several other officials, as well as a number of Canadian exhibitors.

Magazine Stories Bought for Columbia Production

Columbia has made three more additions to its line-up of story material for the season of 1928-29, with the acquisition of screening rights to "Trial Marriage," "The Power of the Press," and "Sinners' Parade."

"Trial Marriage," by Elizabeth Alexander, ran serially in "The Saturday Evening Post." "The Power of the Press," by Frederick A. Thompson, appeared as a short story in McClure's. "Sinners' Parade," from the pen of David Lewis, will be published in one of the national magazines in the fall.

Lilli Damiti New Co-star for Ronald Colman

Lilli Damiti, German screen star, definitely decided to accept Samuel Goldwyn's offer for an American career. She sails on the Berengaria, Saturday, May 5th, and will arrive in New York six days later. She succeeds Vilma Banky in leading feminine roles opposite Ronald Colman. "Two Lovers" is the last picture in which the co-stars will appear jointly.

Revenue Revision Bill to Exempt Admissions to $3

ADMISSIONS not exceeding $3 are to be exempt from all tax, under the revenue revision bill reported this week to the Senate by the Senate Finance Committee. Refusing to accept the increase from 75 cents to $1, recommended by the Treasury and included in the revenue bill passed by the House of Representatives December 15, last, the republicans on the committee also refused to acceed to a demand of the democrats that the admission tax be wiped off the books in its entirety, and by a party vote of 11 to 9 succeeded in putting their $3 exemption through.

The democratic fight will be directed chiefly at the corporation tax, which, under the bill as brought through by the majority, is to be reduced from 13½ to 12½ per cent. The bill as passed by the House calls for a reduction to 11½ per cent, and the democrats in the Senate are demanding that the House rate be accepted. The republicans also increased the exemption of corporations from $2,000 to $3,000 but refused to accept the sliding scale of tax for corporations with net income not exceeding $15,000. Surtaxes were also revised on incomes between $18,000 and $70,000 and this revision was made applicable to 1927 income, which will mean a return of some $25,000,000 to individual taxpayers.

It is planned to take the bill up May 3, with probabilities that it will be passed before May 12.

Fox Plans Conventions

Silver Anniversary International Session Is Set for New York Starting May 23

JAMES R. GRAINGER, general sales manager for Fox Film Corporation, announces that his company will inaugurate its Silver Anniversary season with the annual international sales convention to be held at the Park Central Hotel in New York from May 23 to 31, inclusive. It will bring together, in addition to home office executives, district and branch managers from all offices in the United States and Canada and a number of foreign representatives of Fox Films.

Following the big New York meeting, regional conventions will be held in New York and Chicago, attended by district and branch managers, assistant managers, salesmen and bookers.

At the international meeting plans for next season will be outlined by William Fox, president; Jack G. Leo, vice-president; Winfield Sheehan, vice-president and general manager, and Mr. Grainger. At least ten of the greater productions scheduled for 1928-29 and Movietone Subjects will be shown at the conventions.

Among those who will attend the convention will be Jack Sichelman, assistant sales manager; Jack S. Woody, assistant to Mr. Grainger; Milton J. Schwartz, general sales manager for Fox-Case Movietone Corporation; Courtland Smith, of Fox-Case Movietone Corporation; E. C. Grainger, manager of the play date department; Truman H. Talley, editor-in-chief of Fox News; James C. Darst, of Fox Varieties; Clayton P. Sheehan, manager of foreign department; Nat B. Finkler, manager of contract department; Louis Rosenbluh, manager of accessories; Glendon Allvine, director of advertising and publicity, and Roger Ferri, editor, Fox Dynamo, who is in charge of convention arrangements; Special Representatives Max Roth and George A. Roberts; Short Subject Sales Manager E. T. Gomersall, and G. W. McKean, special representative.

District Managers: L. B. Remy, Dallas; G. W. Fuller, Washington; Clyde W. Eckhardt, Chicago; Harry F. Campbell, Boston; W. C. Backmeyer, Cincinnati; J. P. O'Loghlin, Canada, and Ben F. Rosenberg, Denver.

Branch Managers: I. J. Schmertz, Albany; Paul C. Bryan, Atlanta;; John Nolan, Buffalo; John W. Fuller, Charlotte; Ira H. Cohen, Cincinnati; Ward F. Scott, Cleveland; P. K. Johnston, Dallas; R. J. Morrison, Denver; Jack L. Raper, Des Moines; Lester Sturm, Detroit; George Landis, Indianapolis; Claire F. Hilgers, Kansas City; Ben Gould, Los Angeles; Jack C. Shannon, Memphis;; Fred G. Sliter, Milwaukee; M. A. Levy, Minneapolis; Sydney Samson, New Haven; B. L. Dudenhefer, New Orleans; Harry H. Buxbaum, New York; W. A. Ryan, Oklahoma City; Harry Melcher, Omaha; Edgar Moss, Philadelphia; W. J. Kupper, Pittsburgh; J. M. Linn, Portland; B. B. Reingold, St. Louis; C. L. Walker, Salt Lake City; Fred W. Voigt, San Francisco; G. M. Ballentine, Seattle; Herndon Edmond, Washington; J. H. Huber, Calgary; Harry J. Bailey, Montreal; R. G. March, St. John; W. C. Gehring, Toronto; C. R. Dippie, Vancouver, and J. A. Wilson, Winnipeg.

Atlanta Board Votes to Reinstate T. A. Branon

At its regular meeting April 23, the Atlanta Film Board of Trade voted to reinstate Thomas A. Branon, president of Eltabran Film Company, with headquarters in Atlanta, to membership in the Board in full standing. Just what effect this action will have on the injunction suit filed against the film board by Mr. Branon the latter part of March is not known, as a hearing in the case has not been held.

At the time the suit was brought in Fulton Superior Court, Judge Verilyn Moore signed a temporary restraining order, and set April 14 as the date for a hearing. Later, it is understood, the case was continued at the request of attorneys representing the film board.

When seen this week, after the Board had voted to reinstate him to membership, Mr. Branon declined to make any statement, other than to say that, in view of the fact that no hearing in the court case had been held, he deemed it improper for him to make any comment.

$500,000 Suit on Disc Record Patents

Talking picture patents wherein disc records are used for synchronizing sound with pictures are the subject of a suit for a half million dollars instituted by Earle W. Jones against Max Ettinger, Harrison W. Rogers, Inc., and Harrison W. Rogers. Jones alleges that Harrison W. Rogers, Inc., and Harrison W. Rogers entered into a contract with him whereby they agreed to convey all of their twenty patent rights to him for a certain stipulated sum.

It is alleged by Jones that while his agreement was pending the Rogers concern and Rogers sold these patents to Ettinger and refused to turn them over to Jones, thereby interfering with a number of contracts Jones had entered into with film companies, and depriving him of a million dollars in profit.

Excellent Signs 4 Stars for 1928-29 Season

Four stars have just been signed on the roster of screen talent which will make Excellent pictures for the 1928-29 season. They are Conway Tearle, Lillian Rich, Cornelius Keefe and Pauline Garon. They, together with Mae Busch and Margaret Livingston, make six additions to Excellent's player line-up within the last fortnight.

Sinclair Lewis Novel Is Bought for Chaney

"Willow Walk," Sinclair Lewis's novel, is to be one of Lon Chaney's starring vehicles for the coming season. Chaney will play a dual role.

Details as to cast and director of the screen play have not been decided on as yet.

Sennett Will Resume Producing for Pathe

NEGOTIATIONS have been concluded between Pathe and Mack Sennett whereby Mr. Sennett will continue to produce two-reel comedies for distribution through Pathe. These comedies will be the first pictures to be made by the Sennett organization in the new plant at Studio City, San Fernando Valley. The new studio is practically completed and the additional facilities there provided will make it possible for Mr. Sennett to produce 38 comedies for Pathe during the season 1928-1929.

During his five years of association as a Pathe producer, Mr. Sennett has made more than 200 comedies for that company.

Specials Include Two Stage Plays and Ziegfeld Opus

(Continued from Page 1427)

"The Crime of Interference," an adaptation of the stage play hit, "Interference," will be another special production. Rowland V. Lee will direct a cast which includes Evelyn Brent, Clive Brook and William Powell.

W. Somerset Maugham's stage play, "The Letter," will form the basis for another special. It will be produced with Evelyn Brent and Clive Brook in the leading roles.

Another special co-featuring Miss Brent and Clive Brook will be "Tahiti Nights."

"Glorifying the American Girl" will go into production under the supervision of Florenz Ziegfeld. Mr. Ziegfeld will personally select the supporting cast for Louise Brooks and Nancy Carroll.

A magazine story by Richard Washburn Child will be made into a Paramount special under the title of "The Perfumed Trap," Victor Schertzinger will direct, and the cast thus far selected includes Clive Brook, Mary Brian, William Powell and Ogla Baclanova.

"The Wolf Song," written by Harvey Fergusson, will be a special directed by Victor Fleming. Gary Cooper will have the leading role.

Paramount will produce the first picture of the dirigible. The story is by John Monk Saunders, author of "Wings," and William Wellman will direct.

Richard Arlen and Nancy Carroll will be co-featured in the special, "The Man I Love," a story by Herman Mankiewicz. It is the tale of a prizefighter. Mal St. Clair will direct.

"The Hard-boiled Angel," another special, tells the story of a soldier, and a chorus girl. Gary Cooper is the soldier and Nancy Carroll the chorus girl.

"Living Together," a comedy-melodrama with Richard Arlen, Mary Brian and Chester Conklin featured, will be produced as a special. Another special, featuring Richard Arlen and Mary Brian, will be "The Upstart Gentleman."

The Clara Bow specials for the new season will be "Three Week Ends," an Elinor Glyn story; "The Fleet's In," a story of sailors and sailors' sweethearts; "The "Saturday Night Kid," and, "Apache Love," as yet a tentative title.

Cleveland Exhibitors Ban Product With 57 Days' Protection

CLEVELAND motion picture exhibitors have pledged themselves not to buy any picture product for the 1928-1929 season under the 57 days' first run protection plan now locally in force. The Cleveland Motion Picture Exhibitors Association has sent a letter to its membership at large holding them to their pledge as given at the last open meeting of the organization.

George W. Erdmann, secretary of the association has asked members not even to talk about films with any exchange until the word goes forth from the protection committee. The protection committee is calling on each exchange in an effort to secure reasonable protection. It is claimed that in no other territory in the country is such extended protection granted as in Cleveland.

Richard Dix will appear in two specials and three starring pictures. First of the specials is "Redskin," a picture of "The Vanishing American" type. "Unconquered," will be the second, and in this picture will be featured Florence Vidor. Two Dix starring pictures have been selected, "Warming Up," a baseball story, and "Moran of the Marines."

George Bancroft will be starred in four pictures, two of which have been selected. The first is, "The Docks of New York," a story by John Monk Saunders, which will be directed by Joseph von Sternberg. The second picture is "Swag," written by Rena Vale, the winner of the $15,000 Photoplay Magazine Idea Contest. Evelyn Brent will appear opposite Bancroft.

Four for Bebe Daniels

Bebe Daniels will also be starred in four pictures.

Esther Ralston will make one special and four starring pictures. The special will be "The Case of Lena Smith," a story by Samuel Ornitz. Joseph von Sternberg will direct. "The Sawdust Paradise," a girl evangelist tale, will be Miss Ralston's first starring picture in the new program. George Manker Watters wrote the story and Luther Reed will direct. Reed Howes and Hobart Bosworth will support the star.

"High Society" will be the title of the second Ralston vehicle. It will be the low-down on high society, written by a man on the inside. The last two pictures will be announced later.

There will be one Zane Grey special and three regular program offerings on the new Paramount program, all featuring Jack Holt. The special production is "The Water Hole," a picture partly in Technicolor, which will be directed by John Waters.

"Avalanche," the first regular offering, is an adaptation of a serial which appeared in The Country Gentleman. "Sunset Pass," an adaptation of a serial now running in the American Magazine, is the title of the second Zane Grey regular offering. The third story is yet to be chosen.

Pola Negri will make two pictures for the new program. One will be "Loves of an Actress," written by Ernest Vajda and directed by Rowland V. Lee. Nils Asther and Paul Lukas will appear in support of the star. "Fedora," is a tentative title for the second picture. Ludwig Berger will direct, and the leading roles will be played by Norman Kerry, Paul Lukas, Lawrence Grant and Jack Luden.

Fay Wray and Gary Cooper will be co-featured in three pictures, first of which is "The First Kiss," an adaptation of a story written by Tristam Tupper. The other two stories will be annuonced later. Florence Vidor will be starred in two pictures. "Divorce Bound" is the title of the first.

Charles Rogers will be starred in four, one of which has been selected. It is a story of college life titled "Bulldog Yale."

James Hall and Ruth Taylor will be co-featured in a series of three pictures. Adolphe Menjou will appear in three. "His Private Life," a tentative title, will be the first.

The pictures to be made by outside producers releasing through Paramount include one, and possibly two from Harold Lloyd, and two from Christie Film Company, starring Douglas MacLean. "Wanted — A Woman," is the tentative title of the first MacLean picture.

There will be three foreign pictures. The first will be "Behind the German Lines," official pictures of the World War, which will be released as a special. The second will be Sir Harry Lauder in "Huntingtower," written by John Buchan.

"The Model of Montmartre," third of the foreign pictures, was produced in Paris under direction of Leonce Perret. Henri Bataille, French novelist, wrote the story. The cast includes Ivan Petrovitch, star of "The Garden of Allah," Louise La Grance, beautiful French artists' model.

Higher Admissions Are Seen As Possible Outcome by Ohio Exhibitors

AS the outcome of present selling methods, higher admissions are seen, according to representatives of the Cleveland Motion Picture Exhibitor's Association. These views were expressed by exhibitors at a meeting of the Federated Women's Clubs, held last week in Cleveland. The exhibitor-speakers take exception to recent remarks on block booking by Carl E. Milliken.

These points in refutation of Governor Milliken's remarks were made by Geo. W. Erdmann and M. B. Horwitz. Gov. Milliken had stated that block blind booking was like buying a subscription to a magazine. The exhibitors contended that a magazine went to everybody simultaneously, that it is purchased to please only the buyer and that a subscription is a convenience to the subscriber rather than a money saver.

First Nat'l Announcement

Three Foreign Successes Included Among Product for Season of 1928-29

(*Continued from Page* 1429)

made at the Burbank studios with Richard Wallace directing. Jack Mulhall plays the featured role, with Greta Nissen, Gertrude Astor and Sam Hardy in the cast.

"The Changeling," from Donn Byrne's story of that title, will be another of the George Fitzmaurice specials for the season of 1928-29.

Three Foreign Successes

During the season three foreign productions will be released. One of these is "Dancing Vienna," the Defu production directed by Friedrich Zelnik. Lya Mara, Viennese film star, and Ben Lyon are the stars.

"The Strange Case of Captain Ramper" is a Defu picture produced by Friedrich Zelnik under the direction of Max Reichman. It is an adaptation of Max Mohr's play, "Der Ramper." Paul Wegener, one of the outstanding screen actors of Germany is the star. Others in the cast are Kurt Gerron, Herman Vallentin and Mary Johnson.

The third foreign picture to be distributed by First National during the coming season is "The Ware Case," a British First National-Pathe production from George Pleydell Bancroft's novel of that title. Stewart Rome and Manning Haynes act the two principal roles.

First National will release three film mystery melodramas. "The Haunted House," the mystery farce by Owen Davis, has been purchased for one, for which the cast has not yet been chosen.

Another is "Seven Footprints to Satan," by A. Merritt, while the third is, "Ssh, The Octopus" by Ralph Murphy and Donald Gallaher, now playing in New York.

Executives of First National who attended the Chicago convention included:

Ned E. Depinet, vice president and general sales manager who presided; Clifford B. Hawley, president; Richard A. Rowland, general and production manager; Watterson R. Rothacker, managing director of studios; Al Rockett, W. Coast production manager; A. W. Smith, Jr., Eastern and Canadian sales manager; Stanley W. Hatch, Western sales manager, W. E. Callaway, Southern Sales Manager and others.

The delegation from the company's home office in New York included: Charles M. Steele, supervisor of exchanges; Jerome Beatty, director of advertising, publicity and exploitation; Florence Strauss, scenario editor; Lynde Denig, assistant manager of publicity; Walter Lindlar, assistant manager of exploitation; R. C. Seery, West Coast Representative; Jerome M. Loeb of the purchasing department; Sol Shernow of the print department; and Charles Kemke, Charles A. Baily and Joseph Kelly of the sales department.

From the Burbank Studios the following attended: Al Rockett, West Coast production manager; John McCormick, producer of the Colleen Moore pictures; Ned Marin, unit production manager; Charles R. Rogers, producer of the Ken Maynard pictures; and George Landy, director of studio publicity.

Carl Laemmle Announces New Universal Line-up

(*Continued from Page* 1430)

Two Outlaws," directed by Henry MacRea, with Kathleen Collins as the heroine; "Guardians of the Wild," also directed by MacRea, with Ethlyne Clair in support; "Wild Blood," another MacRea picture with Miss Clair in support; "The Harvest of Hate," MacRea, with Helen Foster as heroine; "Plunging Hoofs," same director, with Barbara Worth as the girl, and "Hoofbeats of Vengeance," also a MacRea picture, with Helen Foster in support.

The two Aviation picture with Al Wilson starred are, "The Cloud Dodger," directed by Bruce Mitchell, with Gloria Grey as the girl, and "The Sky Skidder," also directed by Mitchell, with Helen Foster as heroine.

The eight melodramas are: "The Body Punch," directed by Leigh Jason, from a Harry O. Hoyt story, with Jack Daugherty and Virginia Browne Faire featured; Maciste, the strong-man, in "The Hero of the Circus," "Phantom Fingers," "The Midnight Mystery," "Wolves of the City," "Beyond the Law" and "The Price of Fear."

Heading Universal's Short Subjects for next year will be two new series of twelve two-reelers each of the Collegians, directed by Nat Ross, and starring George Lewis with Dorothy Gulliver and the other Collegian favorites in support.

Stern Brothers Comedies

Next in the Universal line-up is a new series of "The Newlyweds and Their Baby" comedies, made by the Stern Brothers with Snookums, the baby star, in the featured role. These comedies, 13 in number, will be released as Universal-Junior Jewels, the same as the Collegians.

Three other Stern Brothers series are listed, of thirteen comedies each: "Sid Saylor in the "Let George Do It" comedies, adapted from the George McManus cartoon strips; "Mike and Ike" series, adapted from the Rube Goldberg cartoons; and a new series of the Buster Brown Comedies, adapted from the R. F. Outcault cartoons.

Five serials are listed by Universal for next year. Three will be in twelve chapters each. They are: "Tarzan the Mighty," made from Edgar Rice Burroughs' Tarzan book, "Jungle Tales of Tarzan"; "The Final Reckoning," made from G. A. Henty's boy's book; and "The Pirate of Panama," made from William McLeon Raine's story. There will be two of ten chapters each, "The Mystery Rider," a sequel to the Riddle Rider series of serials, starring William Desmond, and "The Diamond Master," from the story by Jacques Futrelle.

In the one-reel comedy field, Universal will release twenty-six of the Oswald the Lucky Rabbit cartoons, as well as 26 other comedies, thirteen "Horace in Hollywood" comedies starring Arthur Lake, and thirteen Laemmle Novelties.

There will be five series of Western featurettes, 12 Texas Ranger dramas starring George Chandler, 12 Stunt Cowboy pictures starring Bob Curwood, 12 Northwest Mounted Police pictures starring Edmund Cobb; 8 Harry Carey re-issues, and 8 Jack Hoxie re-issues.

Completing the Universal Short Product lineup will be the regular two-a-week issues of the International Newsreel.

3 Features, 8 Shorts From F B O in June

Three features and five short subjects will be released by F B O during June. On June 10th, "Dog Justice," starring Ranger, will be shown. "Loves of Ricardo" a George Beban production, with Mr. Beban in the leading role, will be distributed on June 17th. This picture played the Rivoli Theatre in New York. "The Texas Tornado" starring Tom Tyler will be shown on June 24th.

"Mickey In Love," a Mickey McGuire comedy, and Larry Darmour production, will be shown on June 4th. "Almost a Gentleman," a two reel comedy with Al Cooke in the leading role, will be ready on June 11. Another June 11th release will be "Heavy Infants," a Standard Fat Men comedy. Two Newslaffs will be distributed on June 11th and 25th.

Dooley Extends Contract With Christies

Billy Dooley, comedian in Christie Comedies, has extended his contract with the company for a long period and is definitely set to star in a series of eight comedies during the coming season. Dooley has just finished his second year in motion pictures, having completed work in his last two comedies.

Kaufman Now Lasky's Aide in Production

ON the eve of his departure last Sunday for a company convention in Washington, Jesse L. Lasky, announced the appointment of Albert A. Kaufman, at present director of Paramount theatres in Europe, to be his assistant in the Paramount Famous Lasky Corporation production department.

Mr. Kaufman has been long in the employ of the Paramount organization. He was manager of Paramount's Metropolitan Theatre in Los Angeles. After a short period in Los Angeles he was sent to London to build and open the Plaza Theatre there. Later he assumed charge of all Paramount houses in Europe.

After attending the three Paramount Lasky conventions, Mr. Lasky will join Mr. Kaufman in Paris to make a survey of European production activities.

Producer-Owner Blamed for Film Inferiority

Tumble in the quality of pictures was blamed on producer-owned theatres by Charles Metzger, Mecca Theatre owner and state exhibitor president, before Indiana convention at the Claypool hotel, Indianapolis. Metzger declared the practice of producers operating their own houses was the "greatest mistake in the motion picture industry." Mrs. Davis Ross was re-elected president of the Indianapolis branch of indorsers.

The following resolution was passed.

"Whereas, There are three distinct groups for which pictures should be emphasized, church, school and theatre.

"Whereas, The school picture is to teach and emphasize the fundamental of all classroom subjects, only such pictures should be in use in schools which pertain to these topics.

"Whereas, The functions of the church are to teach and emphasize the spiritual side of life the church should only show such pictures as pertain to this phase of life.

"Whereas, The theatre is our place for recreation the theatre should show pictures especially for entertaining purposes. Therefore, be it

"Resolved, That these three distinct groups of pictures in churches, schools and theatres be observed. Therefore, be it

"Resolved, That the Indiana Indorsers of Photoplays support and promote these three distinct groups."

New Schedule Announced by M-G-M

(*Continued from Page* 1428)

ing the coming season of 1928-29.

Declaring that all the leading picture companies have now developed their studio facilities to a point where the general average of product is higher than ever bfore, Mr. Schenck said that a high production standard is made necessary by the unprecedented popularity of motion pictures and the demand of the public for consistently good films.

During the past year, he pointed out, attendance records in virtually every key city theatre were shattered in playing some of the outstanding productions of 1927-28.

Felix F. Feist, sales manager for M-G-M, presided at both the Eastern regional convention, held at the Hotel William Penn, Pittsburgh, April 27-28, and at the Western gathering, sessions of which took place at the Hotel Baltimore, in Kansas City, on April 30 and May 1.

The roster of home office executives attending the two conventions is as follows: Felix F. Feist, General Sales Manager; Paul Burger, Sales Development Mgr.; Fred C. Quimby, Short Subject Sales Mgr.; Howard Dietz, Director of Advertising, Publicity and Exploitation, and Allin Cummings, Exchange Operations Mgr.

Lichtman Lists Nine on Schedule of U. A. for New Season

AL LICHTMAN has announced nine of the United Artists pictures for next season, some of which are already made, others in work, while still others have passed the planning stage. On the Lichtman list are the following:

"The Woman Disputed," starring Norma Talmadge now in production. D. W. Griffith is at work on "The Battle of the Sexes" with Phyllis Haver, Jean Hersholt, Belle Bennett, Don Alavardo and Sally O'Neil. "Hell's Angels" with Ben Lyon, Greta Nissen, James Hall, George Cooper and Thelma Todd is almost finished. "The Innocent," Vilma Banky's first starring picture goes into production this week with Victor Fleming directing. "Revenge" is Dolores Del Rio's newest. Edwin Carewe is directing. "La Paiva" is about to start with Lupe Velez and William Boyd co-featured and Sam Taylor directing. "Two Lovers" with Colman and Banky will be released nationally in the fall as will "Steamboat Bill, Jr.," starring Buster Keaton and "Tempest," starring John Barrymore.

FBO Convention Planned

Company Product Will Be Announced at Sessions to Be Held in Chicago May 14 to 21

FBO has set convention dates for Chicago from May 14 to 21, at which time the production program for the 1928-29 season will be presented to the company's branch managers at the Drake Hotel. Joseph P. Kennedy, president, and J. I. Schnitzer, vice-president in charge of distribution, will make detailed announcements of the new product and discuss sales policies.

Lee Marcus, general sales manager for the company, will preside at the sessions, and among the home office executives who will attend are, Edward B. Derr, secretary and treasurer; Clinton J. Scollard, assistant treasurer and manager of exchange operations; Hyatt Dabb, director of publicity and advertising, and S. E. Fitzgibbon, director of sales promotion.

The following division managers and branch managers will also be present:

Charles Rosenzweig, New York State sales manager, E. J. O'Leary, New England sales manager, Cleve Adams, Central sales manager, Jerome Safron, Eastern Pennsylvania and Southern New Jersey sales manager and J. Frank Shea, Western sales manager.

A. J. Gutek, manager at Albany; C. L. Peavy, Atlanta; H. T. Dixon, Buffalo; William Conn, Charlotte; A. H. Washburn, Chicago; H. J. Michalson, Cincinnati; A. J. Mertz, Cleveland; L. E. Harrington, Dallas; S. D. Weisbaum, Denver; Harry R. Frankle, Des Moines; A. M. Elliott, Detroit; Claud Penrod, Indianapolis; C. B. Ellis, Jacksonville; R. E. Churchill, Kansas City; H. C. Cohen, Los Angeles; P. M. Baker, Memphis; S. H. Abrams, Milwaukee; M. J. Frisch, Minneapolis; John J. Lane, New Haven; Paul H. Tessier, New Orleans; Sam Benjamin, Oklahoma City; S. W. Fitch, Omaha; A. H. Schnitzer, Pittsburgh; W. T. Withers, Portland; W. E. Matthews, San Francisco; Harry Weiss, St. Louis; A. H. Huot, Seattle; Fred Lind, Salt Lake City; Roy Zimmerman, Sioux Falls and F. L. McNamee, Washington.

P. C. Taylor, general manager of FBO of Canada, will attend, as will Vernon Dixon, manager at Calgary; E. H. Wells, Montreal; A. L. Gaudet, St. Johns; B. D. Murphy, Toronto; A. E. Rolston, Vancouver and S. H. Decker, Winnipeg.

New Stanley House to Go Up in West Philly

THE Mercantile and Theatres Properties, Inc., has entered into a long-term lease with the Stanley Company of America and has agreed to erect at the southeast corner of 52nd and Chestnut, Phila., a theatre which will represent an investment close to $2,000,000 and compare favorably with the present Stanley at Nineteenth and Market Streets. It is expected that the building operations will begin within 30 days and that the house will be completed for the season of 1929.

Negotiations for the Stanley Company were brought to a conclusion by Mastbaum Bros. and Fleisher. Joseph Bernhard represented Mercantile and Theatres Properties. The property was acquired some years ago by the Stanley organization. The lot is 117 by 227 feet. A seating capacity of 4,000 is assured. The architect is Ralph B. Bencker of Philadelphia.

7 New Pathe Shorts Set for Week of May 13

"Famous Playgrounds," new Grantland Rice Sportlight, heads the Pathe short feature program for the week of May 13th, which includes Pathe Review No. 20; "Coast to Coast," an Aesop's cartoon; Topics of the Day No. 20; "A Life at Stake," chapter 8 of "Mark of the Frog," and issues Nos. 42 and 43 of Pathe News.

The Sportlight release produced by John L. Hawkinson, presents Lake Placid, Palm Beach, Pinehurst, Newport, Southampton, Atlantic City and Del Monte and the sports associated with each. Pathe Review contains: "Something About Golf," "Wayside Vendors," "After the Storm," and "Men of Affairs."

Key City Reports

New York City

A GLOOMY, rainy Saturday, Sunday and Monday cut heavily into Broadway theatre attendance last week and practically every house along the Row shared in the bad news. And to make matters still worse there's a good, stiff fight on among the leaders right at this time in the matter of gathering the loose coin around town. The only boys who are having an easy time of it are those working the theatre crowds with the fake 25c watches and it must make many a showman sad to see the way the customers fight to secure a timepiece without any works—and right under the eyes of Mr. Warren's watchdogs, too.

Any other week the Paramount would have hit its usual stride with Pola Negri in "Three Sinners" and no doubt the weather was responsible for a slight decrease. A fair week, anyway. **Fox's Roxy slid into one of the worst weeks the big 6,200 seater has had since it opened in spite of the fine Rothafel presentation which accompanied "The Play Girl"** (Fox). Or, as regards the picture, it may be that the public is getting wised up to the fact that a large number of mere program films are being used as first run attractions, bolstered with strong presentations. At least, the local newspapers have harped on this subject long enough to instill some such thought in the minds of the customers.

Very favorable comment greeted Marion Davies in "The Patsy" at the Capitol, several critics stating that this picture was one of the comedy hits of the season. **However, the newspaper boys did not help overcome the prevailing conditions** as returns were just fair. **The depression was also felt at the Strand where Milton Sills' picture, "Burning Daylight," brought that house a below average week's trade.** The Griffith film, **"Drums of Love," came into the Rialto and gave that house very fair business** after doing about the same pace when it played the Liberty at top prices. The other Publix-U. A. house, **the Rivoli, brought Harold Lloyd's "Speedy" another week of pretty fair business but hardly consistent with the strong pace set the first week.**

Two newcomers invaded the ranks of the specials last week when **"The Man Who Laughs"** (U) came into the Central **and "Glorious Betsy"** premiered at Warners. **The former, taken from the Victor Hugo story, has apparently gotten off to a very good start.** There can be no doubt but that Hugo has been widely read. This was proven some time ago when "Les Miserables" was on the street. **The Leni production is rated as a strong but gruesome one.** As the home of most Vitaphone pictures, Warners' theatre has come into a rather steady trade from those who like "talkie" films and **the new Costello-Nagel picture did a pretty good business for a wet week-end.**

At the Astor, **"The Trail of '98" is still pulling steady trade and the same can be said for "Wings"** at the Criterion. Plenty of activity around both these houses. The 44th Street, with **"Abie's Irish Rose," has received a bad break on many things attending its recent premiere and has still to show** just what it will do as one of the $2 attractions. Everyone concedes that it will go great as a regular release but some doubt its worth as a special. The Embassy, where **"Two Lovers"** has been for the past several weeks, **also felt a slight depression** the past week.

Fox's line up along Broadway continues to be led by "Street Angel" at the Globe and "Four Sons" at the Gaiety, both showing good returns. **"Mother Machree" is not doing as well** at the Times Square.

Off Broadway, the Hippodrome with a popular priced show which included an excellent comedy drama **"The Matinee Idol" (Columbia) and the regular K-A vaudeville, did another profitable week's business.** The Cameo, with **"A Woman Tempted"** (Aywon) **did below average.**

Minneapolis

SPRING weather descended on Minneapolis with a vengeance last week, and of course the result was to cut into theatre attendance here and there. **The new Minnesota kept up a fast pace at the box office, and this in spite of the fact that the house is rapidly ceasing to become a novelty. The picture attraction was Adolphe Menjou in "A Night of Mystery"** and the stage attraction was the Publix Unit show, "The Fast Mail," produced by Frank Cambria.

"Ramona," at the State, did an exceptionally good business, measuring up in good style to the standard of "Speedy," which preceded it the week before. The State suffered quite a bit as the result of competition from the Minnesota at first, but a good run of pictures is gradually helping to bring the crowds back. Gilda Gray, at the Strand, made a nice showing, and Reginald Denny's comedy, **"That's My Daddy," pleased good crowds** at the Lyric.

Neither Pantages or the Hennepin-Orpheum had much to brag about in the way of pictures, the former showing Madge Bellamy in "The Play Girl' and the latter Sally O'Neil in "Becky." Buck Jones, in **"The Branded Sombrero," was a good program attraction** at the Seventh Street. **Clara Bow came into the Grand for a second run in "Red Hair" and seemed to please** the crowds.

The Lagoon, a neighborhood house, showed "Legion of the Condemned" and made a very good showing with it, but some of the other outlying houses found business only fair.

The movies had very little in the way of competition this week, most of it being provided by the Shubert, which was offering Lillian Foster in "Bless You, Sister."

Atlanta

DESPITE metropolitan opera holding forth in splendid gala and a first class stock company drawing laurels, Atlanta moving pictures enjoyed a good week, offering a varied bill-of-fare.

"Ramona," at the Howard, drew well. Too, it being Ray Teal's farewell week, plus an unusually fine presentation, the Howard's box-office struck a high mark.

Next door, Ramon Novarro brought Loew's Grand a substantial net in his latest, "Across to Singapore."

The Capitol had **another sure-hit Fox opus, "Silk Legs,"** which, as Fox numbers usually do, went over big.

Keith's Georgia did not lag behind with Bebe Daniels in "Feel My Pulse." This was the comedy hit of the week.

At the Metropolitan, Milton Sills, in **"The Valley of the Giants," drew well.**

Buffalo

NORMAL business prevailed last week in Buffalo theatres, and box office records were not threatened, although some of the houses, notably Loew's State, closely approached record-breaking proportions. Douglas Fairbanks, in **"The Gaucho," was not a world-beater by any means at Shea's Buffalo, although he kept the public coming through the entrance doors in goodly numbers.** The picture lacked the action appeal for children that his previous efforts abounded in. "Gallopin' On," the stage presentation, went over nicely, due in large measure to the appearance in the cast of Agnes Helliwell, who used to be a sheet music clerk here until a theatrical contest got her a chance behind the footlights.

A fair run of business came the way of Shea's Hippodrome, where the screen feature starred "The Covered Wagon Girl," Lois Wilson, with "Mixed Pickles," a C. B. Maddox revue, occupying the vaudeville spotlight. **The Great Lakes chalked up a nice week's receipts with "That's My Daddy,"** as the cinema attraction, and a superb vaudeville program headlined by Kitty Doner, the well-known male impersonator.

The film, **"Across to Singapore,' started off with a bang** at Loew's State, along with an excellent stage bill featuring Buck and Babbles, negro entertainers, **but toward the middle of the week the patronage sagged, only to pick up like a whirlwind in the last few days.** Loew's State recorded receipts during the week which, in proportion, probably exceeded those of any other house in town. **The Lafayette had a very good week, also, with "Ham and Eggs at the Front"** on the screen, and Nonette, singing violinist, heading the vaudeville section of the bill.

Harold Lloyd returned for a week's showing of "Speedy" at Shea's Kensington, a neighborhood house, and packed the theatregoers in every night.

Los Angeles

THEATRE business was generally good throughout the city the past week, despite the fact a new theatre was opened and was bidding strongly for the trade. Warner Bros. opened their new theatre in Hollywood and through advertising and exploitation in connection with the opening, theatre business was generally stimulated.

At the new Warner theatre, **"Glorious Betsy" is showing at popular prices and doing very good business.** At the United Artists theatre Corinne Griffith, in **"The Garden of Eden," played to satisfactory attendance.**

Grauman's Chinese closed a successful run of "The Circus." "The Trail of '98" moves in next week. **"Street Angel," at the Carthay Circle, is doing very well.** This theatre has just changed its policy and is featuring the Movietone instead of prologues. The management reports the new line-up of entertainment has reacted favorably with the public.

"Wings" is still drawing at the Biltmore, but is advertised to close in two weeks. At the Million Dollar, Harold Lloyd, in **"Speedy," continues to draw big business.**

"Laugh, Clown, Laugh," at Loew's State, **and "Sunrise,"** now playing at popular prices at the Criterion, **played to satisfactory attendance.**

Chicago

ALTHOUGH some improvement has been noticed generally in Chicago theatre business since Easter, practically all the small and medium sized houses and some of the de luxe neighborhood theatres continue to complain of mid week attendance, full houses being exceptional except on Saturday and Sunday.

The Chicago did a normal business with "The Enemy" as its screen feature and usual stage and musical show. At McVickers, **"The Legion of the Condemned" went into its last week and held up fairly well.**

"Speedy" continued to do good business at the Roosevelt, and at the Oriental, where Paul Ash's engagement is rapidly drawing to a close, his **"Jazz Minstrels of 1928" and "Three Sinners" pulled strongly.**

"Sorrell and Son" continued to pull well at United Artists theatre and accounted for a satisfactory week.

Average business was reported at both the Granada and Marbro theatres, the former offering "The Play Girl," Vitaphone, and Charles Kaley's stage band, **the latter "Why Sailors Go Wrong,"** Vitaphone, and Benny Meroff.

The Capitol had Gilda Gray on the screen in "The Devil Dancer" and in person, Del Lampe and his orchestra, Vitaphone and Movietone News, **the combination going over big.**

"The Patent Leather Kid," plus Benny Kreuger and his band in "Tick-Tock," **accounted for fair business** at the Tivoli, **and the Uptown, with the same feature, combined with Frankie Masters and his band, had a satisfactory week.**

St. Louis

TOM MIX and his celebrated horse, Tony, was the big attraction at the St. Louis theatre, Grand and Delmar boulevards, and as a result, everything considered, the theatre enjoyed one of the best weeks in a very long time.

The film stars were given a big reception in St. Louis. On Monday at the aviation field in Forest Park thousands of school children gathered to see Mix and his horse and to participate in various contests that had been arranged. Tom also held a reception for exhibitors at the St. Louis F. B. O. exchange during his stay.

"Simba," Mr. and Mrs. Martin Johnson's pictorial travelogue of a lion hunt in Africa, enjoyed a nice week's business at the American theatre. The musical accompaniment for this picture was furnished by a panatrope.

"The Crowd," at Loew's State, proved very good entertainment and enjoyed a good week, considering general conditions at this season of the year.

At the Missouri, Adolphe Menjou, in **"A Night of Mystery,"** was the screen attraction. **It enjoyed but an average** week.

The Ambassador theatre put on a "Take a Chance Week" and thousands did. One local critic was unkind enough to compliment Skouras Brothers for keeping the name of the screen feature a dark secret, but **Eddie Lowry and his stage show proved enough to make a visit to the house worth while.**

San Francisco

WARNER BROS.' "The Jazz Singer" continues to break records at the Embassy theatre, being in its tenth week. **This is the first time a motion picture has ever played for that length of time in San Francisco** and it is reported that this film will be held for still another week.

M-G-M's "Laugh, Clown, Laugh" and a pleasing presentation drew very well all week at Loew's Warfield and **the Granada also reported excellent business with "Easy Come, Easy Go"** and an imitation Paul Ash act. It is said that many of the customers were disappointed on not finding the former San Francisco maestro there in person and some voiced their opinion that the advertising was misleading.

Harold Lloyd's **"Speedy" let down somewhat in its second week at the California,** and one reason advanced was that many consider that a poor musical program is being offered at this house. Neither did "The Patent Leather Kid" fare so well in its second week at the St. Francis theatre, and it is claimed that San Franciscans are getting fed up on war pictures.

The Union Square reported excellent trade with "Chicago After Midnight," "Pretty Clothes" and five acts of vaudeville. The feature, **"Rich Men's Sons" was also popular** at the Golden Gate, which also included vaudeville.

In the residential theatres, **"Legionnaires in Paris," "A Sailor's Sweetheart," "Sorrell and Son" and "The Forbidden Woman" all did very well.**

Dallas

RECEIPTS at the Dallas theatres were only fair the past week, although all first run houses managed to show a little profit for the week.

The Melba, showing Al Jolson in "The Jazz Singer" for the third week, showed good receipts for the last seven days, and the last night still had them coming. The three week's run showed a nice profit and did much to establish the Melba with the theatre goers.

"Gateway to the Moon," with Dolores Del Rio, at the Majestic, enjoyed a good gross for the week, and Little Mitzi, heading the vaudeville, proved a good attraction.

At the Palace **"Laugh, Clown, Laugh," with Lon Chaney, did not get the usual Palace crowds, and business for the week was only fair.** The title of the picture helped keep business down.

"We Americans," with Patsy Ruth Miller and George Sidney, did not get the expected business, although it was well advertised, and receipts for the seven-day run were only fair.

At the Old Mill, **"Ladies' Night at a Turkish Bath,"** with Jack Mulhall and Dorothy Mackaill, and "The Lovelorn," with Molly O'Day, Sally O'Neil and Larry Kent, **brought average** business.

"West Point," with William Haines and Joan Crawford, **and "The Big City,"** with Lon Chaney, **brought a good week's business to the Arcadia,** which is not unusual.

Milwaukee

ANOTHER week of average business was enjoyed by Milwaukee theatres this past week. The weather was ideal for good picture business.

The Wisconsin offered "The Big City" and found results from this showing exceedingly satisfactory.

"Speedy" was very popular at the Merrill and is being held over for a second week.

"We Americans" did moderately well at the Alhambra. **"The Whip Woman," at the Strand, was accorded fair patronage.**

"If I Were Single" was the feature at the Garden and **was very well attended.** The two vaudeville houses, the Orpheum and the Majestic, enjoyed **unusually good patronage. "Skyscraper"** was the photoplay feature at the Orpheum **and "Her Summer Hero"** was offered at the Majestic.

Neighborhood theatres found business slightly accelerated this last week. **"French Dressing"** was featured at the Garfield, Uptown, and Tower theatres and **drew very well. "Baby Mine" found favor** with patrons of the Colonial. **"The Joy Girl" was fairly well attended** at the Oriental.

Ottawa

MORE than ordinary interest was aroused in various film presentations in Ottawa, Ontario, during the week of April 23 because of the coincidental observance of Empire Shopping Week in Canada, with which the features were tied.

"Sorrell and Son" was the attraction at the Regent theatre, Ottawa, and Manager Ray Tubman reported that it had enjoyed practically as much business as "Ben Hur," the record-holder for the house.

"The Battles of Coronel and Falkland Islands" at the Centre theatre was particularly linked up with the Empire Week in special exploitation and the **result was very satisfactory** to Manager Don Stapleton.

Never before was there such a line-up in front of B. F. Keith's theatre as there was for the first day of the Saturday-opening policy, when "Old Ironsides" was the feature attraction. Incidentally, the change involved increased prices, but the street line-up extended for 100 yards. **There was big patronage** all week.

The Imperial theatre continued its upward trend with "The Enemy," starring Lillian Gish, **and this house had one of its best weeks in years.** The unusual anti-war theme of the picture aroused wide comment, but no objections were raised.

The neighborhood houses all packed them in with appropriate features. **"Outlaws of Red River" brought all the patronage to the Columbia theatre that it could stand, while "After Midnight,"** starring Norma Shearer, **was a popular hit** at the Fern theatre. Monte Blue, as **"The Brute," was seen and appreciated by capacity crowds** at the Rex theatre.

Manager Donat Paquin offered plenty at the Laurier theatre, Hull, Quebec, and secured plenty as a result. **The bill included "The Heart of a Follies Girl," "Sharpshooters," and the "Beauty Parlor" series—the patrons got their money's worth.**

Cleveland

THIS was an average week at the local theatres. There were no high spots of a sensational character. Neither was there a single flop. Business, on the whole, was fairly good for a week of bad weather.

"Laugh, Clown, Laugh" was undoubtedly one of the outstanding pictures of the week. It played at the Allen to discriminating audiences and did satisfactory business. **"Dressed to Kill" went over big** at Keith's Palace. Underworld pictures are very popular in this locality right now, and this one received the approval of the populace. **"The Patent Leather Kid" brought its two weeks' engagement at the Stillman to a close. It was consistently popular** with the public during the entire run.

"Circus Rookies" made the State theatre echo with laughter all week. Business was highly satisfactory.

"Wings" continued to play to good houses at the Colonial, where it is being shown at $1.65 top. **"The Siren," strong melodrama, played to very big houses,** local interest being keenly awakened by the personal appearance of Peaches Browning as the feature vaudeville attraction.

Keith's East 105th Street theatre played to very nice business with a clever mystery play, "13 Washington Square," as the feature. The Park had **nice business with a first-run neighborhood showing of "Red Hair," while the Cameo played to a satisfactory business with a continued engagement of "Speedy,"** which was its third week downtown.

Neighborhood business was decidedly poor, according to neighborhood theatre owners, and legitimate theatre competition was just average.

Salt Lake City

BOX office receipts at the downtown picture theatres of this city averaged fairly good this past week. A week of cool early spring made weather conditions favorable.

A very good week was had at the Capitol theatre, the picture having been Richard Dix in "Easy Come, Easy Go," and the stage presentation being Fanchon and Marco's "Jungle Idea." Both of these attractions proved to be big drawing cards.

The Paramount Empress had fairly good results during the presentation of Adolphe Menjou in "A Night of Mystery," and above the average business was reported at the Victory, by Manager Hendry, during the picture presentation "The Heart of a Follies Girl," starring Billie Dove.

Laura LaPlante and Glenn Tryon, in **"Thanks for the Buggy Ride," was shown at the American theatre with only fair results,** while Marie Prevost, in **"A Blonde for a Night," is reported to have gone over to crowded houses.**

"Beau Sabreur" was shown as a second run at the Rialto theatre with satisfactory results.

"The Naked Truth," at the Hub, has been held over for a week, it is reported.

The Towers theatre, a neighborhood house, featured **"Sorrell and Son"** during the fore part of the week with **very good business** being the result.

The Pantages theatre picture offering during the past week was Lon Chaney, with Betty Compson, in **"The Big City," and the attendance was very good.**

Albany and Troy

LAST week, in Albany, was one characterized by good business at practically all of the first run houses, **the outstanding feature being the excellent business done by the Mark Strand, with "The Crowd."** While this picture came to Albany unheralded, it pleased so much on the opening day that it was quickly noised around town and each day brought an increased number of patrons. The fact that the theatre also showed some excellent views of the Bremen and the German aviators no doubt played a part in bringing long waiting lines to the theatre each night. The two Vitaphone presentations did not measure up to expectations and contributed but little to the evening's enjoyment. The two presentations included Montagu Love and the Florentine choir.

"King of Kings," which came to the Capitol for a week's run at prices ranging from 50 cents to $1.65, panned out exceptionally well. Although all of the theatres suffered to some extent on Monday night, due to a severe rainstorm, "King of Kings" played to capacity, the entire house having previously been sold out to the City Club. There was a slight drop on Tuesday, but the remainder of the week picked up fast and the picture did capacity business.

The Capitol is given over mainly to the legitimate, although "Simba" will be shown next week and "Wings" has been booked for September.

The Leland went over exceptionally well with Elinor Glyn's "Mad Hour." The house was crowded to its doors each night and, as usual, with any of Elinor Glyn's productions, the matinees were heavy. **The Mark Ritz did not do anything to brag about with "The Love Mart."** The Clinton Square theatre in Albany is showing a **wonderful response these days to first run double features, and last week, with "Square Crooks" and "Lightning," the house played to capacity** business. One theatre in Albany, in speaking of business generally, stated that a comparison between last Friday night's receipts and those of a Saturday night on the corresponding week a year ago, showed a considerable increase.

Proctor's Grand is also playing up its picture part of the program these days, with the result that "The Silver Slave" contributed its full share and more to the program of entertainment. Harmanus Blecker Hall, in Albany, is still packing them in with a combination of vaudeville and pictures.

The neighborhood houses in Albany report business as being satisfactory, such theatres as the Paramount reporting that business has shown a considerable improvement during the last week or so.

In the neighboring city of Troy, **"Old Ironsides," while playing to good business, did not come up to expectations.** The picture had a handicap the fore part of the week by a couple of rainy days, both Sunday and Monday being characterized by weather that simply kept the people indoors. **During the last part of the week, "The Heart of a Follies Girl" ran to just fair** business.

The Lincoln did well with "The Little Shepherd of Kingdom Come" for the first part of the week, **but not so good with "Flying Romeos"** the latter part. **The American used "Their Hour"** the first part of the week, **and "Skinner's Big Idea" the last of the week with fair success.**

Cincinnati

THE past seven days in Cincinnati might well be termed "Hold Over Week," so many pictures having been held over from the previous week.

Norma Talmadge, in **"The Dove," in the final week, kept up the good attendance record** previously established at the Capitol, where Movietone and the Vitaphone are now additional features to the regular program.

Harold Lloyd, in **"Speedy," at the Lyric, terminated the engagement after being held over, and the takings for the final week showed that the extension of the run was fully justified.**

The Albee, with **"The Smart Set,"** aided and abetted by elaborate stage presentations, **enjoyed another of its justly prosperous weeks.**

Mary Pickford, in **"My Best Girl," another holdover, at Keith's, did not hold up quite as well as during the early part** of the engagement.

The Walnut, with **"Love Hungry," had a fairly prosperous week.** The days of this house are numbered, and it will close within a fortnight.

The Strand, with **"Stand and Deliver," had a fairly successful week, as did also "South Sea Love"** at the Family, first half, **and "Million Dollar Mystery,"** last half.

The Palace, combination vaudeville and pictures, did a big business, but the legitimate houses complain of a decided slump in patronage, despite the excellence of their attractions.

Des Moines

AT the Des Moines the Vitaphone proved its popularity again by holding over "The Jazz Singer" for a full two weeks' run. It was planned to hold it for two weeks, as advertised, but it was not expected that the theatre would run out the second week with capacity houses as it did. Many people came to see it the second time. **At the Capitol theatre the world premier of "Laugh, Clown, Laugh," with Lon Chaney, suffered.** The tragic endings of his pictures are thought to have affected his popularity. **"The Big Parade," coming for its third showing at the Strand theatre, did a tremendous business** and it was considered to play it for the full week. **"Tillie's Punctured Romance,"** which was played on the previously arranged schedule there, **did poor business.** It started well, but flopped as soon as the word got around. At the Garden, **"Damaged Goods" starved to death.** The Drake Relays helped the weekend business regardless of what was on.

Baltimore

PATRONAGE at the first-run moving picture theatres here was curtailed very much during the week beginning Monday, April 23, by the heavy rainstorms which occurred on Monday, Friday and Saturday. Coming on the three biggest days of the week, they made the receipts of the theatres drop off considerably.

However, at three houses business was excellent despite that fact, holding up on the rainy nights very well considering the downpour.

The three included Loew's Century, with "The Divine Woman," featuring Greta Garbo and Lars Hanson with a stage presentation entitled "Nick-Nacks"; **Warners' Metropolitan, where Vitaphone dialogue and musical accompaniment in "Tenderloin" held forth for its second week,** with Dolores Costello and Conrad Nagel and other Vitaphone attractions on the bill; **and at Loew's Valencia, where Harold Lloyd's latest starring vehicle, "Speedy," proved a big favorite with the public. "Speedy" was aided also by extra large advertising space** in the newspapers previous to the showing.

Business at the Stanley with "Partners in Crime," and a presentation act entitled "Sky Blues," was very good.

"The Satin Woman," starring Mrs. Wallace Reid, **proved a good puller** at the Keith-Albee New Garden with eight acts of high class vaudeville.

"Cyrano de Bergerac," the French production in colors, **proved a good attraction** at the Little theatre during its second week there. **"A Woman's Way" proved a fairly good** attraction at Keith's Hippodrome, with five acts of Keith-Albee family time vaudeville.

"Kreimhilde," the Ufa production, **was** presented at the Lyric for one night on Wednesday and **pulled very good.**

"Square Crooks" proved a poor business getter at the New theatre, with a stage act including 'Fluerette Joeffrie, 18, who has a beautiful voice and looks to match.

"The Little Firebrand," featuring Lou Tellegen, went over fairly well at the Palace, where burlesque is shown on the same bill, **but "The Vamping Venus,"** at the Rivoli, with Charlie Murray and Louise Fazenda, **did not go so well,** with Howard Emerson and his orchestra doing their stuff on the stage.

Tampa

NOTHING very startling in the way of business the past week. The Victory again leads the field with their Vitaphone and Movietone presentations. The feature **was "Across the Pacific"** and the Movietone newsreel with the opening of the baseball season. **Very good show and very good business.**

"Ramona" failed to pull the usual Sunday business for the Tampa, but business picked up daily for the four days' run. The first pictures of the Bremen landing on Greenly Island were added to the program on Tuesday and they added to the draw. **For the last half, "Partners in Crime" was featured and it did very good.** This comedy team, Beery and Hatton, are clicking nicely with Tampa fans.

The Strand had an average week. "Lady Raffles" for two days, "Burning Daylight" for three days, and "That Certain Thing" for two. The Sills picture showed up best at the box office.

The Franklin had an off week with **receipts running a little under average. "Alex the Great" and "Under the Black Flag"** were first runs, with **"The Student Prince"** in for a second showing. **This** theatre is now bringing back one of **the** big features for a two days' showing **each** week and in many cases they draw **better** than the first runs.

Harrisburg, Pa.

ABOMINABLE weather conditions the latter part of the week cut deeply into the business of the Harrisburg theatres, particularly on Saturday, the "big" day, when the city was buried under a belated snowstorm followed by a rain that reduced the snow to slush.

The Colonial theatre, where "The King of Kings" was shown all week, suffered least from the adverse weather conditions because Manager Levy had departed from the usual custom and had held advance seat sales for this spectacle.

Under this plan the house was sold out for the latter half of the week, several days ahead of the bad weather.

"The King of Kings," notwithstanding the prices were advanced to $1.65 for the best seats, did a splendid business all week, and the house was crowded to seating capacity at all performances, whether afternoon or evening.

"Across to Singapore," at Loew's Regent, did splendid business so long as the weather remained good, but suffered on Friday and Saturday. At the Victoria, Pola Negri, in **"Three Sinners," had strong popular appeal until the wretched weather interfered** with the attendance. At the State the feature film was Ralph Graves in **"That Certain Thing," and it proved a fairly strong attraction.**

"The Lone Eagle," on a repeat booking for Harrisburg, **showed with a fair degree of financial success** at the National, while the Broad's offering was Lon Chaney in **"The Big City."** The Grand feature film was **"The Love Mart,"** with Gilbert Roland, Noah Beery and Billie Dove. Miss Dove has a big following in Harrisburg. The Royal showed Buzz Barton in **"The Buckaroo Kid."** Tom Mix and Dorothy Dwan, in **"Silver Valley,"** was shown with success at the Russell.

Seattle

AGAIN it was the Fifth Avenue theatre that took a major share of the city's downtown show business last week, with one or two other houses as close runner-ups.

The Fifth Avenue offered a program with several featured stage and screen offerings. First there was Cliff Edwards, "Ukulele Ike," who scored a tremendous hit with his "Follies" specialty. Then came Eddie Peabody, with his pals, Jimmy Maisel and Gogo DeLys, in a series of new offerings. Then there was Fanchon-Marco's "Ship Ahoy" Idea, Walace on the Wurlitzger, and Bee Starr, far-famed aerialist. **And as the screen attraction came George Bancroft in "The Showdown." All in all, it was a mighty program that was pleasing to every patron in every regard. Business very big.**

Second in the running came the Seattle theatre, with "Old Ironsides" in program show form, and a pleasing Publix stage revue, "Blue Plate." **The film was pleasing to the extreme, despite the fact that it was terribly cut to conform to time schedules** at a presentation house. Those that had not seen it in road show form enjoyed it, however, and there were many. The act was satisfactory. **Business good**—better than the previous two weeks.

At the United Artists theatre, **"Speedy," in its second week, fell down considerably. The first week was very good, but the second seven days brought the total gross down below what it should have been for an attraction of this calibre.** It seems, from experience, that this house would be a big money getter if it played the big pictures on a straight one-week-only policy, with possible road show film exceptions.

"13 Washington Square," at the Columbia theatre, failed to arouse any great excitement among the movie-goers, and played to a fair week only. **The same might be said about "Beware of Married Men,"** which was the attraction at Hamrick's Blue Mouse. This house has not had a big week since "The Jazz Singer" left six weeks ago, and the return of "The Jazz Singer" next week is expected to show an immediate increase in business.

The vaudeville houses both played very good film attractions. **"Dressed to Kill," at the Pantages, was a very pleasing picture of its type, and played to fairly good houses.** At the Orpheum, **"Skyscraper" bolstered up a bill headed by Fannie Ward. The latter film did not get the business that it should have had,** due primarily to the fact that it was the first real good picture the Orpheum has played in months, and audiences have been afraid of the films at this house.

"Nameless Men" at the Embassy, **"Freckles"** at the Winter Garden, **and "Share and Share Alike"** at the Palace Hip were **all secondary attractions that played to fair business only.**

M-G-M's May List of Shorts Totals 7

Headed by a new issue of the great events series of Technicolor shorts, the Metro-Goldwyn-Mayer short subject schedule is composed of six other subjects—two Ufa Oddities and four Hal Roach comedies.

The fifth of the historical issues is "The Virgin Queen," in which Forrest Stanley is seen opposite Aileen Manning, with Dorothy Dwan, in another feature role; direction was by R. William Neill; scheduled for May 12. "Sanctuary," set for May 5, is the 19 of the series of Ufa Oddities. Another issue of the series, "Golden Fleece," will be seen on May 19.

The first of the Roach two-reelers is "Fair and Muddy," starring "Our Gang." Charley Chase stars in "The Fight Post," set for May 12, and Stan Laurel and Oliver Hardy are co-featured in "Their Purple Moment," listed for May 19. Max Davidson is seen in the final release for the month, "Should Women Drive."

"Country Store" Is Held Not Lottery

Adolph Dickson and Frank Ricketson, owners of the Queen and Egyptian theatres of Denver were again victorious in successfully defending their "country store" operations in Denver. This is the second time they have had criminal charges filed against them for alleged violations of the state law prohibiting lottery in Colorado.

The defendant exhibitors were discharged when Judge Julian H. Moore directed a verdict in favor of the exhibitors, it being his belief that the state's case did not constitute a violation of the law within the meaning of the statute,

Last January a directed verdict was also given by Judge Dunklee upon a similar set of facts. It is now believed that the question is settled as far as Denver is concerned.

North Dakota Exhibitors Plan Statewide Meet

North Dakota exhibitors are planning to hold a statewide meeting in the near future, according to plans decided upon at a meeting of about 20 exhibitors held recently in Fargo. Matters of vital importance to the business in North Dakota is to be discussed and action taken.

Terry Ramsaye Editor of Pathe Review

TERRY RAMSAYE is the new editor of Pathe Review. His editorial labors on Pathe Review begin with No. 26, now in progress. There will be, he says, no radical changes in the policy of the reel but more likely some new methods will be introduced which will aim at enhancement of box office values.

Ramsaye has lately given his editorial attention to "Simba," "The Cruise of the Speejacks," and other films.

3 Indianapolis Theatres Bought by R. R. Bair

R. R. Bair, owner of an Indianapolis local chain of houses, has purchased the Uptown, Ritz and Dream theatres in Indianapolis at a consideration of about $750,000.

The deal is one of the largest neighborhood transactions there, and increased the Bair chain to six houses. The Uptown was purchased from the Circle Theatre Company and the Dream and Ritz from Markum and Son, represented by Louis Markum. The deal gives the Bair chain 7,000 seats, making him the largest theatre owner outside of the downtown area.

Complete remodeling and installation of organs, pianos and orchestras planned.

Weshner Raised to New Stanley-Fabian Post

David E. Weshner has been appointed director of advertising and publicity of the group of Stanley-Fabian theatres in Hudson County, New Jersey. These houses include the 5,000-seat Stanley in Jersey City, the National, Central and Ritz, also in Jersey City, the Lincoln and Roosevelt in Union City, the DeWitt in Bayonne, and the U. S. Theatre in Hoboken.

Weshner came with the Stanley-Fabian interests recently to supervise the publicity on the pre-opening campaign of the new Stanley.

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WANTED Theatres in Towns of 5,000 population and up, must bear the closest investigation and be at right price, South preferred. Address Box 334, care Motion Picture News, 729 Seventh Ave., New York City.

For Sale

FOR SALE—Two theatres in Southwestern town of 15,000. Both located advantageously. At a bargain for cash sale. Address Box 341, care Motion Picture News, 729 Seventh Ave., New York.

Single Phase Watton Motor Generator set, 35 Amp. Like new, $150.00 complete. General Electric Rectifier, 30 Amp., with 2 tubes, $75.00. Box 485, Rochester, N. Y.

FOR SALE—New theatre in Pacific Coast City of 400,000, located advantageously. Address Box 350, care Motion Picture News, 729 7th Ave., New York.
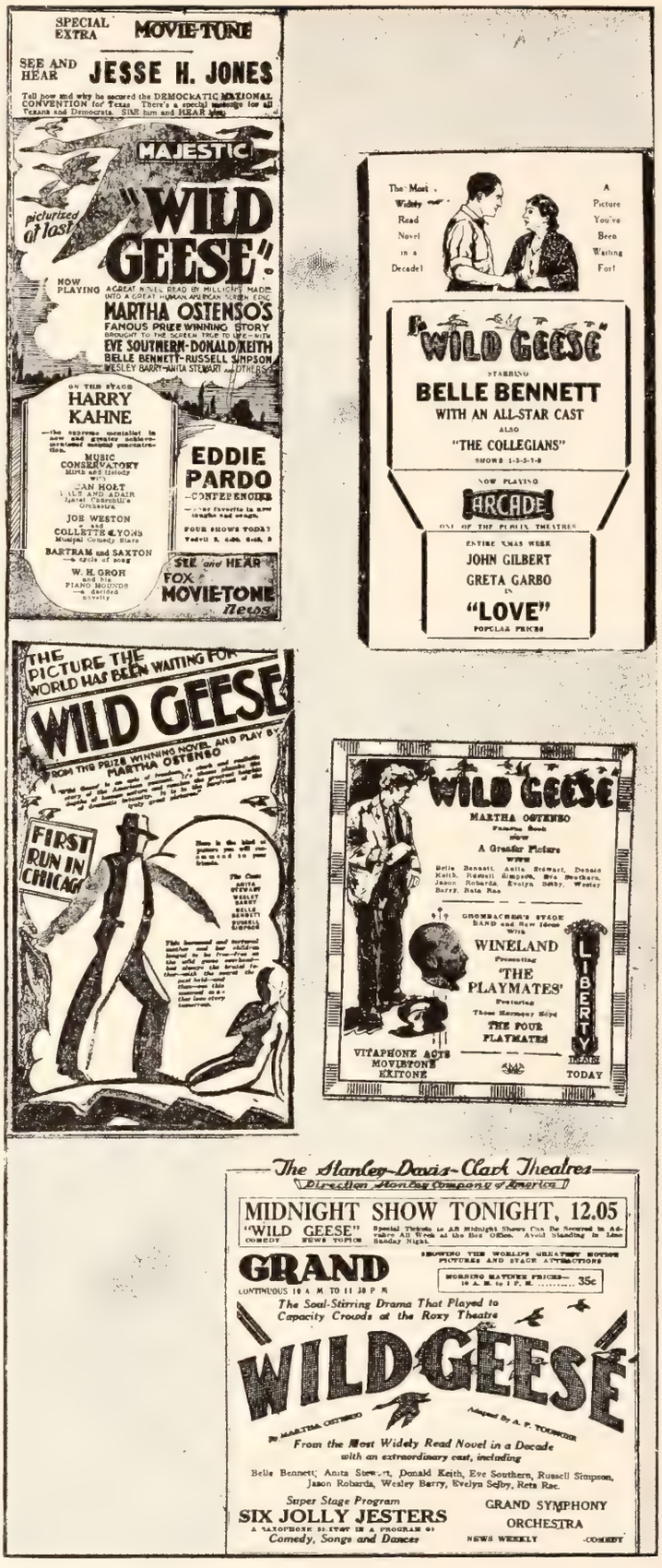
FOR SALE—2 Simplex Projectors, like new $250.00 each. Box 485, Rochester, New York.

FOR SALE — 2 Peerless Reflector Arcs, perfect condition, $385.00 pair. Box 485, Rochester, N. Y.

FOR SALE—Marlowe Theatre, Buffalo, N. Y. 750 seats, $45,000. $12,000 cash required. For details write David Krieger, 257 Virginia Street, Buffalo, N. Y.

For Rent

FOR RENT.—Motion Picture Theatre seating seven hundred. Town of fourteen thousand. Reduced rental. J. A. Strite, Chambersburg, Pa.



A group of five well executed newspaper displays featuring "Wild Geese" appear in the layout above. These reproductions of ads for the attraction at first run theatres include displays used by the following houses: Liberty, Spokane; Majestic, Dallas; Arcade, Jacksonville; Grand, Pittsburgh.

Opinions on Pictures

Glorious Betsy

Excellent Picture, Excellently Told

(Reviewed by Laurence Reid)

ONCE in a while a picture happens along that has sheer romance written all over it. Such a picture is "Glorious Betsy," which tells a charming love story and tells it with fine simplicity, too. It has an atmosphere entirely in keeping with Dolores Costello's personality. Romances of this type need never go begging while she remains on the screen.

There is a deep well of pathos in this story of Napoleon's brother and the love affair which sprung up between him and the belle of Baltimore. Betsy Patterson was something of a coquette but she became serious when she fell in love with her French tutor only to discover his identity. However, they marry and go to France but Napoleon orders the girl home and has the marriage annulled. After a deal of sentiment (none of which gets out of key) Jerome Bonaparte escapes from France and rejoins his wife.

Such a story as this needed sympathetic treatment. And this is just what it received. Had it been handled with an eye to the sobs it would have become maudlin. Alan Crosland has directed it with fine restraint. The photography is excellent—with all of the backgrounds in good taste. The Vitaphone accompaniment is much more satisfying than with the previous Costello film, "Tenderloin."

Drawing Power: Title and appeal of star should attract them. Suitable for any type of house. **Exploitation Angles:** Feature as romance of Napoleon's brother and Baltimore girl. Play up the costumes. Feature as star's most romantic picture.

THEME: Romance.

Produced and distributed by Warner Brothers. **Length**, eight reels. **Released**, April, 1928. **The Cast:** Dolores Costello, Conrad Nagel, Betty Blythe, Pasquale Amato, Marc MacDermott. **Director**, Alan Crosland. **Story** by Rida Johnson Young. **Scenario** by Anthony Coldeway.

Across to Singapore

An Average Picture, Fairly Good Action

(Reviewed by Laurence Reid)

A GOOD, old-fashioned tang of the deep is carried in this title—which might suggest much nautical action of the "shanghai" brand. But it behaves itself pretty well even if it doesn't release the realism anticipated. Had it been cast in its central role with someone less the romanticist than Ramon Novarro it might have struck more melodramatic chords. But Ernest Torrence is present—and the story keeps going. It couldn't do otherwise.

It tells of the youngest of four brothers who sets out for Singapore—and leaving his home-town girl behind him. One of the other boys is in love with her too. And this precipitates much suspense before the most youthful can say it with romance. The picture naturally, uncovers a storm at sea which is tolerably active and eye-compelling. The story isn't so hot, nor on the other hand can it be called so cold. It might be summed up as just a movie—carrying a good cast dominated by Torrence. Joan Crawford makes an attractive heroine.

Drawing Power: Title should have possibilities. Star and Joan Crawford will attract them, too—to say nothing of Torrence. **Exploitation Angles:** Play up title and bill as melodrama of the sea.

THEME: Melodrama of brother against brother with more sympathetic character winning the girl.

Produced and distributed by Metro-Goldwyn-Mayer. **Length**, six reels. **Released**, April, 1928. **The Cast:** Ramon Novarro, Joan Crawford, Ernest Torrence, Frank Currier, Duke Martin, Edward Connelly, James Mason. **Author**, Ben Ames Williams. **Scenario** by Richard Shayer. **Director**, Will Nigh.

Partners In Crime

Tolerably Amusing

(Reviewed by Laurence Reid)

WALLACE BEERY and Raymond Hatton are still cutting up didoes and acting as foils for each other. In their present conceit, "Partners in Crime," they play the part of a boob detective and newspaper reporter and since they dominate most every sequence (truly, every important one) the picture succeeds in being amusing. But it isn't any great shakes if you are hunting for a plot, nor is it as funny as some of the earlier Beery-Hatton numbers. One gets to know their stuff after a time and, of course, it becomes fairly easy to call the turn.

The piece wavers between straight, out-and-out melodrama and slapstick farce—the heavy scenes being injected in all probability to furnish suspense. Both stars are very intensive in their high jinks and expressions and as they are seasoned troupers you can put your bet down on them. They won't let you get bored.

Drawing Power: All depends on ability of stars to draw them. **Exploitation Angles:** Feature title and bill stars as furnishing more comedy of their own particular brand.

THEME: Comedy of boob detective and newspaper reporter.

Produced and distributed by Paramount. **Length**, 6,600 feet. **Released**, Mar. 17, 1928. **The Cast:** Wallace Beery, Raymond Hatton, Mary Brian, William Powell, Jack Luden, Arthur Housman, Albert Roccardi, George Irving, Jack Richardson. **Story and scenario** by Grover Jones and Gilbert Pratt. **Director**, Frank Strayer.

"Felix in Sure-Locked Holmes"

(Educational—One Reel)

THE black cat is pursued by phantoms in this new cartoon creation from the Sullivan Studio. Replete with laugh material, it is cleverly conceived with a bid for thrills. Menacing shadows, the silhouette of an ape always pursuing are the source of much terror to Felix.

Quite a bit of entertainment, some fine drawings and backgrounds.

The Matinee Idol

Comedy Drama Will Click

(Reviewed by E. G. Johnston)

HERE is a picture which we firmly believe will click as an all around box-office attraction. It seems to have all that any good motion picture needs—good story, good direction, good photography and a most excellent portrayal of roles by the featured players and other members of the cast. Some honest-to-goodness, amusing situations have been worked out, and we predict your patrons will get just as real laughs when they occur. It's not all comedy—real touches of pathos are also introduced. But all turns out well at the end.

We will have to take our hat off to Bessie Love. She does the best we ever saw her do in this picture, even allowing for the fact that her role is easily the strongest. As "Ginger Bolivar," star of a pathetically poor tent show troupe innocently brought to Broadway for the sole purpose of burlesque, her efforts reach real heights. Most every one but the yokels and the troupe are aware that Bolivar players are terrible, but when Don Wilson (Johnny Walker) goes to the sticks for a short rest from the arduous labor of being a star black-face and is accidently included among applicants for a vacancy in the show, his manager seizes the opportunity to sign them all for his Broadway revue. The star's identity is kept secret until the first appearance of the show in New York, when the Bolivars turn the performance into a riot of laughter. "Ginger" at last finds out their real worth and then the tears begin to fall. Don, however, eventually straightens matters out.

Drawing Power: A first rate, first run attraction for the majority of theatres.

Exploitation Angles: Play up names of cast and promise your patrons that you have a real treat for them. The writer sincerely believes that you can go that far. Stress the theatrical theme of the film.

THEME: Comedy-drama. Star comedian of Broadway show becomes involved with tent show troupe. Against his wishes, manager signs them to appear in New York revue. Their pathetic efforts to stage a Civil War drama literally stops the show and girl then realizes that the troupe had been duped. The star eventually wins her affection.

Produced and Distributed by Columbia Pictures. **Length**, 5,925 feet. **Released** March 14, 1928. **The Cast:** Bessie Love, Johnny Walker, Lionel Belmore, Ernest Hilliard, Sidney D'Albrook and David Mir. **Produced** by Harry Cohn. **Excellently directed** by Frank Capra. **Also credit** Peter Milne and Ernest Harris for the adaptation and continuity of Lord-Pagano story.

"George's School Daze"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THIS is a two-reeler of the silliest sort of knockabout comedy, very similar to all the others of the series in which Sid Saylor is the featured player. It is unfortunate that more attention is not given to story detail for this comedian, as he is undoubtedly capable and entitled to better material.

In this one George is the teacher's pet and given charge of the class in her absence. The silliest sort of comedy is injected, until George, to escape being tossed in a blanket runs into police headquarters, where, by mistake, he is put through with a class of rookies. Because of the frequency with which he helps himself to a peddler's wares, the vendor dopes one of his apples and hands it to George.

At just this time a sweet young thing loses her purse and George dashes into a low den to recover it. He is followed almost immediately by a raiding squad. They clean out the place as George slumbers, but he is given credit for the cleanup because he paved the way for it, and also because, in his sleepy actions he accomplishes the undoing of many of the thugs.

"A Dangerous Trail"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THIS dangerous trail is the same one that runs through all of this series of western featurettes. It leads to the undoing of the villain by the dashing young member of the Northwest police.

Pierre Lafitte, manager of the trading post gets young Bob Truesdale into his clutches by fleecing him at gambling, and thus gets the youngster's permission to make love to his sister.

Pierre attempts to force his attentions on Mary, but Paul O'Malley of the Mounted runs him off the premises. The infuriated Pierre then determines to win young Bob's ranch from him, but the dealer double-crosses Pierre and Bob wins. Pierre shoots the dealer as O'Malley arrives, but the blame is placed on Bob. The dying dealer, however, points to the real murderer, as Pierre makes his escape. The latter encounters Mary on the road and makes her accompany him. O'Malley gives chase and after a terrific fight overpowers Pierre and rescues the girl, with whom he has always been in love.

"Sadie Sagebrush"
(Universal-Cartoon—One Reel)

OSWALD cuts some funny capers in this Walt Disney cartoon, when as a bold, bad cowpuncher he rescues Sadie from the designing villain. Oswald arrives at the Sagebrush Saloon in a cloud of dust as Sadie appears and implores him to come away. He scorns her entreaties and is just entering the saloon when the villain bolts out of the door, fells Oswald and makes away with Sadie. Regaining consciousness, Oswald gives chase, and, overtaking the pair, routs the villain and rescues Sadie from the side of a precipitous cliff.—CHESTER J. SMITH.

"The Frame-Up Man"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

BOB CURWOOD is featured in this western tale of romance, intrigue and rough riding which is above the average, though very like all other stories of the series. Bob is in love with Inez, beautiful daughter of Senor Hernandez, wealthy ranch owner. Howard Drake, the villain is also in love with the girl and he frames to plant a stolen wallet in the pocket of Bob. The trick works and the victim of the robbery identifies the wallet found in Bob's pocket.

Bob makes a daring getaway in order that he might prove his innocence. The next day Drake comes to the girl, tells her where her lover is in hiding and that he wants to see her. He offers to take her, but she sees him signalling to his pals and becomes suspicious. She phones her father of her suspicions and he hurriedly organizes a posse. Drake, instead of going to the regular destination, makes a dash with the girl for the border, but Bob gets wind of it, overtakes them and after a desperate battle, subdues Drake and turns him and his gang over to the sheriff.

"Oh What a Knight"
(Universal-Cartoon—One Reel)

OSWALD is a gallant knight who woos a fair maiden under the most trying conditions and encounters many obstacles, some of which provide some fair comedy. His serenade brings the young lady to her balcony, and despite a warning that the irate parent is at home, Oswald scales the balcony and enters. In the midst of his ecstacy he is interrupted by the parent and a hot duel between them ensues. An army of knights engages Oswald, who seizes the girl and steps from an open door in the tower into space. Fortunately the fair one's skirts serve as a parachute and they drop to safety—CHESTER J. SMITH.

"A Peculiar Pair o' Pups"—"Nobody Home"
(Educational—One Reel)

THE two terriers who were seen in "Dog Days," a recent subject, are shown again in this new number. Their frolics with two black bears whom they meet in the woods are good for a number of laughs.

The other half of the reel shows scenes of the city, of the people bustling to and fro, and of the country where vacationists are making pleasure trips.

Another good Bruce film.—RAYMOND GANLY.

News Reel Resume

The rousing reception of New York to Huenefeld, Koehl and Fitzmaurice was the most played-up event in the week's new newsreels. Another event that received more than the ordinary amount of celluloid were the memorial services held over Floyd Bennett in Washington, D. C. Exciting and realistic shots of Lockhart's sudden death were obtained by news cameramen close at hand to the tragedy. The aviation shots were not confined to American sites, as the welcome of Costes and Le Brix also came in for fat footage.

In Issue, No. 79, of Paramount News were the Costes-Le Brix reception in Paris; a dress parade at Annapolis; Gen. Nobile's dirigible heading north from Milan; the Bremen left behind on Greenely Island while her fliers go on to New York; vivid pictures of the death of Lockhart while driving at breakneck speed; the funeral of Floyd Bennett in Washington.

No. 80 viewed the reception given the Bremen fliers in New York; U. S. cavalry in cross-country training; Moslem ceremonies in Jerusalem honoring Moses; an excursion steamer at Atlantic City wrecked by storm; the King and Queen of Denmark; cow punchers rounding up herds from the mountains; the annual Penn relays at Philadelphia and starring athletes.

No. 5391 of Kinograms recorded the leave-taking of the Bremen fliers from Greenely Island and the ovation given them by New York; the burial of Bennett; a shaving race for blindfolded barbers; the dirigible Italia at Stolp, Germany; three sisters celebrate their golden weddings; circus clowns performing for invalid children; Costes and Le Brix hailed in Paris; new U. S. minister to Bolivia as he sailed.

In No. 5392 were views of the triumphal procession and reception tendered the Bremen airmen; the celebration of Buddha's birthday in Japan; Tom Heeney arriving from Europe; appropriate pictures for Baby's Week; track stars competing at the Penn Meet; 2,500 athletes who contested in the Drake Relays in Des Moines.

M-G-M News, Vol 1, No. 74: Rome gives demonstration of sorrow for bomb victims and joy that King Emmanuel escaped the plot; speedy motor craft in English tests; Eleanor Sears setting her new walking record; circus performers cherring up hospital children; the Lockhart tragedy on Daytona Beach, Fla.; festivals in Japan in celebration of birthday of Buddha; the late Floyd Bennett; Lindbergh, who flew to the dead flier's rescue; Bremen heroes welcoming the relief plane at Greenely Island.

No. 75 showed the wonderful acclamation New York made in honor of the Bremen crew; canoeists shooting the rapids of the Ramapo River; a football tussle at Wembley, England; steamer hurled on beach by hurricane; western girls hail spring with pretty dances; college stars racing in mud at the Penn relay games; mid-west stars meeting in the Drake relay contest.

The welcome of the Bremen's crew was also the high light of International News, Vol. 10, No. 35, which had, too, the Penn relay games and the Drake relay meet, besides the spring festival of the western lasses and the canoeists riding the rapids. Other items of interest were shots of an Italian multitude singing the new labor marching song; students as exponents of the changes in style; reindeers in the Lapland.

Pathe News, No. 37, began with the arrival in New York of the Bremen trio; Bennett's funeral cortege; the Bremen crew at the burial of Bennett; the welcome given Costes and Le Brix by Paris; a canoe ride through the New Jersey rapids; the 2488th birthday of Buddha observed in Japan; Lockhart meeting his doom in auto wreck.

Fox News, Vol. 9, No. 62, reviewed the rejoicing French throngs welcoming Costes and Le Brix; the Bremen fliers arriving in Quebec from the island; motor cycles racing in California desert; circus brings cheer to ailing children; Mexicans in ancient Judas fete; folk from Tyrol in the Alps journey to Vienna to view war memorial; litters of new collie arrivals; California yachts on San Francisco Bay.

"Tempest" Premiere at Embassy, May 17

"TEMPEST," John Barrymore's new United Artists' film, will have its world premiere Thursday night, May 17th, at the Embassy Theatre in New York. "Two Lovers," Samuel Goldwyn's final Ronald Colman-Vilma Banky picture, will have completed a run of eight weeks by then.

It took a year to produce "Tempest," and the film cost $1,000,000, it is said. The picture was pre-viewed at the Strand Theatre, Yonkers, on Tuesday night of last week.

Regional News from Correspondents

Canada

AN imposing moving picture theatre, one of the finest in the North Country, is being erected at North Bay, Ontario, by L. Rosenbaum of Sturgeon Falls, Ontario. When completed next fall, the house will be operated by Mr. Rosenbaum under the auspices of Famous Players Canadian Corp., Toronto.

The structure will have a 60-foot frontage, with a depth on the side street of 100 feet. The second floor will have offices and the ground floor will include two stores, all being fireproof. The theatre will have a stage for special presentations.

An artistic suburban theatre has been opened in the Notre Dame de Grace section of Montreal, Quebec, by the Confederation Amusement Theatres, Limited, Montreal. This newest house has been called the Empress. Vaudeville is presented along with film programs.

Although, Montreal, Quebec, has its Sunday shows, there is a strong tendency locally for the Saturday openings. The Capitol theatre, under Manager Harry Dahn, moved its weekly opening day from Sunday to Saturday a short time ago and now, starting May 5, Manager George Rotsky of the Palace theatre has adopted the same policy.

Manager Rotsky has also recently reduced the admission scale of the Montreal Palace, which is one of the largest there.

J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, Ontario, spent the week of April 23 in New York City to attend the banquet of the Vaudeville Managers Protective Association and also to look over forthcoming film releases.

While he was away, the Ottawa Keith house had one of its greatest weeks, thanks to the adoption of the Saturday opening policy and also to the raising of the standards of current shows, along with an increase in the admission prices. The public absorbed the price advance without a kick.

After a layoff of some weeks, the Regent theatre, Toronto, operated as a two-a-day moving picture house by Famous Players Canadian Corp., reopened April 30th with a special feature picture engagement.

Along about this time each year, it has been the custom of Shea's Hippodrome, Toronto, Ontario, to announce a summer policy with changed shows and reduced prices. This spring Manager C. J. Appel has come out with the declaration that there will be no so-called "summer policy" and that the big theatre will continue right on with regular programs and regular prices. The bill includes feature and short length film subjects and five acts of vaudeville.

Thomas Lamb, famous New York theatre architect, made a flying trip to Ottawa, the Canadian capital, on April 26, for the purpose of arranging plans for the erection of the big new Capitol theatre there by Famous Players Canadian Corp.

The Laurier theatre, Hull, Quebec, was the scene of the annual Kiwanis Revue on Wednesday and Thursday, April 25 and 26. Donat Paquin, proprietor of the Laurier theatre, is a member of the Hull Rotary Club but placed the theatre at the disposal of the Kiwanians.

Mrs. Marjorie Marier, pianist of the Laurier theatre orchestra, Hull, Quebec, has achieved distinction as the composer of two song selections which have just been published, one in England and the other French. They are "By the Coral Sea" and "Coeur de Maman," both of which have been enthusiastically received.

A brand new radio station has been opened atop the Imperial theatre, St. John, N. B., this being Station CFBO, controlled and operated by C. A. Munro, Limited, and conducted with the active cooperation of the Imperial theatre, which is owned by E. F. Albee of New York.

The Imperial theatre follows the policy of presenting moving pictures exclusively, along with high class music, the house being under the management of Walter H. Golding.

A recent visitor in the Canadian territory was S. S. Neal, general sales manager of the Theatre Ad Mat Service, Inc., for the purpose of placing this service with Canadian theatres. Houses already making use of the feature include the Imperial theatre, Montreal, Howard Conover, manager; Loew's theatre, Toronto, John McManus, manager; and Keith's, Ottawa, J. M. Franklin, manager.

The Canadian Department of Trade and Commerce, Ottawa, has been looking for a film editor for its moving picture studio at Ottawa. A man with at least two years experience is wanted and the salary to start is $2,520. Applications are being received by the secretary of the Civil Service Commission, Ottawa.

The Perkins Electric Company, one of the pioneer theatre supply and radio establishments in Montreal, has been incorporated under a Canadian Federal charter as a limited company with a capitalization of $150,000. G. F. Perkins is the head of this concern.

Milwaukee

THE new Sprague theatre at Elkhorn, a 700 seat house, will be opened on about May 15th, according to Don Kelliher, manager. Mr. Kelliher expects to close the Princess theatre at Elkhorn at this time.

The Chicago M-G-M exchange visited the Milwaukee branch on Saturday and Sunday of last week for the express purpose of seeing the new exchange.

Mike Brumm will take over management of the Ritz at North Milwaukee on May 15th from George Fischer.

Charles B. Paine, of the Universal home office, returned to New York after having attended the opening of the Venetian theatre at Racine recently.

"Dad" Wolcott of Racine was a recent film row visitor.

Vocafilm will be installed in 25 of Milwaukee's theatres by June 1st.

John Ludwig of the Ludwig exchange is driving a new Chandler coupe. F. G. Frackman of Frackman Films is also driving a brand new car, a Chevvy sedan.

John Steeport, manager of the Home theatre at Chilton was seen visiting the exchanges last Tuesday.

Dan Lederman, in charge of construction for Universal, is suffering a slight attack of pneumonia.

M. A. Kahn, formerly with Chicago Tiffany branch, is now traveling the Wisconsin territory for Tiffany.

H. A. Gallup, general manager of the Delt Circuit of upper Michigan, was in the city last Thursday.

Sam Miller, booker for the Fischer theatre circuit, spent a few hours in local exchanges early in the week.

J. E. Rosen, manager of the local Tiffany branch, attended the Tiffany Regional Sales Meeting at Chicago on Saturday and Sunday.

Park Waterbury has announced that he will close the Idle Hour theatre at Jefferson after May 2nd. Neil Duffy, manager of the Elite theatre at Appleton, was in the city recently on business.

N. M. Evans, manager of the Eagle theatre at Eagle River, was a recent visitor at exchanges.

E. H. Malone has been chosen by the city council to manage the Community theatre which is owned by the village of Hammond. It is the custom of the council of this town of 368 to appoint a new manager for the Community each year.

The Majestic theatre at Alpha, Michigan, has a new manager, J. Eubesio, who has taken the theatre over from W. J. Berkin.

Charles Guelson of the Badger theatre at Stoughton called on several exchanges last Wednesday.

S. H. Abrams, manager of the F B O exchange, is in New York visiting relatives.

Frank Cook, manager of the Gem theatre at Sheboygan, was a recent caller at the exchanges.

R. T. Smith, manager of Warners exchange, is attending the convention in New York.

E. J. Brechner, manager of the Opera House, Fennimore, was in the city recently on business.

H. J. Terry, better known to Wisconsin exhibitors as "Pop" Terry, is covering southern Wisconsin for Warners.

H. J. Fitzgerald, general manager of Midwesco, has made some additional changes in the personnel of the circuit to those mentioned in these columns recently. B. R. Griffiths, a former Milwaukee newspaper man and later associated with the Fischer circuit at Madison and La Salle, has been appointed manager of the Tivoli theatre succeeding Donald Smith.

Bob Frenzel, accountant, has been added to the auditing department as assistant to the auditor-in-chief.

P. W. Palmer, manager of the Rialto theatre at Edgerton, was in the city Tuesday on business.

E. Kueppers, formerly with F. & R. at Minneapolis, is now assistant director of publicity.

F. R. Thompson, until recently a member of the West Coast organization as manager of the Ritz theatre at Los Angeles, has succeeded R. W. Hyde in charge of the Retlaw theatre at Fond du Lac.

Charlie Murray replaces J. William Deubach as manager of the Oriental. Mr. Murray was formerly with F. & R. at Minneapolis.

Cliff Gill, trained on various Hollywood publications, has been added to the advertising department in charge of publicizing of Midwesco neighborhood houses.

George F. Crismann, previously in the buying department of Balaban and Katz, has been made assistant in the reorganization of the purchasing department.

Russell Leddy, well known in legitimate circles as a member of the cast of Harry Langdon's last vaudeville skit, "Johnny's New Car," is now assistant production manager under the direction of E. J. Weisfeldt.

Buffalo

SEVERAL more theatre closures were recorded in the past week in the Buffalo territory. The Fillmore, a Buffalo neighborhood house, closed its doors on April 23. Max Rosing operated it. The Fillmore used to be a good money-maker, but, since Rosing opened the beautiful new Roosevelt Theatre only a few blocks away, patronage at the Fillmore began dropping off until it was decided to discontinue operations.

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Convention season is on in full bloom and those from Buffalo's movie circles who have not yet attended any conventions this year are preparing to do so pretty soon. H. T. Dixon, manager of the F B O exchange, is planning to leave about May 12 for Chicago to attend the F B O national sales convention there on May 14 at the Drake Hotel. Oscar Hanson, chief of the Pathe exchange here, will attend Pathe's national convention a week later, on May 21, also in the Drake at Chicago.

One of the distinguished visitors to film row here last week was "Dad" Fitzer, father of the famous Four Fitzer Brothers, who have followed his footsteps in cutting out careers for themselves in the theatrical business. The Fitzers have extensive holdings in various cities, notably Syracuse and Kenmore.

Howard Brink, commander-in-chief of Educational's forces in this corner of the forests, breezed in last Saturday from an extended tour through the Rochester and Syracuse territory, and announced he already has bought a new pair of pajamas in stocking up his wardrobe before entraining for Montreal in May to attend Educational's national sales convention.

A majority of the exhibitors in the Buffalo zone reported last week that the unseasonable cool weather thus far this spring has greatly stimulated business. "Let the people kick about the late spring," said one of the showmen, "we don't mind it so long as they keep coming to the movies."

William H. Raynor—"Bill" to his film-folk buddies—returned last week from another one of his flying trips to New York and announced that he had done quite a bit of business for his Lafayette Square Theatre.

Meyer Part, of the Variety Theatre, at Baldwinsville, and Jim Cranides, of the Palace, at Olean, visited the Warner exchange here last week and the genial Miss Rappaport, booker extraordinary, helped them arrange bookings for May and June.

C. E. Almy, manager of the Warner Brothers exchange, spent three days in New York City last week attending a sales convention.

The police department recently declared war on traffic law violators. And about ten of the boys in film row are now out $5 each.

Elmer Lux, who combines his booking activities at the F B O exchanges here with selling jaunts to the nearby bushes, started out in his famous flivver last week for the "Lake Shore sticks." He never got there, however. Somewhere in South Buffalo the trusty machine began falling apart, piece by piece. Elmer came back on his roller skates and had the machine towed in.

Rumors were current last week that the Universal exchange may soon forsake the quarters it now occupies in the old Film Building at 257 Franklin Street, and take a lease on space in the new Film Building at 505 Pearl Street. If this eventuates, only two exchanges —Warner Brothers and R. C. Fox exchanges—will be left in the old Film Building, which, until a few years ago, housed every exchange in town.

Visitors at the R. C. Fox exchanges last week included Bill Tishkoff, of the Murray Theatre, at Rochester; and M. Fogel, of the Princess Theatre, at Rochester. They were here to arrange bookings.

Anna Murphy resigned last week as poster clerk of the Universal exchange to take a similar job with the R. C. Fox exchanges.

Col. Bray, of Bray Productions, was in town last week, on his way from New York City to the Pacific Coast, and visited some of the exchanges to chat with old friends and, incidentally, talk business. He spent quite a bit of time at the First Graphic Exchanges offices.

Mr. Schlaifer, district manager of United Artists, shook the dust of the home office in New York last week for a few days to come to Buffalo and hold a sales meeting at which he told the boys just how it's done.

Miss H. Samuels, bookkeeper at the R. C. Fox exchanges, celebrated her birthday last Friday by working hard all day.

V. G. (Verygood) Sanford, go-getter salesman for the Buffalo office of the National Theatre Supply Company, took a trip to Geneseo last week and came back with an order for two Peerless lamps and a 30-ampere Unitron which A. Aprill is adding to the Kinebooth equipment of his house, the Rex.

Miss Esther Fetes, secretary to Fred Zimmerman, of the Theatrical Utilities Enterprises, was under the weather last week for a few days with a heavy cold. She shook it off, however, and got back to her desk in time to greet Mr. Zimmerman on his return from Pittsburgh, where he acted as master of ceremonies at a get-together party of exhibitors.

Henry Wilkinson, recently appointed general manager of the Pittsburgh offices of the Theatrical Utilities Enterprises, came back with Mr. Zimmerman to make arrangements for moving his family and furniture to Pittsburgh.

Film row welcomed Charles Hayman, owner of the Cataract and Strand Theatres, at Niagara Falls, back to the stamping grounds last week. Mr. Hayman, an officer of the Motion Picture Theatre Owners, spent two months abroad, and recently returned.

Ted O'Shea, chief of the Metro-Goldwyn-Mayer exchange here, spent last Friday and Saturday in Pittsburgh attending a regional sales convention of the organization.

Alex Weissman, city salesman for Metro - Goldwyn - Mayer, announced last week that he was resigning to return to New York City and Incandescent Row. The blazing lights have too strong a lure for him, he said, to remain in Buffalo.

Lou Phillips, of New York City, attorney there for Paramount-Famous-Lasky, and formerly secretary of the New York City Film Board of Trade, spent a couple of days here last week on official business.

H. W. Shannon notified Miss Marian Gueth, secretary of the Motion Picture Theatre Owners, last week, that he is no longer connected with Piccadilly Theatre in Rochester. He is now manager of the Lyndhurst at Rochester. William Callahan is the new manager of the Piccadilly, which is operated by the Regorson Corporation.

Miss Mildred Caskey, who, by virtue of being a blonde, is much sought after by the gentlemen, will have charge of the Film Board of Trade office during the absence of Miss Emma Abplanalp when the latter goes to California in May to attend the convention of Film Boards of Trade secretaries. Miss Caskey is Miss Abplanalp's assistant.

Bernard Getz, assistant booker of the Pathe exchange here, resigned last week to accept a similar position with Independent Exhibitors in New York City. He had been right-hand man to Lou Schindler for some time. Al Teschemacher, former booker of Fox Film Corporation's exchange here, was signed to replace him. Thus "Tesch" returns to his old familiar post, for he had been booking for Pathe for a dozen years before. A few years ago, he decided to become an exhibitor and took over the Casino Theatre here.

Jack Berkowitz, manager of First Graphic Exchanges, here, got the traveling urge last week, and boarded a train for New York City to transact some business there.

Shea's Buffalo will join in the observance of National Music Week on May 6. Herbert Straub and the theatre's symphony orchestra will play special music numbers, along with Tom Grierson, organist, and they also will broadcast special music programs over the radio.

Southeast

MRS. GERTRUDE SHORT, who has been connected with M-G-M's Charlotte exchanges as secretary to the manager, has resigned and is now with National Theatres Supply Company.

D. W. Townsend, who has owned the Princess theatre in Fayetteville, N. C., for many years but which he had leased to Donald M. Eaves, of Eaves Theatre Circuit, Union, S. C., for the past several months, has again taken active charge of that house.

E. R. Medd has sold his Bijou theatre, Florence, S. C., to J. M. O'Dowd, who also has the O'Dowd theatre in that city.

J. A. Reynolds and George Hughes, formerly owners of the Grand theatre, Greer, S. C., have purchased the Columbia theatre, Albermarle, N. C., from Mrs. Sadie Smith LeFeaux.

The Carolina theatre, Chester, S. C. (which is the old Chestonian theatre), has been transferred from Mrs. L. D. Eaves, of Union, S. C., to F. M. Hamilton.

N. C. Black has sold the New theatre, Bamberg, S. C., to F. A. Hand, Jr.

H. H. Mongo has purchased the Jefferson theatre, Jefferson, S. C. T. F. McCaskill is the former owner.

The Gem theatre, Reidsville, S. C., colored house, has been purchased by W. S. Scales, who owns the Lincoln theatre in Winston-Salem. J. B. McGee was the former owner.

San Francisco

A THING quite apart from the usual theatre opening was that of the new T. & D., Jr., Enterprises new State Theatre premiere at Oroville, April 7th, when all was actually in readiness.

The house opened at a matinee to break in the newness and to have assurance that every detail was complete.

Manager W. A. Crank, who is to be the local manager of the T. & D. Jr.'s new theatre at Chico, which opened April 28th, was master of ceremonies. Mr. Crank had been on the job several days prior to the opening, with Fred Fink who will be the manager of the new house.

That nothing to mar the success of the initial performance had been left undone was evidenced by the perfect smoothness of the night performance. The usherettes handled the huge throng of people like veterans in the business.

A break in the motion picture program was made at 9 p. m. when W. T. Baldwin, Mayor of Oroville, was introduced and, following a brief address, accepted the beautiful theatre as a public temple of amusement for the citizens of the prosperous community.

Mayor Baldwin was followed by Charles F. Deuell, Assemblyman from Butte County and a resident of Chico, who paid the T. & D. Jr. Enterprises Corporation a high compliment for their great faith in the future of Oroville in "providing such a magnificent place of amusement for the pleasure of the people of the community.

Mr. Crank introduced President M. A. Naify of the T. & D. Jr., and R. A. McNeill, the latter addressing the audience on behalf of the corporation. There are many new and up-to-the-minute features about the house. The lighting is unique and original. The fixtures and designs were installed by Thos. Day Company of San Francisco. Electrical work was done by W. G. Gill.

T. L. Pflueger and J. R. Miller were the architects and Faggoni Studios did the decoration. The general scheme is of Aztec design and is particularly interesting. A Wurlitzer organ was an innovation to Oroville theatre-goers and was admirably played by James E. Lynch.

C. F. Weber & Co. supplied all of the seats and opera chairs of the very latest design and comfort.

A thoroughly complete stage equipment and scenery set was furnished and installed by the American Studios of San Francisco. Artist Fitzkee quite outdid himself in the elaborate scenic investiture and modern stage equipment which is planned to accommodate the largest stage productions and road shows which will appear from time to time in the house.

The artistic draperies were designed and hung by the Newman Drapery Shop of Polk street, San Francisco.

Jack Fier of National Screen Service announces that George N. Montgomery and the Supreme Film Co. of San Francisco and Los Angeles are no longer connected with the National Screen Service establishment. Louis Reichert has been appointed their Northern California sales representative with temporary offices at 298 Turk street.

Reichert is well known by the entire film colony and exhibitor fraternity in the district.

Contracts have been signed for a theatre location and building at Placerville by the M. Blumenfeld Theatre Circuit. Plans have been accepted and work will begin at once to have the house completed for early fall opening this year.

Columbia has completed arrangements to take over the entire office at 177 Golden Gate avenue, and it now is as up-to-date as any Film Exchange in San Francisco.

E. B. Anderson, formerly of the Coalinga Theatre, was in San Francisco looking over the theatre situation.

J. H. Goldberg, Columbia's District manager, was recently in San Francisco going over local situations with Branch Manager Weinland and Seattle and returned here the following week.

Chas. Frailer has sold his interest in the Tracy Theatre to the Principal Theatre Corporation, of which S. H. Levin is general manager.

G. C. Parsons has returned from a trip in the San Joaquin Valley.

M. Blumenfeld's interest in the Strand at Gilroy and the Morgan Hill Theatre at Morgan Hill has been acquired by Hyman Levin and son, Ben. The theatres will continue under the same motion picture policy as was in effect by the Blumenfeld Circuit. Ben Levin will remain as local manager, with headquarters at Gilroy.

A 2-story Class-C theatre building to have a capacity of 1,500 is to be erected in Merced for the Merced Theatre Company, Frank J. Alberti, manager, at a cost of $100,000.

Sammy Carr, former banjo soloist at the Warfield, has signed up for a tour of the country, according to word from Los Angeles.

K. W. Emmermacher, head of a Hamburg, Germany, film company was at the Palace, recently.

The Film Inspection Machine Co. of New York has put out an automatic inspection machine and they are being installed in the local Fox Exchange.

South West

THE annual election of officers was held on Monday at the meeting of the Oklahoma City Film Board of Trade. Officers for the year June 1, 1928, to June 1, 1929, are: President, R. M. Clark, Liberty-Specialty Film Co.; Vice-President, E. D. Brewer, First National Pictures, Inc.; Secretary, C. W. Allen, Pathe Exchange, Inc.; Treasurer, W. J. Cammer; Educational Film Exchange and Board of Directors, Wallace Walthall, Home State Film Co., W. P. Moran, Universal Film Exchange, Roy E. Heffner, Paramount Famous Lasky, Ottoe Rohde, Warner Bros.-Vitagraph and R. M. Clark, Liberty Specialty Film Co.

K. H. Blakely, who operated the Criterion theatre at Crescent, Okla., before he sold same to George Graff, is looking for a new location. Mr. Blakley has been calling on friends on Film Row the past week.

G. R. Kapeheart, who has been operating the Lyric theatre at Wellston, Okla., for the past year, has sold same to Mr. O. H. Coxen.

V. A. Hardin, owner of the Majestic theatre at Allen, Okla., has sold his theatre to Mr. Frank Nordean.

E. W. Ballentine, auditor from the home office of F.B.O., has been visiting the local F.B.O. office for the past few weeks.

Sanders & Stanford, of the Folly theatre at Sasakwa, Okla., have sold their interest in this theatre to Lee Cooper. Mr. Cooper at one time operated the Blue Mouse theatre at Atoka, Okla.

The members of the Oklahoma City Film Board of Trade were guests of the Secretary, Chas. R. Zears, at a stag dinner Monday evening.

Miss Mildred Stone, former Editor of the Oklahoma Preview, who has been in Los Angeles since January 1st, is expected to return to Oklahoma City this week. Miss Stone was forced to abandon her work on account of ill health and her many friends on Film Row are glad to know she is now able to return to her home here.

Wallace Walthall, manager of Home State, went to Muskogee, Okla., last week.

H. N. Walker and W. O. Green have opened a motor line for transmission of films between Oklahoma City and Ada, Okla., and intermediate points.

Walter Dolin has been added to the Metro-Goldwyn-Mayer service at Oklahoma City.

Lee Upchurch has opened a new theatre, the Grand, at Olustee, Okla.

The Pleasant Valley theatre at Pleasant Valley, Okla., and the Gem at Loco, Okla., has been closed.

The Royal theatre at Dow, Okla., has closed indefinitely.

The name of the Majestic theatre at Ft. Gibson, Okla., has been changed to "Only."

Toy White has purchased the Liberty theatre at Ada, Okla., from J. M. Lytle.

M. Walker has leased the Cozy theatre at Miami, Okla., from Mrs. F. H. Smith.

The Rialto theatre at Hobart, Okla., is being remodeled and redecorated.

C. A. Taylor has purchased the Roberson theatre at Dierks, Okla., from E. C. Roberson.

McDonald & McDonald have purchased the Empress theatre at Shattuck, Okla.

Santos Garza has purchased the Star theatre at Del Rio, Texas.

The K. & K. Circuit has purchased the Plainview theatre at Plainview, Texas.

Hughes & Kemp has purchased the New theatre at De Queen, Ark.

Ed. Rowley was acquitted of Sunday violation of law at Little Rock, Ark., when municipal judge Harb ruled that inasmuch as the show had been operated for Arkansas Crippled Children's Hospital, no violation of either state or city law has been violated.

Sol Davidson has opened the Davidson Theatre Supply House at 108-110 South Hudson Street, Oklahoma City and will carry equipment for both large and small theatres.

M. K. Moore, manager for Publix theatre, the Capital at Oklahoma City, has been transferred to the Joy and New theatres at Fort Smith, Ark., and will be succeeded by Norman Prager.

Chink Conners of the Rex theatre, Purcell, Okla., is in an Oklahoma City hospital, battling with appendicitis.

The Walters theatre at Walters, Okla., is being remodeled.

The Cozy theatre at Newkirk, Okla., is being remodeled.

C. W. Allen, local Pathe manager, Oklahoma City, has recovered from a recent siege of illness.

Buffalo

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Well-authenticated reports were circulated here last week that negotiations have reached an advanced stage for the construction of a first-run house at La Salle, N. Y., just outside of Niagara Falls. It is known that plans for the project were conceived some time ago, and have been going forward steadily since. Bids have been asked for, and everything is set to wind up the preliminary details before actual construction work begins. The backers of the project, however, do not want their names made known at this time.

Convention season is on in full bloom and those from Buffalo's movie circles who have not yet attended any conventions this year are preparing to do so pretty soon. H. T. Dixon, manager of the F B O exchange, is planning to leave about May 12 for Chicago to attend the F B O national sales convention there on May 14 at the Drake Hotel. Oscar Hanson, chief of the Pathe exchange here, will attend Pathe's national convention a week later, on May 21, also in the Drake at Chicago.

One of the distinguished visitors to film row here last week was "Dad" Fitzer, father of the famous Four Fitzer Brothers, who have followed his footsteps in cutting out careers for themselves in the theatrical business. The Fitzers have extensive holdings in various cities, notably Syracuse and Kenmore.

Howard Brink, commander-in-chief of Educational's forces in this corner of the forests, breezed in last Saturday from an extended tour through the Rochester and Syracuse territory, and announced he already has bought a new pair of pajamas in stocking up his wardrobe before entraining for Montreal in May to attend Educational's national sales convention.

A majority of the exhibitors in the Buffalo zone reported last week that the unseasonable cool weather thus far this spring has greatly stimulated business. "Let the people kick about the late spring," said one of the showmen, "we don't mind it so long as they keep coming to the movies."

William H. Raynor—"Bill" to his film-folk buddies—returned last week from another one of his flying trips to New York and announced that he had done quite a bit of business for his Lafayette Square Theatre.

Meyer Part, of the Variety Theatre, at Baldwinsville, and Jim Cranides, of the Palace, at Olean, visited the Warner exchange here last week and the genial Miss Rappaport, booker extraordinary, helped them arrange bookings for May and June.

C. E. Almy, manager of the Warner Brothers exchange, spent three days in New York City last week attending a sales convention.

The police department recently declared war on traffic law violators. And about ten of the boys in film row are now out $5 each.

Elmer Lux, who combines his booking activities at the F B O exchanges here with selling jaunts to the nearby bushes, started out in his famous flivver last week for the "Lake Shore sticks." He never got there, however. Somewhere in South Buffalo the trusty machine began falling apart, piece by piece. Elmer came back on his roller skates and had the machine towed in.

Rumors were current last week that the Universal exchange may soon forsake the quarters it now occupies in the old Film Building at 257 Franklin Street, and take a lease on space in the new Film Building at 505 Pearl Street. If this eventuates, only two exchanges —Warner Brothers and R. C. Fox exchanges—will be left in the old Film Building, which, until a few years ago, housed every exchange in town.

Visitors at the R. C. Fox exchanges last week included Bill Tishkoff, of the Murray Theatre, at Rochester; and M. Fogel, of the Princess Theatre, at Rochester. They were here to arrange bookings.

Anna Murphy resigned last week as poster clerk of the Universal exchange to take a similar job with the R. C. Fox exchanges.

Col. Bray, of Bray Productions, was in town last week, on his way from New York City to the Pacific Coast, and visited some of the exchanges to chat with old friends and, incidentally, talk business. He spent quite a bit of time at the First Graphic Exchanges offices.

Mr. Schlaifer, district manager of United Artists, shook the dust of the home office in New York last week for a few days to come to Buffalo and hold a sales meeting at which he told the boys just how it's done.

Miss H. Samuels, bookkeeper at the R. C. Fox exchanges, celebrated her birthday last Friday by working hard all day.

V. G. (Verygood) Sanford, go-getter salesman for the Buffalo office of the National Theatre Supply Company, took a trip to Geneseo last week and came back with an order for two Peerless lamps and a 30-ampere Unitron which A. Aprill is adding to the Kinebooth equipment of his house, the Rex.

Miss Esther Fetes, secretary to Fred Zimmerman, of the Theatrical Utilities Enterprises, was under the weather last week for a few days with a heavy cold. She shook it off, however, and got back to her desk in time to greet Mr. Zimmerman on his return from Pittsburgh, where he acted as master of ceremonies at a get-together party of exhibitors.

Henry Wilkinson, recently appointed general manager of the Pittsburgh offices of the Theatrical Utilities Enterprises, came back with Mr. Zimmerman to make arrangements for moving his family and furniture to Pittsburgh.

Film row welcomed Charles Hayman, owner of the Cataract and Strand Theatres, at Niagara Falls, back to the stamping grounds last week. Mr. Hayman, an officer of the Motion Picture Theatre Owners, spent two months abroad, and recently returned.

Ted O'Shea, chief of the Metro-Goldwyn-Mayer exchange here, spent last Friday and Saturday in Pittsburgh attending a regional sales convention of the organization.

Alex Weissman, city salesman for Metro - Goldwyn - Mayer, announced last week that he was resigning to return to New York City and Incandescent Row. The blazing lights have too strong a lure for him, he said, to remain in Buffalo.

Lou Phillips, of New York City, attorney there for Paramount-Famous-Lasky, and formerly secretary of the New York City Film Board of Trade, spent a couple of days here last week on official business.

H. W. Shannon notified Miss Marian Gueth, secretary of the Motion Picture Theatre Owners, last week, that he is no longer connected with Piccadilly Theatre in Rochester. He is now manager of the Lyndhurst at Rochester. William Callahan is the new manager of the Piccadilly, which is operated by the Regorson Corporation.

Miss Mildred Caskey, who, by virtue of being a blonde, is much sought after by the gentlemen, will have charge of the Film Board of Trade office during the absence of Miss Emma Abplanalp when the latter goes to California in May to attend the convention of Film Boards of Trade secretaries. Miss Caskey is Miss Abplanalp's assistant.

Bernard Getz, assistant booker of the Pathe exchange here, resigned last week to accept a similar position with Independent Exhibitors in New York City. He had been right-hand man to Lou Schindler for some time. Al Teschemacher, former booker of Fox Film Corporation's exchange here, was signed to replace him. Thus "Tesch" returns to his old familiar post, for he had been booking for Pathe for a dozen years before. A few years ago, he decided to become an exhibitor and took over the Casino Theatre here.

Jack Berkowitz, manager of First Graphic Exchanges, here, got the traveling urge last week, and boarded a train for New York City to transact some business there.

Shea's Buffalo will join in the observance of National Music Week on May 6. Herbert Straub and the theatre's symphony orchestra will play special music numbers, along with Tom Grierson, organist, and they also will broadcast special music programs over the radio.

Southeast

MRS. GERTRUDE SHORT, who has been connected with M-G-M's Charlotte exchanges as secretary to the manager, has resigned and is now with National Theatres Supply Company.

D. W. Townsend, who has owned the Princess theatre in Fayetteville, N. C., for many years but which he had leased to Donald M. Eaves, of Eaves Theatre Circuit, Union, S. C., for the past several months, has again taken active charge of that house.

E. R. Medd has sold his Bijou theatre, Florence, S. C., to J. M. O'Dowd, who also has the O'Dowd theatre in that city.

J. A. Reynolds and George Hughes, formerly owners of the Grand theatre, Greer, S. C., have purchased the Columbia theatre, Albermarle, N. C., from Mrs. Sadie Smith LeFeaux.

The Carolina theatre, Chester, S. C. (which is the old Chestonian theatre), has been transferred from Mrs. L. D. Eaves, of Union, S. C., to F. M. Hamilton.

N. C. Black has sold the New theatre, Bamberg, S. C., to F. A. Hand, Jr.

H. H. Mongo has purchased the Jefferson theatre, Jefferson, S. C. T. F. McCaskill is the former owner.

The Gem theatre, Reidsville, S. C., colored house, has been purchased by W. S. Scales, who owns the Lincoln theatre in Winston-Salem. J. B. McGee was the former owner.

San Francisco

A THING quite apart from the usual theatre opening was that of the new T. & D., Jr., Enterprises new State Theatre premiere at Oroville, April 7th, when all was actually in readiness.

The house opened at a matinee to break in the newness and to have assurance that every detail was complete.

Manager W. A. Crank, who is to be the local manager of the T. & D. Jr.'s new theatre at Chico, which opened April 28th, was master of ceremonies. Mr. Crank had been on the job several days prior to the opening, with Fred Fink who will be the manager of the new house.

That nothing to mar the success of the initial performance had been left undone was evidenced by the perfect smoothness of the night performance. The usherettes handled the huge throng of people like veterans in the business.

A break in the motion picture program was made at 9 p. m. when W. T. Baldwin, Mayor of Oroville, was introduced and, following a brief address, accepted the beautiful theatre as a public temple of amusement for the citizens of the prosperous community.

Mayor Baldwin was followed by Charles F. Deuell, Assemblyman from Butte County and a resident of Chico, who paid the T. & D. Jr. Enterprises Corporation a high compliment for their great faith in the future of Oroville in "providing such a magnificent place of amusement for the pleasure of the people of the community.

Mr. Crank introduced President M. A. Naify of the T. & D. Jr., and R. A. McNeill, the latter addressing the audience on behalf of the corporation. There are many new and up-to-the-minute features about the house. The lighting is unique and original. The fixtures and designs were installed by Thos. Day Company of San Francisco. Electrical work was done by W. G. Gill.

T. L. Pflueger and J. R. Miller were the architects and Faggoni Studios did the decoration. The general scheme is of Aztec design and is particularly interesting. A Wurlitzer organ was an innovation to Oroville theatre-goers and was admirably played by James E. Lynch.

C. F. Weber & Co. supplied all of the seats and opera chairs of the very latest design and comfort.

A thoroughly complete stage equipment and scenery set was furnished and installed by the American Studios of San Francisco. Artist Fitzkee quite outdid himself in the elaborate scenic investiture and modern stage equipment which is planned to accommodate the largest stage productions and road shows which will appear from time to time in the house.

The artistic draperies were designed and hung by the Newman Drapery Shop of Polk street, San Francisco.

Jack Fier of National Screen Service announces that George N. Montgomery and the Supreme Film Co. of San Francisco and Los Angeles are no longer connected with the National Screen Service establishment. Louis Reichert has been appointed their Northern California sales representative with temporary offices at 298 Turk street.

Reichert is well known by the entire film colony and exhibitor fraternity in the district.

Contracts have been signed for a theatre location and building at Placerville by the M. Blumenfeld Theatre Circuit. Plans have been accepted and work will begin at once to have the house completed for early fall opening this year.

Columbia has completed arrangements to take over the entire office at 177 Golden Gate avenue, and it now is as up-to-date as any Film Exchange in San Francisco.

E. B. Anderson, formerly of the Coalinga Theatre, was in San Francisco looking over the theatre situation.

J. H. Goldberg, Columbia's District manager, was recently in San Francisco going over local situations with Branch Manager Weinstein. Goldberg went on to Portland and Seattle and returned here the following week.

Chas. Frailer has sold his interest in the Tracy Theatre to the Principal Theatre Corporation, of which S. H. Levin is general manager.

G. C. Parsons has returned from a trip in the San Joaquin Valley.

M. Blumenfeld's interest in the Strand at Gilroy and the Morgan Hill Theatre at Morgan Hill has been acquired by Hyman Levin and son, Ben. The theatres will continue under the same motion picture policy as was in effect by the Blumenfeld Circuit. Ben Levin will remain as local manager, with headquarters at Gilroy.

A 2-story Class-C theatre building to have a capacity of 1,500 is to be erected in Merced for the Merced Theatre Company, Frank J. Alberti, manager, at a cost of $100,000.

Sammy Carr, former banjo soloist at the Warfield, has signed up for a tour of the country, according to word from Los Angeles.

K. W. Emmermacher, head of a Hamburg, Germany, film company was at the Palace, recently.

The Film Inspection Machine Co. of New York has put out an automatic inspection machine and they are being installed in the local Fox Exchange.

South West

THE annual election of officers was held on Monday at the meeting of the Oklahoma City Film Board of Trade. Officers for the year June 1, 1928, to June 1, 1929, are: President, R. M. Clark, Liberty-Specialty Film Co.; Vice-President, E. D. Brewer, First National Pictures, Inc.; Secretary, C. W. Allen, Pathe Exchange, Inc.; Treasurer, W. J. Cammer; Educational Film Exchange and Board of Directors, Wallace Walthall, Home State Film Co., W. P. Moran, Universal Film Exchange, Roy E. Heffner, Paramount Famous Lasky, Ottoe Rohde, Warner Bros.-Vitagraph and R. M. Clark, Liberty Specialty Film Co.

K. H. Blakely, who operated the Criterion theatre at Crescent, Okla., before he sold same to George Graff, is looking for a new location. Mr. Blakley has been calling on friends on Film Row the past week.

G. R. Kapeheart, who has been operating the Lyric theatre at Wellston, Okla., for the past year, has sold same to Mr. O. H. Coxen.

V. A. Hardin, owner of the Majestic theatre at Allen, Okla., has sold his theatre to Mr. Frank Nordean.

E. W. Ballentine, auditor from the home office of F.B.O., has been visiting the local F.B.O. office for the past few weeks.

Sanders & Stanford, of the Folly theatre at Sasakwa, Okla., have sold their interest in this theatre to Lee Cooper. Mr. Cooper at one time operated the Blue Mouse theatre at Atoka, Okla.

The members of the Oklahoma City Film Board of Trade were guests of the Secretary, Chas. R. Zears, at a stag dinner Monday evening.

Miss Mildred Stone, former Editor of the Oklahoma Preview, who has been in Los Angeles since January 1st, is expected to return to Oklahoma City this week. Miss Stone was forced to abandon her work on account of ill health and her many friends on Film Row are glad to know she is now able to return to her home here.

Wallace Walthall, manager of Home State, went to Muskogee, Okla., last week.

H. N. Walker and W. O. Green have opened a motor line for transmission of films between Oklahoma City and Ada, Okla., and intermediate points.

Walter Dolin has been added to the Metro-Goldwyn-Mayer service at Oklahoma City.

Lee Upchurch has opened a new theatre, the Grand, at Olustee, Okla.

The Pleasant Valley theatre at Pleasant Valley, Okla., and the Gem at Loco, Okla., has been closed.

The Royal theatre at Dow, Okla., has closed indefinitely.

The name of the Majestic theatre at Ft. Gibson, Okla., has been changed to "Only."

Toy White has purchased the Liberty theatre at Ada, Okla., from J. M. Lytle.

M. Walker has leased the Cozy theatre at Miami, Okla., from Mrs. F. H. Smith.

The Rialto theatre at Hobart, Okla., is being remodeled and redecorated.

C. A. Taylor has purchased the Roberson theatre at Dierks, Okla., from E. C. Roberson.

McDonald & McDonald have purchased the Empress theatre at Shattuck, Okla.

Santos Garza has purchased the Star theatre at Del Rio, Texas

The K. & K. Circuit has purchased the Plainview theatre at Plainview, Texas.

Hughes & Kemp has purchased the New theatre at De Queen, Ark.

Ed. Rowley was acquitted of Sunday violation of law at Little Rock, Ark., when municipal judge Harb ruled that inasmuch as the show had been operated for Arkansas Crippled Children's Hospital, no violation of either state or city law has been violated.

Sol Davidson has opened the Davidson Theatre Supply House at 108-110 South Hudson Street, Oklahoma City and will carry equipment for both large and small theatres.

M. K. Moore, manager for Publix theatre, the Capital at Oklahoma City, has been transferred to the Joy and New theatres at Fort Smith, Ark., and will be succeeded by [illegible]

[illegible] of the Rex theatre, Purcell, Okla., is in an Oklahoma City hospital, battling with appendicitis.

The Walters theatre at Walters, Okla., is being remodeled.

The Cozy theatre at Newkirk, Okla., is being repaired.

C. W. Allen, local Pathe manager, Oklahoma City, has recovered from a recent siege of ill[illegible]

Seattle

JOHN HAMRICK, owner and general manager of the Blue Mouse Theatres in Seattle, Portland and Tacoma, returned to his local office last week after a three-week's trip to Hollywood on a combined business and pleasure voyage, most of the time being spent around the Warner studios and offices. After a few days here, Mr. Hamrick packed up again and departed for New York, where he had scheduled conferences with Harry Warner to discuss next season's product for his Blue Mouse Theatres and the new Music Box Theatre in this city.

Pete Carroll, well-known film man of the Northwest territory, lately a special representative for Metro-Goldwyn-Mayer's short subject department, last week assumed the management of the local Columbia Films Exchange. He succeeds L. J. McGinley, who announced his resignation last week and will announce a new connection within the next few weeks.

Ernest Gill, for several seasons associated wit hthe music staffs of Pacific Northwest Theatres and West Coast Theatres, Inc., last week was appointed director of music for Broadcasting Station KOMO in Seattle.

Ray Felker, former supervisor of Universal's suburban theatres in the Pacific Northwest, last week announced his resignation with that company, and he has been succeeded by Mike Newman, former "U" field representative. Mr. Newman returns to this territory after an absence of several years, and takes up offices in the Winter Garden Theatre.

Jesse Goldburg, one of the high officials of First Division Pictures, Inc., was a visitor in town last week, conferring with several local regional distributors.

Ben F. Shearer, president of the B. F. Shearer Company, Inc., local theatre equipment firm, returned last week from California, and after about three days in his office here, turned around and hopped the train again for Southern climes, where he has a number of contracts in work.

The Crescent Amusement Company, headed by D. C. Millward, has taken over another house, according to announcements made this week. This time it is the Capitol Theatre in Port Angeles, formerly owned by Charles H. George. W. C. Gowen, one of the Crescent Amusement leaders, has been sent from Tacoma to Port Angeles to manage the house.

According to announcements made here last week, minor changes in the projection room of the Fifth Avenue Theatre are now being made, preparatory to the installation of Movietone as a regular weekly feature at the big house. This will be the third Seattle theatre to feature the "talkie," and the fourth will be Hamrick's Music Box, now in the course of construction.

Dr. T. M. Johnson, former operator of the Loi, Theatre at Toppenish, Washington, spent a short time in Seattle last week, and announces that he will soon market his newly-perfected rotary valve motor which has been in work for many months.

Auditor C. MacKain of Columbia Exchanges returned to the local office last week from Butte, where he closed the regular office and left a shipping office instead. Branch Manager Charles Knickerbocker of Butte was transferred to Kansas City, and E. R. Caddy, Jr., has been placed in charge of the shipping office. Mr. MacKain leaves this city this week for California.

Walter McNeish, former owner of the Bijou Theatre in Tacoma, is now manager of the Bijou and Palace Theatres in that city, both of which houses belong to D. C. Millward's Crescent Amusement Company.

Rolla Duncan's new Avalon Theatre in Olmpia was last week scheduled for formal opening the latter part of April. It is an 850-seat first run picture house.

St. Louis

CONSTRUCTION has started on the theatre Lonnie McClure will erect on North Main street, Dardanelle, Ark. T. N. Downs, architect, is supervising the construction. The house, one-story in height, will cover a site 40 by 100 feet and cost about $25,000.

Lee Brothers will soon award the contract for the construction of their Amuse U theatre in England, Ark. This house will have a main and balcony.

St. Louis film stocks closed on the St. Louis Stock Exchange April 28 as follows: Skouras A, $41.75 bid and $42.50 asked, a gain of $2 for the week. A year ago the stock was held at $40 a share. St. Louis Amusement A, $32 asked. A year ago $43. During the week 500 shares of Skouras stock changed hands, but there were no sales of St. Louis Amusement stock.

Miss Edith Skouras, daughter of Mr. and Mrs. Charles Skouras, won a gold medal for the best individual address delivered in a recent debate at Hosmer Hall.

Charles Skouras is vice-president of Skouras Brothers Enterprises.

Mrs. Jennie D'Antoni is taking bids on the new theatre she plans to erect in Picayune, Miss. The house will be two-story and basement, 140 by 140 feet. There will be seven stores on the ground floor and 12 offices on the second.

A. M. Menee plans to erect a theatre on South Jackson street, Amory, Miss.

Contract has been awarded for the construction of the Strand theatre in Homboldt, Ia. J. Franke is the manager. The house will be one story, 40 by 114 feet, and cost $25,000.

The Oskaloosa, Ia., Opera House will be remodeled.

Cincinnati

THE Walnut Theatre, Cincinnati, originally built for and playing legitimate attractions several years ago, but for the past 15 years devoted to pictures, is to close the middle of May, according to an announcement from the offices of the Keith-Libson-Harris-Heidingsfeld combinations, into the possession of which interests the house passed some months ago. No reason is assigned for the closing, and no definite information has been given out as to the future of the house, but it is reported that the present owners will not reopen same. The Walnut has a seating capacity of 2,200.

The Grand Opera House, Cincinnati, broke attendance records with recent one week's showing of "Simba," the Johnson animal picture. The house was entirely sold out for all but two performances.

G. B. Lively, Gloversville, N. Y., has been appointed manager of the Ohio Schine Theatre, Sidney, Ohio, to succeed Roy Boomer, who was transferred to Detroit to look after one of the Schine houses.

The Colonial Theatre, Dayton, Ohio, is the latest house in this neck o' the woods to install Movietone. It will be featured in addition to the Vitaphone, which was installed several months ago.

The Rialto Theatre, Dayton, Ohio, in which extensive improvements have recently been completed, now boasts of a new Wurlitzer type "Z" organ, of which Manager E. E. Coleman is unusually proud.

Friends of Howard S. Reeves, manager of the Lyric Theatre, Miamisburg, Ohio, are extending sympathies over the death of his mother, which occurred recently.

Ed E. Keen, the enterprising manager of the Oxford Theatre, Oxford, Ohio, recently played a benefit for the Kiwanis Club of that city, which was very largely attended.

For the first time in its history, the Miami Valley Chautauqua, which is an annual event near Franklin, Ohio, will show movies this year. Ten first-run pictures have been selected.

Griff. Granger, manager of the Kaypee Theatre, Mt. Gilead, Ohio, the smallest first-run theatre in the state, who has many novel innovations to his credit, has now organized a baseball team, named after his house.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, recently played host to a number of local kiddies at a special Saturday morning matinee.

Fred Hilton, 75, former manager of the Orpheum Theatre, and Opera House, Mansfield, Ohio, died at his home in Toledo, Ohio, following a lingering illness. He retired from theatrical life several years ago.

Minneapolis

THE Orpheum theatre at Fergus Falls, Minn., has been remodeled and is now reopened.

Bennie Berger of Grand Forks, N. D., has purchased the Grand theatre at Bemidji, Minn., and leased the Elko theatre in the same city.

Robert Redburn is the new manager of the Wapazo theatre at Redelm, S. D., which has just been reopened.

New York & New Jersey

THE Motion Picture Operators Union, local 306, has chosen Sam Kaplan, Charles Eichorn, Frank Day, David Engel, Max Feinberg, Simon Terr, John Lefante and F. E. Castle as delegates to the convention of International Alliance of Theatrical and Stage Employees and Motion Picture Operators to be held at Detroit, June 4.

Several changes have occurred among the Consolidated Amusement Company's local theatres since the appointment of Rudolph Kuehn as general manager of the Lawrence Bolongino Theatre Circuit. Wm. Miskell succeeds Frank Giovanni at the Jerome and Chas. Mittlemark replaces Louis Mitnick at the Mt. Eden. As mentioned in last week's News, Frank Giovanni has joined with the Joelson-Suchman circuit at the Ritz theatre. Other changes are expected to be made in the Consolidated houses.

"Cove Theatres" is reported to be the new name for the Joelson-Suchman Theatre Enterprises.

No doubt thinking to duplicate a feat by which the safe of another uptown New York City theatre was recently hauled away on a truck by yeggmen, a gang tried the trick on the Jerome theatre last week but was unsuccessful in the undertaking.

Harry Thomas, of First Division Pictures, celebrated a birthday last week.

Fox is reported to have extended the lease on the Gaiety theatre until July 1. The arrangement was made with Pathe, the present holder.

Joe Weinstock has purchased the new theatre recently constructed by Julius Joelson at 167th street and Jerome avenue. The house will seat 2,500.

Al Gould is reported as having disposed of his interest in the Concourse theatre, upper New York City, to G. A. Ryan.

Al Horsten is the new managing director of the Park Lane theatre, controlled by Charles O'Reilly and Al Gould.

Morris Blinder's Tuxedo theatre is scheduled to open Decoration Day.

Louis Ganz, formerly with the Consolidated Amusement Company as assistant general manager, is now in charge of Al Joelson's Tremont theatre.

After an illness of six weeks Herman Starr, purchasing agent for the Joelson-Suchman Circuit, is again back at his desk.

Chester Sawyer, well known executive of Howell's Cine Equipment Co. when that company was managed by Joe Hornstein, has returned from a four weeks' trip to Cuba.

Jack Steinman recently purchased new equipment for his Metro theatre from National Theatre Supply. Joe Hornstein also recently equipped the new Edison Auditorium, Tremont avenue and 177th street.

The Stanley-Fabian Circuit has remodeled the Strand theatre, Bayonne, N. J.

The Fox City theatre is running a stright picture program.

The Park Plaza has included vaudeville with its program.

The Greenwich Village theatre has reopened with a straight picture program.

After several years as salesmon for Big U, Joe Weinberg has joined F. B. O. and will cover Manhattan and the Bronx.

O. H. Yorence is in charge of Loew's Willard at Woodhaven while Manager George Cann is laid up with an eye infection.

George Reddy, formerly with the Pathe publicity office, is working with various theatres in the Loew circuit.

Dave Solomon, of National Theatre Supply, sent us a long story about how successful Manager Morris Suchman was in putting over a Vitaphone picture at Sydney Cohen's Empire theatre without any Vitaphone. Dave told the writer that it was a great story—and it may be—but after reading an entire page of typewritten copy we found that Dave had neglected to state just how Morris accomplished this stunt. Therefore, while taking for granted that Mr. Suchman gave a worthy presentation of the picture and passing along to him compliments, it will be necessary to await further information from Mr. Solomon.

Baltimore

TWO Baltimore first run moving picture houses closed on Saturday night, April 28. One is the Palace, which has been showing moving pictures with burlesque on a grind policy, which will not reopen until the fall, according to present plans. The other is the Rivoli, which, according to an announcement outside the playhouse, the reopening date will be announced later.

The reason for the Rivoli closing, which is under the management of Frank Price, Jr., and operated by the Wilson Amusement Co., has not been announced, but business has fallen off there considerably during the past season and particularly since the Rivoli has not been advertising in two newspapers and has curtailed all advertising in others.

Gaertner Brothers, who operate the Ritz and Red Wing theatres here, has just opened their new Vilma theatre, in the suburban section of the city.

They are officers in the Vilma Amusement Company, which will operate the playhouse. The theatre was designed by John C. Eyring, architect. It cost about $125,000 and has a seating capacity of 900 persons. The interior is decorated in ivory, grey and gold.

Charles A. Koerner has been appointed assistant office manager of the Frank H. Durkee moving picture interests operating the Palace, Belnord, Grand, Boulevard and other Baltimore theatres.

Harry Webb, formerly president of the Parkway Theatre Company, before it was sold to the Whitehurst Interests, and Frank H. Durkee, president of several theatre companies here, are said to be interested in the new moving picture theatre and public library room which is planned to be built at Edmondson avenue and Edgemont street, according to a bill which has been introduced into the City Council here.

An unfavorable report on Daylight Saving for Baltimore, which was submitted to the City Council by the special committee of ten appointed to investigate public sentiment on the matter was adopted by the Council Monday night, April 23, by a unanimous vote. A public hearing had been held by the committee the Friday afternoon previous to the voting and it was on the result of that hearing that the unfavorable report was based.

M. Lang, formerly manager of the Capitol theatre, Richmond, Va., has been appointed resident manager for the Equity Theatres Corp., of the Metropolitan theatre here.

Jack Levy, theatre manager of Equity, has been in Baltimore for some time operating the house. He has returned to his duties in Philadelphia.

The Supreme Bench of Baltimore City has taken under consideration the motion for a new trial in the Sunday Blue Law case against John G. Callan and his associates.

John Phillip Hill, former Congressman, one of the attorneys for Mr. Callan, argued the new trial motion before the Supreme Bench in the case of Callan "and his associates" to show movies in Baltimore on Sunday recently, with Paul B. Mules.

Mr. Callan, who is president of the Liberty Defense League, and was a former member of the House of Delegates, was present at the hearing, before the nine judges of the bench.

Joshua W. Levering and Dr. W. W. Davis, of the Lord's Day Alliance, were present at the hearing also.

It is contended by the attorneys that the law which requires an opera house to be kept closed on Sunday is not applicable to a motion picture theatre. Sunday concerts have been given in Baltimore at the Lyric and motion pictures have been shown in churches on Sunday also and it should have been permitted them to show them at the former trial it was argued.

Within the meaning of the Sunday law, the sale of an admission ticket is not a sale of goods or merchandise.

Assistant State's Attorney Hillary W. Gans argued against granting a new trial.

In his argument also Mr. Hill explained that stereopticon views of the Holy Land have been shown in churches on Sunday and only in the speed with which the views have changed does that differ from showing of motion pictures.

The quarters of J. Louis Rome, general manager of the Associated Theatres Company, and his brother Hyman, were badly damaged when the Clyburne Court apartments owned by Hyman, were damaged recently when the floor and roof were burned.

A ventilating air cooling system is being installed in the Apollo theatre here, operated by the Associated Theatres Company, J. Louis Rome, general manager.

An operation to have his tonsils removed was performed recently on George W. Jacobs, manager of the Goldfield theatre.

J. M. Shellman, motion picture editor of the Baltimore Sun, has started work on his fourth novel, entitled "Hell Changes Management."

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Dallas

CHARLES E. KESSNICH, southern division manager for Metro-Goldwyn, and Leroy Bickel, manager of the Dallas M-G-M exchange attended the M-G-M Sales Convention in Kansas City.

R. B. (Pug) Jones, managing director of the Worth Theatre, Ft. Worth, made his usual trip to Dallas to get a few pointers on theatre operation from the Palace Theatre, Dallas.

C. B. Stiff, southern district manager for Publix, John Friedel, manager Publix De Luxe division, and J. J. Deitch, district booker, are in Washington, D. C., attending the Paramount Sales Convention.

E. H. Kleinert, musical director of the Melba Theatr is in New York City on business.

Julia Dawn, organist at the Melba Theatre, Dallas, is guest organist at the Denver Theatre, Denver, Colorado, and will remain there during the next month.

Al Lichtman, general sales manager for the United Artists was a guest of the United Artists Dallas Exchange and Mr. Ralph A. Morrow, manager of the local U. A. office.

W. W. Rucker, assistant manager of the Famous Players Lasky Dallas Exchange reports that business is unusually good, and everything indicates that it will continue to be good. Mr. Rucker is in charge of the local office at the present time, due to the transfer of Oscar Morgan to the Kansas City branch. Up to the present time Mr. Morgan's successor has not been named.

J. B. Duggan, Hugh Owen, Cecil House, John Muchmore, Neil Houston, Sid Simpson, M. I. Honeycutt and Ralph Larnedare attending the Paramount Sales Convention at Washington.

J. E. Elder, purchasing agent for the southern division for Publix, has just returned from a purchasing agents' convention at Chicago.

Word has been received from F. F. Smith, manager of Loew's Theatre at Richmond, Va., that Lloyd Hill, organist, and Sigmund Boguslowsky, concert leader, are both employed at his theatre. Mr. Boguslowsky formerly directed the orchestra of the Palace Theatre, Dallas. Mr. Hill was also a Dallas organist.

Ross A. Wiegand, former publicity manager for the Melba Theatre, left for Oklahoma City Thursday to assist in putting over the Vitaphone campaign on "The Jazz Singer" at the Capitol Theatre in that city. Mr. Wiegand will not return to the Melba Theatre, and James O. Cherry, managing director of the Melba, and Victor Lowery, new house manager, will have charge of publicity for the present time.

Barry Burke, former managing director of the Palace Theatre, Dallas, and now managing director of the Publix Denver theatre was a four day guest of the Worth Theatre at Ft. Worth during its opening.

Mrs. Sarah Rehfeldt, who has been cashier of the Paramount Dallas exchange for the past ten years is resigning her position due to ill health. Mrs. Rehfeldt has proved herself to be a valuable asset to the Dallas exchange, and it is with much regret that the office force gives her up. Mrs. King, who has been employed at the local exchange for the past four years will assume Mrs. Rehfeldt's duties.

M. R. Williams, manager of the Rialto Theatre at Midland, Texas, was a visitor on Film Row, and stated that conditions in his part of the country are very favorable, and good future business is expected. Mr. Williams made a wonderful success of his showing of Harold Lloyd in "Speedy."

Midwest Amusement Co. of Kansas City will erect a $150,000 theatre at Edinburg, Texas. The building will be three stories high and 75 by 142 feet. It is to be a brick structure, trimmed with terra cotta, with a seating capacity of 1800.

An unusual honor was bestowed upon Arthur A. Keyes, exhibitor at Quanah, Tex., when he was selected as district governor for the Rotary Club in his district. Mr. Keyes always occupies a prominent place in civic affairs of his community, and due to his untiring aid to every movement, he has won for himself an envied position in his community.

The first Sunday afternoon show at San Angelo, Texas, furnished grounds for several attacks from the San Angelo churches, and Rev. J. A. Richardson, pastor of the Methodist Protestant Church announced that he will take legal steps to prevent the exhibitors from having Sunday shows if necessary.

The R. & R. Enterprises will erect a $150,000 theatre at Del Rio, Texas, according to a recent announcement. Plans call for thoroughly modern theatre equipment, and will have a seating capacity of 1500.

Central Penn

E. L. TRENCHARD, for eight years head of the Grand theatre, Lancaster, as manager, became assistant director of all publicity for the Stanley Theatre Company, of Philadelphia, controlling a big chain of theatres in the latter city, Lancaster and elsewhere, on April 30. He is now in the office of A. L. Einstein, Earle theatre building, Philadelphia.

Plans for the erection of a theatre to cost $200,000 in the central business section of Kulpmont, a rapidly growing town in the Central Pennsylvania hard coal mining regions, were announced on April 23 by the Arcade Amusement Co., a new corporation organized by business men of Kulpmont and Mount Carmel. The corporation has purchased a site at Chestnut and Ninth streets, adjacent to the Dime Deposit Band building. The structure will be of brick and marble, and will be designed for motion picture, vaudeville and road show exhibitions. A feature will be the installation of a Vitaphone device. Plans have been drawn and construction will begin at once and will be rushed with the idea of opening the building for business in the early fall.

Ed R. Moore, manager of the York and Orpheum theatres, in York—part of the Nathan Appell chain of theatres—on April 24, was the subject of a first page jingle in the "Velvet Hammer" column, which is a daily feature of the Harrisburg Evening News.

The Victoria theatre, Mahanoy City, has adopted a policy of substituting vaudeville for pictures one night each week. Pictures are not eliminated entirely from the program on that day, however, as one feature film is offered. The vaudeville nights are Wednesdays.

Among the charters issued to amusement corporations in Pennsylvania at the capitol in Harrisburg, the week of April 23, was one to the Asbury Park Company, of Washington, Pa., organized to "acquire, sell and lease real estate and construct thereon buildings for amusement and recreation to patrons and the public." The nominal stock is $5,000, consisting of 100 shares with a par value of $50 each. The treasurer of the new corporation is W. M. Asbury, of 227 West Spruce street, Washington, Pa., who is also one of the incorporators, owning eight and one-third shares of stock. The other incorporators are Thornton Asbury, 225 West Spruce street, Washington, 25 shares, and Ephraim Corbin, of Washington.

Cleveland

FRANK DREW, local M-G-M branch manager, reported in Pittsburgh last Friday whereat the eastern division of M-G-M convened. District managers, branch managers and home office representatives gathered. William F. Rogers, eastern division manager, presided. Representatives of New York, New Haven, Boston, Albany, Buffalo, Philadelphia, Washington, Pittsburgh, Cleveland Cincinnati, Detroit and Charlotte were present at the meeting.

The local Universal family left here early Thursday morning for Atlantic City to attend the annual "U" convention. Leo Devaney, branch manager, headed the troupe of seven from Cleveland.

Warner Brothers also had Cleveland representatives at their convention in New York last week. Norman Moray, branch manager, and Fred Scheuerman, assistant manager were present.

Carl Lesserman, First National exchange manager, was in Chicago a week ahead of the F. N. convention. He was called there on account of the illness of Mrs. Lesserman. He will stay until after the convention.

Independent producers are beginning their trek across the country. Last week T. U. Curran of Rayart productions was here. So was Henry Goldstone. Milton Simon, formerly with Rayart and now turned producer on his own, was also a visitor.

George Folberth has appointed himself manager of the Almira theatre. Folberth owns the theatre. Until now he was satisfied just to own it. Now he wants to run it as well.

Security Pictures has moved into new quarters in 702 Film Exchange Bldg. It's larger, and offers better buying and selling facilities.

Albany

THE Bijou, in Troy, which has been run for the past several years by Rose and Windekenecht, was sold last week to Louis Benton, of Ballston Spa, a brother of William Benton, who has a chain of several theatres in northern New York. Mr. Benton has been handling his brother's house in Ballston, but will now branch out in business for himself.

The regular monthly inspection of film exchanges was made early last week by the Albany Film Board of Trade, with Harry Seid, local manager for Warner Brothers, escorting Miss Edna Pfister, secretary of the Board, to the various exchanges. Conditions were reported as very satisfactory.

Abe Van Dusen, booker at the F. B. O. exchange in Albany, is anticipating a nice slice of money in the near future, having led the entire United States for two straight weeks in the F. B. O. bookers' drive.

Many of the film exchange managers in Albany, as well as the salesmen, are packing their bags these days and leaving for various conventions. Nat Levy, manager of the Universal exchange, and his three salesmen, Ray Smith, Fred Duffy and Leon Herman, left on Thursday for the Universal conclave. Alec Herman, former manager for First National, in Albany, is attending the First National blow out. Howard Morgan, manager for Educational, is getting all set to attend his company's convention in Montreal on May 22.

According to reports reaching Albany, Mike Banmasauer, of Malone, is doing so well these days that he has received an offer of $50,000 for the theatre which is said to have cost him but $17,000 a year or so ago. The offer is said to have come from an opposition house.

W. T. Finn, who operates theatres in six small places, in the vicinity of Cooperstown, and who is postmaster of his village, has been laid up in bed for several days with an attack of grippe.

Tony Veiller, who recently forsook the motion picture theatre for the garment house, reports that he is well pleased with his change and to all intents and purposes he will remain in his new line of endeavor. He formerly handled the Mark Ritz in Albany.

A negro, singing "The Old Irish Mother O' Mine" in one of Albany's motion picture theatres, one night last week, as a participant in the amateur part of the program, nearly broke up the show, and all but caused a riot among some of the Irish patrons.

Bill Smalley has returned to his home in Cooperstown after a week or two in Atlantic City and has so far recovered his health that he will again become active in the management of a string of a dozen or more theatres.

The Schine Enterprises have created two new districts in New York state and have appointed L. J. Carkey as head of the Mohawk Valley district, with headquarters at Gloversville. Walter M. Powers, one time a resident of Albany, has been placed in charge of the newly created northern district, with headquarters at Oswego, and which will include houses in nine plices in northern New York. Mr. Powers has been manager of the Strand in Oswego for the past four years.

C. E. Taylor, who recently acquired a theatre in Antwerp, is spending considerable money these days in improving the house. He has installed a $4,000 organ, as well as redecorated the theatre throughout.

Abe Stone, owner of the Eagle theatre in Albany, is installing a new ventilating system as well as a couple of new projection machines. He is also improving the smoking room and other portions of the theatre.

Charles Stombaugh, local manager for Pathe, returned last week from a swing through northern New York, during which he found exhibitors busy at many other lines of endeavor and which necessitated his calling at machine shops, feed stores and creameries. Exhibitors in nearly all of the smaller towns do not depend entirely upon their theatres for a livelihood.

The new Smalley theatre in Johnstown, which will replace the one burned several months ago, is rapidly nearing completion and it is now planned to open the house on May 15.

After several weeks of rather poor business, the Central theatre in Albany, closed its doors last week and may not reopen next fall. The house is owned by Walter Emigh and according to some reports it is planned to reconstruct it into a garage.

Amos Curry, who now has Sunday movies at Norwood, was in Albany a few days ago booking features. He expressed himself as well pleased at the outcome of the recent village election.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, blossomed forth last week not only with a new Cadillac, but also a new chauffeur, and proceeded to announce that he will shortly take a trip to either New York or Montreal.

Tom Thornton, owner of the theatre in Saugerties, is branching out these days and using vaudeville quite frequently. Last week Mr. Thornton had a vaudeville show of no less than 32 persons.

Louis Buettner, of Cohoes, is rapidly recovering his health and is able to be out for short periods [illegible] manager for Fox, drove to Cohoes the other day and spent an hour or so with Mr. Buettner.

Dick Hayes, of the Paramount exchange, was out on the road for his company last week, taking the place of another employee who is temporarily laid up with several bones fractured in one foot.

"Al" Guteck, local manager for F.B.O., will leave on or about May 14 for Chicago, where he will attend his company's convention.

Alec Feltmann, who recently sold his holdings in Schenectady theatres, is ill and confined at a sanitarium. Mr. Feltmann had been suffering with foot trouble for several months.

Abe VanDusen, of Albany, who is a red hot baseball fan, decided to drive down to New York last Sunday for one of the big games. It rained all the way to Poughkeepsie, then cleared up for a few minutes, just long enough to induce Mr. VanDusen to continue on to the metropolis, where he found the rain continuing.

Carl Fahrenholts, booker at the local Fox exchange, was in New York city on Sunday. Abe Dwore and son, of Schenectady, exhibitors, were along Albany's Film Row during the week. Ben Talmadge, of Windham, runs the motion picture theatre in his town, and is a lawyer besides. G. M. Lounsbury, who has a theatre in Grand Gorge, works in the village bank. I. Miller, who runs a theatre in Kingston, is a New York city lawyer and it is almost impossible for film salesmen to catch him except on Saturday and Sunday. William Haines, of Cairo, is getting his theatre in readiness to open for the summer season. Pete Dana, local manager for Tiffany, spent last week in calling on the exhibitors of the Catskill region.

Des Moines

FIRE gutted the motion picture house at Bennett, Iowa last week. The fire was of unknown origin. The theatre is known as the Opera House and is owned by Ross and Willey. They have suspended business activities temporarily and have made no announcement as to whether they will build a new construction or move to new quarters.

The Auditorium Theatre, at Oxford, Iowa, owned by H. F. Heinfield, closed last week. Business has been very slow in that district.

Visitors in film row were P. W. Kale, of the Crown Theatre, at Truro, Iowa; George Wigman, of the Strand, at Boone; S. E. Robertson, of the Gem, at Lohrville; F. W. Holt, of Montezuma; George Hake, of the Lyric at Belmond; all of whom registered at the F B O exchange. H. G. Simpson, of Sigourney, called to see executives of Metro-Goldwyn-Mayer, and, among those who called at the Paramount office were W. P. Grossman, of Nevada; G. W. Cecil, of Bedford; George Schweneker, of Guthrie Center.

Paramount's team won the championship of Des Moines bowlers. Although they were in the lead by but two games they so decidedly defeated the First National team, which won second place in the last games which they played with them, that everyone was ready to concede the Paramount crack team the money. The first prize is seventy-five dollars, which will be awarded to the Paramount team later with appropriate ceremony. The report is that the Paramount team plans to give a celebration party when they receive their prize, especially remembering the girls of their office who have aided from the rooting section, and the reporters who have been following the contest from week to week.

An election, at Ames, over the question of Sunday movies, is scheduled for April 30, both factions making a final effort toward victory. A forecast favors the cause of the exhibitors.

Casey Jones and Jay Mills, who have been alternating at Davenport and the Riviera at Waterloo as stage band directors, will come to Des Moines this week to be on the Capitol stage. Jimmy Ellard, who has been the personality man here for two months, is now on vacation. Casey Jones, at his first performance, received a big hand.

The theatre business at Coon Rapids, Iowa, has recently been transferred from Nebraska to Iowa territory. J. E. Ridgeway is the exhibitor there.

Eloise Bolton, who has charge of the 'phone at the office of M-G-M, is ill. She has an attack of appendicitis.

F. W. Holt, of Montezuma, came into Des Moines on film business last week.

Chicago

BLAND BROS. have moved their offices from 730 South Wabash avenue to the eighth floor of the Gunther building, 1018 So. Wabash. Both the exchange and their theatre office, which is in charge of General Manager Aaron Saperstein, will be located at the new address.

The go-getters of F. B. O.'s Chicago exchange look like sure winners of the Managers Spring Clean-Up Drive, and Manager Herbert Washburn and the sales staff will split the thousand dollar cash prize which was hung up in this contest. The St. Louis exchange, under the management of the old time Chicago exchange man, Harry Weiss, ran our local boys a tough race but was nosed out in the last week.

Balaban & Katz are offering some strong local favorites on the bill at the Oriental the week of May 6th, in an effort to counteract the departure of the Rajah of Jazz, Paul Ash, for New York City, where he will head the stage show at the Paramount theatre. Van & Schenck are billed for the stage show that week and Jesse Crawford is being brought on from New York to preside at the Oriental organ.

Henri Ellman of Columbia Pictures exchange went to New York on a combined business and pleasure trip. Mr. Ellman is expected back at his Chicago office the first of next week.

Tom Mix and Tony are proving a big drawing card at the State-Lake theatre, where the western star is making a personal appearance and for the first time in several months standouts were noticed for a half hour before the doors opened and all during the day. On Tuesday, Mr. Mix showed the children of Chicago some riding stunts at Soldiers' Field, and on Wednesday he was the guest of honor at F. B. O.'s exchange, the exhibitors of Chicago territory being invited to meet him. At the exchange party, Manager Washburn delegated Ted Meyers to dispense with refreshments and Ted, in his cowboy costume, gave a real western atmosphere to the reception.

Manager Herbel and nine salesmen from the Chicago exchange left for Universal's convention at the Coronado Hotel, St. Louis, on Tuesday night and returned to Chicago on Sunday morning.

District Manager Shirley and Exchange Manager Mendelshon of Metro - Goldwyn - Mayer, are among the exchange men who are busy with conventions this week, both being at their company's Kansas City meeting.

Meyer Saperstein has recovered from a severe attack of flu, which kept him home for the past two weeks, and is back at his post at the Lexington theatre, where he is manager.

Divisional Manager Wallace of United Artists is back from a week's trip to New York City.

First National executives, exchange managers and salesmen from all parts of the country were in attendance at the convention which opened Monday at the Drake Hotel and continued until Thursday. Important announcements of the convention included the 1928-29 production schedule and sales policies for the new season's product.

The Filmack Company, makers of special announcement trailers, heralds and programs, have leased the entire floor of their present quarters at 730 South Wabash avenue, in order to secure additional space made necessary by the growing business. Irving Mack, head of the Filmack Company, states that the increased office space will enable him to enlarge his art department and make several other changes, designed to expedite the service rendered by his company.

Denver

THERE was a lot of excitement along Curtis street last week right in the midst of movie row, when a fire broke out in the Plaza Theatre near Seventeenth and Curtis. Much credit is due to Dave Jinacio, projectionist who, taking a chance on the seriousness of the fire, continued to operate the machine as though it were a small matter. The organist, Hannabell Bloomfield, also shares in the glory by continuing to play the organ while the patrons made their exit from the building. Although there was considerable smoke the damage will not exceed $200. The Plaza is one of the Fox theatres of Denver, and is under the management of R. V. Conner.

Sam H. Cain, Universal branch manager, is confined at his home for a few days as a result of a minor operation at St. Luke's hospital last Thursday. He will soon be back at his desk.

Harry E. Huffman, Aladdin Theatre owner, of Denver, and Max Schubach, of the Midwest Theatres Co., have been appointed by the M. P. T. O. here as alternates to serve on the Board of Arbitration when called upon under the rules.

Mrs. Sarah Jane Hamen, an Orpheum Theatre patron, was seized with a heart attack last Sunday night while watching the performance. She died soon afterward.

Mrs. Viola K. Lee, well known organist of the Aladdin Theatre, gave birth to an eight-pound son at the Presbyterian hospital last Thursday. Mrs. Lee is the wife of Ralph D. Lee, popular member of the Wilkes Players, of the Denham Theatre.

Ed Bluck's new theatre in Durango, Colo., is progressing rapidly in construction, and will be ready for opening early in June. The theatre will have about 700 seats and be up-to-date in all the latest ideas of construction.

Mrs. Julia White, mother of Ralph White, manager of the Victory Theatre, of Craig, Colo., died at a Denver hospital last Thursday after a lingering illness.

Burns Ellison, well known exhibitor here operating the Federal Theatre, and Geo. Staples, formerly associated with Wm. Ostenberg, Jr., of Scottsbluff, Neb., have leased the Gem Theatre, of Johnstown, Colo., and will open in the next few days.

Joseph H. Ashby, First National branch manager, has just returned to his desk after spending the past ten days visiting exhibitors in the southern part of the Denver territory.

Ed Schulte, Casper, Wyo., theatre manager, was seen along film row last week transacting some business.

C. W. Hine, owner of the Princess Theatre, of Ault, Colo., was a Denver visitor last week. He attended a meeting of the Board of Arbitration

Robert Saunders, manager of the Liberty Theatre, of Salt Creek, Wyo., spent a few days visiting exchanges here during the latter part of last week.

Contrary to first reports the fire at the Alexander Industries, Inc., plant in Englewood, Colo., last Friday was not a film fire, but a fire in the painting plant of the airplane department. Alexander makes the animated advertising so familiar to exhibitors in these parts.

Frank Edwards, former exhibitor of Seattle, Wash., and now mayor of that city, called on J. T. Sheffield, Columbia exchange owner here, last Thursday. Mr. Edwards spent only a few minutes in Denver that being between trains during his journey to Chicago.

Detroit

FOLLOWING a report made against him by a special guard, a man was arrested in the Granada Theatre on a warrant charging him with malicious destruction of property. Albert Schukowski, the guard, reported finding two stench bombs in a small box in the men's rest room shortly after one had already been thrown in the theatre. He said he emptied the bombs, replaced them and hid. A short time later, he stated, the man appeared and carried them off. Schukowski then phoned the police. Recently the theatre has been the prey of vandals, who, operating during the busiest hours, have ripped upholstery in the seats and broken stench bombs on several occasions.

Work on the new Fox has been resumed after a sympathy strike, in connection with the new Fox theatre being erected in St. Louis. It was a strike conducted by steel workers affiliated with the International Association of Bridge, Structural and Ornamental Iron Workers.

It is reported that Henderson M. Richey, the general manager of the M.P.T.O. of Michigan, is back again from the Battle Creek sanitarium, and that his health has improved rapidly although he is still on a strict diet.

An Acme Portable Projector was stolen from the McArthur Theatre Equipment company at 2305 Cass Avenue the other night.

Pat O'Brien, a former Detroit film exchange clerk, who has appeared in serials and westerns, has returned to Hollywood after spending the Easter holidays with his family and many friends in this city.

Atlanta

THE oustanding event of the week was the opening of the new Royal theatre on Rose Hill, Columbus, Ga., Monday evening, April 30, at 8 o'clock at which time notables in the film industry from all over the state and outside gathered to view the new house built by R. E. Martin at a cost of approximately $300,000.

The Royal is situated nearly two miles from the business section of the city in a locality quite accessible to all residential parts and has a seating capacity of 2,800, which is larger than any theatre in Atlanta.

Mr. Martin is one of the most prominent showmen in this section of the country. To show the appreciation of the city for what he has done for Columbus, the Columbus Ledger newspaper will carry a 14 page special edition on the Royal theatre next Sunday, April 29.

John Ezell, manager of Warner Brothers exchange in Atlanta, was re-elected to the presidency of the Atlanta Film Board of Trade at the regular semi-annual election of officers held Monday, April 23. This is the fifth time that Mr. Ezell has been chosen for the post.

Other officers of the new administration include Dave Prince, branch manager for Paramount-Famous-Lasky, vice-president; Jas. W. Hanlon, M-G-M branch manager, secretary, and E. L. Cole, executive secretary and treasurer.

The election of officers Monday followed the regular meeting of the full board when the following directors were elected: John T. Ezell, Warners; W. W. Anderson, Pathe; Dave Price, Paramount; Jas. W. Hanlon, M-G-M., and Arthur C. Bromberg, Arthur C. Bromberg Attractions.

Serving on the Arbitration Committee will be John W. Mangham, Liberty-Specialty, chairman; Jas. W. Hanlon, Dave Prince, Paul C. Bryan, Fox, and R. S. Beacham, United Artists, were chosen as alternates.

According to information reaching Atlanta last week, the Joe Steed Amusement Company sold its Plaza theatre in North Birmingham; the Grand theatre in Wylam, Ala., and the Gary theatre in Fairfield, Ala., to A. P. Sloss.

The DeKalb theatre in Lithonia, Ga., formerly operated by W. J. Brooks, has been bought by J. T. McDonald.

O. P. Corall, salesman for Arthur C. Bromberg Attractions, had a narrow escape from drowning last week when his car went into a stream, swollen to flood proportions by the recent heavy rains.

After having been in New York on important business, W. G. Underwood, of Dallas, Texas, vice-president and general manager of Liberty-Specialty Film Distributing Company, spent Tuesday of this week in Atlanta conferring with John W. Mangham, Jr., Atlanta branch manager, and M. E. Wiman, manager of the Charlotte exchange.

Fred C. Aiken, representative of Grantland Sportlight subjects, with headquarters in New York, was a visitor's to Pathe's Atlanta office last week.

Due to more time required to install Vitaphone and Movietone and to a more extensive plan for elaborate redecoration of the theatre, the Rialto will reopen May 7, instead of April 30, it was announced Wednesday by Manager W. T. Murray.

George Steele, who, for the past four years, has been connected with the Interstate Amusement Co., is now manager of the company's Tianon theatre, Birmingham.

For the purpose of giving their Florida accounts even better service in the future, Arthur C. Bromberg Attractions will, on May 1, establish an exchange in Tampa, according to announcement made last week by Arthur C. Bromberg, president of the company.

The branch will be located at 714 Twigg street and will be in charge of Mrs. George Chester, wife of George Chester, who represents Bromberg Attractions in the Florida territory.

J. H. Butner, Atlanta branch manager of Educational, spent last week in South Georgia.

Fred F. Creswell, district manager of Arthur C. Bromberg Attractions, with headquarters in Atlanta, left last Tuesday for a visit to the company's New Orleans exchange.

C. E. Long, manager of Joe Wheeler's Grand theatre at Cedartown, Ga., was a visitor on film row last week.

E. A. Rambonnet, special representative connected with the Charlotte exchange of Arthur C. Bromberg Attractions, was a recent visitor in Atlanta.

William G. Minder, Southeastern division manager for Tiffany-Stahl Productions, with headquarters in Atlanta, left last Saturday for a visit to the Alabama territory.

Recent visitors to Atlanta included W. D. Patrick, who recently bought the Trojan theatre, Troy, Ala., from C. H. Carney; B. F. Mutch, of the Dixie theatre, Birmingham, Ala.; F. W. Redmond, of the Scenic theatre, Lake Wales, Fla.; Joe Wheeler, of the Capitol theatre, Montgomery, Ala.; S. M. Levinson, of the Park-Seventh theatre, Sarasota, Fla.; Mrs. Irving Dietz, of the Star theatre, Covington, Ga.; Mr. and Mrs. H. E. Edenfield, of the Dreamland theatre, Augusta, Ga.; F. G. Adams, of the Ritz theatre, Montgomery, Ala.; P. H. Sharkey, of the Nelson theatre, Nelson, Ga.; L. D. Joel, of the New Casino theatre, Jacksonville, Fla.; F. G. Craig, of the Ideal theatre, Ashburn, Ala.; L. G. Hobgood, of the Dixie theatre, Bowden, Ga., and Wendell Welch, of the Strand theatre, Dallas, Ga.

Friends of Jim Young, First National salesman out of the Atlanta office, will regret to learn that he is ill.

Salt Lake City

MORE than one hundred orphans of this city were the guests of the Capitol theatre management April 21st. In connection with Louis Marcus and Manager George E. Carpenter, Fire Chief Walter S. Knight, arranged the theatre party.

A. L. Glassman, who recently leased the theatre unit of the old Grand Opera house building of Ogden, Utah, gave a farewell dinner in honor of Joe Goss, manager of the house, now known as the Orpheum, at the Chamber of Commerce of Ogden the evening of April 22nd. Twenty friends were present. Goss is retiring from the theatre business.

Jack Proctor, former exploitation manager of the Louis Marcus Enterprises throughout this section, and who resigned recently to return to Los Angeles, is to be married here this week to Miss Kay Harms, a local newspaper woman.

Among exhibitor visitors spending some time along Film Row here last week was S. L. Gillette of the Strand theatre at Tooelle, Utah. The Ritz theatre which has been operated by the Gillettes at Tooelle, is to be closed this month, it is reported.

E. G. Innis has been assigned the position of assistant office manager at the local DeLuxe exchange here. Innis came to this city from Butte, Mont., where he was connected with Columbia Pictures, and takes the place here of Leonard Mitchell, it is stated.

The Paramount Famous-Lasky Utah salesmen F. S. Gulbransen and Jos. English, are in the local office for a short stay this week, and will return to this section right away, it is reported here.

Louis Hoffman has just come back from a trip throughout Idaho.

Manager L. C. Wingham of the Metro - Goldwyn-Mayer exchange here, will attend the National Convention to be held at Kansas City.

Pathe's District Manager L. L. Savage is still visiting the local exchange.

Manager Al O'Keefe will make a trip into Montana within the next week for Pathe.

A. W. Hartford, local manager for Universal, is making the territory at present. C. C. McDermond was in for a brief stay.

Manager W. F. Gordon, who just returned from an extended trip into Montana, left last week for the Associated First National Convention to be held in Chicago. Salesmen Vete Stewart and Claude Hawkes are to accompany Gordon.

Wayne Ball, who has charge of the local Warner Brothers exchange, attended the National Convention held in New York last week.

Clyde H. Messinger, local manager for Educational Pictures, recently returned from Southern Utah.

Manager Charles Walker, of the Fox exchange in this city, returned a few days ago from an extensive sales trip into Montana.

Richard Roberts, of the Onyx Theatre at Cokeville, Wyoming, paid a visit to film row here last week, as did S. W. Hutchings, of the Royal Theatre, at Lehi, Utah.

The new State Theatre, being constructed by Joe Lawrence and associates, at South State Street here, is nearing completion, and will be ready for the opening about May 1st, it is reported.

T. M. Chesler, of the Princess and Gem Theatres, of Bingham, Utah, was among film row visitors lining up new business here this week.

Mrs. E. H. Littlejohn, of the Lyric and Star Theatres, at Price, Utah, was also in for a booking trip, according to the Columbia office report.

Manager Fred Lind, of the F B O exchange, came back last week from Southern Utah.

The Peery Brothers, of the Egyptian and Ogden first-run theatres of Ogden, spent a short time at the local film mart in the interest of their houses, a few days ago.

Tony Duvall, of the Gem Theatre, at Murray, has conferred with local branch managers last week, as did Earl Steele, of the Venice Theatre, at Nephi, Utah. Ernest K. Pappas, of the Diana, at Copperfield, Utah, was also in, it is reported.

Manager Fred Gage, of the local United Artists exchange, recently returned from a trip into Montana territory. Salesman Johnny Dickson is now in Montana, and Able Davis is making Idaho.

David Bershon, Western Sales Manager for United Artists [illegible] here a short time ago for Los Angeles.

Kansas City

GOLF may not yet be the game of an exhibitor or an exchange man, but it would have taken an expert to have determined that fact by witnessing the annual motion picture golf tournament over the Excelsior Springs course near Kansas City last week. Good scores, bad scores, and "no scores at all" were turned in.

The prize winners:

First prize—Low gross score, silver cup presented by Newman Theatre—Oscar Morgan.

Second prize—Low net score, cocktail shaker presented by Gotham Productions—Lawrence Breuninger.

Third Prize—Blind bogy, poker set presented by Consolidated Amusement Co.—Fred Meyn.

Fourth prize—Second low net score, wrist watch presented by Mainstreet theatre—Ralph Heft.

Fifth prize—Second low gross score, caddie bag presented by Main Street Bank—Charley Knickerbocker.

Sixth prize—Longest drive (first hole), Chieftain driver presented by Midwest Theatres—Jack Langan.

Seventh prize—Longest drive (tenth hole), caddie bag presented by Film Inn—Cecil Vaughn.

Eighth prize—Blind bogy (first nine), tire and tube to fit winner's car presented by Ritz Tire Shop—Bill Warner.

Ninth prize—Blind bogy (second nine), Playmore brassie presented by Film Row Cigar Store—Lawrence Lehman.

Tenth prize—Lowest stroke any hole (first nine), Playmore spoon presented by Hollywood Inn—Lee Jones.

Eleventh prize—Lowest stroke any hole (second nine), mashie iron presented by The Reel Journal—Roland Thompson.

Twelfth prize—Third low net score, Playmore spoon presented by Hooper & Jencks—Lionel Ritchie.

Thirteenth prize—Low score blind hole (first nine), putter, presented by Bill Fite—A. G. Smith.

Fourteenth prize—Low score blind hole (second nine), sweater and stockings presented by Charlie Vaughn—Tom Baldwin.

Fifteenth prize—Third low gross score, one dozen golf balls presented by Flinton Jones—Ed Dubinsky.

Sixteenth prize—Second worst score, mashie presented by Exhibitors Film Delivery—Harry Schiller.

Seventeenth prize—Longest drive (18th hole), driver presented by Johnny Sanford—Lester Levy.

Eighteenth prize—Worst score, toy mashie presented by the committee—Russell Borg.

Nineteenth prize—Greatest number of strokes on any one hole, one dozen golf balls presented by the committee—G. A. Maloney.

The Capitol theatre, downtown house of Kansas City which closed several months ago as a motion picture and musical stock house, has reopened again with the same type of show, the stage features being by the Manhattan Musical Comedy Company.

Leo J. Doty, assistant manager of the United Artists exchange of Kansas City, has been elected vice-president of the Kansas City Film Board of Trade to succeed Arthur Cole, who resigned as branch manager of Paramount. Oscar Morgan, newly appointed branch manager of Paramount, was elected to the board of directors of the film board.

The Cozy theatre, Fulton, Kans., has been purchased by Charles R. Smith and new seats, projection machines and scenery installed. The steel work of the new Country Club Plaza theatre, Kansas City, has been completed.

Bill Warner, First National branch manager at Kansas City, in returning from Excelsior Springs, Mo., to Kansas City, met with a road accident with his Cadillac. None of the occupants, including Mrs. June Metcalf, secretary of the M. P. T. O. Kansas-Missouri, and Miss H. Menaugh, of the Kansas City Film Board of Trade, was injured seriously.

Indianeapolis

SAFE blowers broke into the manager's office at Rivoli theatre, neighborhood house, and stole a safe containing $500. Sheriff Omer Hawkins believed a truck was used to transport the safe to the roadside where it was found.

Manager Roy E. Harrold of the Princess, Rushville, Ind., has installed a new Wurlitzer unit pipe organ.

Granada Theatre at Virginia Ave. and Fountaine Square, had capacity crowds at opening performances Sunday. The theatre is the latest addition to the U. I. Chain Theatres, Inc. The south side house and the Rivoli, east side, are under management of W. W. Grist, Jr.

Manager Mort Harris has formed a dancing class to select a dancing ensemble at the Palace. The ballet will replace Chester Hale girls who will return to New York as soon as the new troupe is ready.

Articles of incorporation for the Newcastle Amusement Company, which will lease the new Capitol theatre, have been filed with Secretary of State. Harry Muller, Harry Goldberg, Joseph Cosco, Randall I. Van Winkle and Chas. L. McDorman are incorporators.

The Apollo theatre had splendid opening week with Vitaphone and Movie tone. The house has been remodeled.

The Circle opened last week under Skouras-Publix management with stage band policy. Eddie Pardo is master of ceremonies. Miss Marjorie Alton is directing a chorus of local girls.

Margaret Powers is new Ohio organist. Billie Spangler is an addition to Connie's band at the Ohio.

The Hoosier Theatre Company is planning a neighborhood house at West Michigan St. and Holmes Ave. The proposed theatre seating 1800 is expected to be begun in June. Completion is planned this fall.

A legal battle on "Sunday movies" is in prospect at Bedford, Ind. A. J. Arnold, manager of the Vonritz, is under arrest on charge of breaking the Sabbath. Released on $100 bond.

E. B. Thornton is leading the fight to close on Sundays. Both sides have retained counsel. Danville town board recently sanctioned Sunday shows, following which Thomas Barnett opened the Royal on Sunday.

The new Fountain Square theatre, Shelby and Prospect Sts., costing $850,000, is expected to be opened soon. Louis B. Golden is president of the new house with 1800 capacity.

William M. Swain, 70, pioneer motion picture man here, died Saturday. Burial was in Crown Hill. He was a native of Cincinnati and came here thirty-eight years ago. He was one of the first to operate neighborhood houses.

Anderson is to have a new 2,000 capacity house. Keith interests will occupy the theatre.

The old Wabash theatre at Attica has been renamed the Orpheum. The house will be remodeled.

Jeffersonville witnessed formal opening of the Le Rose theatre April 19. The Switow Theatre Company built the new house.

Philadelphia

EDMUND J. BAMBERGER, personnel manager of the Stanley Company of America, died in University Hospital, Philadelphia, on April 24th. Mr. Bamberger was a member of a prominent Philadelphia family and had been connected with the Stanley Company for a number of years. He had been ill only a short time and his death came as a shock to his family and friends.

Percy A. Bloch, Philadelphia branch manager for Paramount Pictures Corporation, has returned to his duties after two weeks' spent at his home in New Orleans. Mr. Bloch, accompanied by Mrs. Bloch, made the trip to New Orleans by boat and returned by rail.

B. F. Keith's Chestnut Street theatre, which has been following a policy of popular priced vaudeville, closed on April 28th for an indefinite period. The Keith-Albee executives are considering reopening the house very soon with a super picture policy at popular prices. The possibility of stock and comic opera has also been taken under consideration but it is believed that the picture policy will be adopted in a short time. Joseph C. Dougherty will remain at the house during the summer months as manager.

With work on the new Mastbaum theatre at 20th and Market streets making steady progress and plans for the new Fox theatre, at 17th and Market streets nearing completion, the third large house for the showing of motion pictures is now getting under way. This is the Boyd, which is being erected on the site of the former Aldine Hotel at 19th and Chestnut streets, and will be managed by Al Boyd, a former executive of the Stanley Company. The Boyd will seat 2,500 persons and will be an up-to-date house devoted to first-run films and stage presentations. It will probably be ready for opening before the end of the year.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Players	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R Adoree-R Frazer	Universal	5751 feet	July 25
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade, The	Gilbert-Adoree-Dane	M-G-M	11519 feet	Nov 28, '25
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	Mar. 3
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe	4875 feet	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	Jan. 7
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	b200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6819 feet	Sept. 30
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	T. McCoy-C.Windsor	M-G-M	4658 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	5990 feet	
Honor First (Re-issue)	J. Gilbert-R. Adoree	Fox	4851 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	5605 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian-A. Calhoun-G. Gowland	Columbia	5645 feet	Jan. 21
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-N. Hamilton-M. Dressler	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4924 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4551 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazer-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Racing Romeo, The	"Red" Grange-J. Ralston-T. Friganza	F. B. O.	5992 feet	Dec. 16
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6214 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	Jan. 21
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mac-Laill	First National	6669 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11 '27
Swim, Girl, Swim	B. Daniels-G. Ederle-J. Hall	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4136 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Players	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6333 feet	Oct. 21
Angel on Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	11693 feet	Jan. 16, '26
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6042 feet	Dec. 16
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Cherokee Kid, The	T. Tyler-S. Lynn	F. B. O.	4837 feet	Mar. 3
Chinese Parrot, The	M. Nixon-H Bosworth-E. Burns	Universal	7304 feet	Jan. 7
College Hero, The	R. Agnew-P. Garon-R. Lease-B. Turpin	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette-C. Adams	Pathe	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-F. McDonald	Fox	8154 feet	Nov. 4
Fair Co-ed, The	M. Davies-J. M. Brown	M-G-M	6408 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	Mar. 3
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6301 feet	July 30
Girl in the Pullman, The	M. Prevost-H. Ford	Pathe-De Mille	5990 feet	Nov. 18
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5990 feet	Dec. 16
Highschool Hero	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	F. Thomson-N. Lane	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept 30
My Best Girl	M.Pickford-C.Rogers	United Artists	7850 feet	Dec. 9
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	Mar. 17
Now We're in the Air	W. Beery-R. Hatton-L. Brooks	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	E. Lowe-L. Moran	Fox	5893 feet	Feb. 11
Ranger of the North	Ranger (Dog)	F. B. O.	4977 feet	
Ride 'Em High	Buddy Roosevelt	Pathe	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor	First National	6477 feet	Oct. 7
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Silver Valley	T. Mix-D. Dwan	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shootin'	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	Mar. 17
Underworld	C. Brook-E. Brent-G. Bancroft-F. Kohler	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)	5869 feet	
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore-J. Logan	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)-E. Cobb-D. Lamont	Universal	4167 feet	
Woman on Trial, The	Negri-E. Hanson	Paramount	5960 feet	Oct. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford-S. de Grasse	Pathe-De Mille	6447 feet	Mar. 31

NOVEMBER

Feature	Players	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	Mar. 24
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)	5980 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	Mar. 3
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Broadway After Midnight	P Bonner-C. Landis-G Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Cheer Leader, The	R. Graves-Olmstead	Lumas	6000 feet	Mar. 10

Feature	Players	Distributed by	Length	Reviewed
1) Gone Wild, The	T. Meighan-L. Brooks-M. Millner-F. Kohler	Paramount	5408 feet	Mar. 3
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5880 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros.	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Forbidden Woman, The	J. Goudal-V. Varconi-J. Schildkraut	Pathe-De Mille	6568 feet	Dec. 16
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.	6638 feet	Jan. 21
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Ginsberg the Great	G. Jessel-A. Ferris	Warner Bros.	5390 feet	
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros.	5978 feet	Dec. 31
Gold From Weepah	Bill Cody	Pathe	4968 feet	Dec. 23
Good-Time Charley	W. Oland-H. Costello	Warner Bros.	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-T. Marshall-A. Day	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard-V. B. Faire	First National	6288 feet	Mar. 10
Harvester The	N. Kingston-O. Caldwell	F. B. O.	7045 feet	Nov. 25
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)	5000 feet	
His Foreign Wife	W. McDonald-E. Murphy-G. von Rue	Pathe	4890 feet	Feb. 11
Home Made	Johnny Hines	First National	6524 feet	
Hoof Marks	Jack Donovan	Pathe	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O.	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro-O. Caldwell	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The (Ufa Film)	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Lure of the South Seas, The		First Division (S.R.)	6700 feet	
Main Event, The	V. Reynolds-R. Schildkraut-C Delany	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Man, Woman and Sin	J. Gilbert-J. Eagles-G. Brockwell	M-G-M	6280 feet	
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)	5970 feet	
On Your Toes	R Denny-B. Worth	Universal	5918 feet	Jan. 14
Opening Night, The	C. Windsor-J. Bowers.	Columbia	5524 feet	Mar. 17
Open Range	L. Chandler-B. Bronson-F. Kohler	Paramount	5599 feet	Mar. 10
Quality Street	M. Davies-C. Nagel-H. J. Eddy	M-G-M	7193 feet	Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr	Pathe	4375 feet	Dec. 30
Shame (Re-issue)	John Gilbert	Fox	5467 feet	
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	A. Wilson-E. Tarron	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4934 feet	
Stage Kisses	K. Harlan-H. Chadwick-J. Patrick	Columbia	5435 feet	
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsdon-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye-K. Thomson	Pathe-De Mille	5397 feet	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	7850 feet	Nov. 4
Very Confidential	M. Bellamy	Fox	5620 feet	Dec. 16
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia	5791 feet	Jan. 7
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe-H. Allen	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards-E. Southern	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Players	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Aftermath (European film)	Special Cast	Collwyn Pict. (S.R.)	6800 feet	Mar. 3
Alice in Wonderland	Special Cast	Pathe	5 reels	
Almost Human	V. Reynolds-K. Thomson	Pathe-De Mille	5596 feet	Mar. 24
Brass Knuckles	M. Blue-B. Bronson	Warner Bros.	6330 feet	Dec. 23
Buttons	Coogan-L. Hanson-G. Olmsted	M-G-M	6050 feet	Mar. 31
Come to My House	O. Borden-A. Moreno	Fox	5430 feet	
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Last	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4754 feet	
Devil's Twin, The	Leo Maloney	Pathe	5478 feet	
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists	8400 feet	Jan. 7
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Fashion Madness	C. Windsor-R. Howes	Columbia	5513 feet	Mar. 31
Flying Luck	Monty Banks	Pathe	6403 feet	Nov. 18
Gay Defender, The	R. Dix-T. Todd	Paramount	6376 feet	Dec. 31
Get Your Man	C. Bow-C. Rogers	Paramount	5889 feet	
Golden Clown, The	G. Ekman-K. Bell	Pathe	7913 feet	Mar. 24
Grandma's Boy (re-issue)	H. Lloyd-M. Davis	Pathe-De Mille	4750 feet	
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros.	5613 feet	
Haunted Ship, The	D. Sebastian-M. Love-R. Hallor-Santschi	Tiffany-Stahl	4753 feet	Feb. 4
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	C. Moore-L. Kent-G. Lee-H. Cooley	First National	6118 feet	Feb. 11
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	Feb. 11
Husbands for Rent	H. Costello-O. Moore	Warner Bros.	5200 feet	Jan. 7
If I Were Single	M. McAvoy-C. Nagel.	Warner Bros.	6320 feet	Dec. 31
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Land of the Lawless	J. Padian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
Law and the Man, The	G. Brockwell-Santschi-R. Ellis	Rayart (S. R.)	5916 feet	Mar. 24
Legionnaires in Paris	Al Cooke-Kit Guard-L. Lorraine	F. B. O.	5771 feet	
Little Mickey Grogan	F. Darro-J. Ralston-C. Nye	F. B. O.	6515 feet	Mar. 3
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	5950 feet	Dec. 30
Love Mart, The	B. Dove-G. Roland-N. Beery	First National	7388 feet	
Man's Past, A	C. Veidt-I. Keith-G. Siegmann-B. Bedford	Universal	6135 feet	Sept. 16
My Friend From India	F. Pangborn-E. Faire	Pathe-De Mille	5750 feet	Mar. 31
Outcast Souls	P. Bonner-C. Delaney.	Sterling Pict. (S.R.)	5210 feet	
Polly of the Movies	G. Short-J. Robards.	First Division (S. R.)	6900 feet	
Rush Hour, The	M. Prevost-H. Ford.	Pathe-De Mille	5880 feet	Mar. 10
San Francisco Nights	M. Busch-P. Marmont	Lumas	7000 feet	Dec. 31
Serenade	A. Menjou-K. Carver-L. Basquette	Paramount	5209 feet	Dec. 31
Silk Legs	M. Bellamy-J. Hall	Fox	5446 feet	
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros.	6124 feet	Dec. 9
Siren, The	D. Revier-T. Moore-N. Trevor	Columbia	5996 feet	
Slingshot Kid, The	"Buzz" Barton J. Morgan-F. Rice	F. B. O.	4486 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9150 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	Feb. 18
Spoilers of the West	T. McCoy-M. Daw-W. Fairbanks	M-G-M	4784 feet	Mar. 24
Streets of Shanghai	P. Starke-K. Harlan-J. Robards	Tiffany-Stahl	5276 feet	Mar. 3
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	6273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	Nov. 18
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount	5319 feet	Jan. 7
Valley of the Giants	M. Sills-D. Kenyon.	First National	6336 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy.	Peerless Pict. (S.R.)	5644 feet	
Wizard, The	L. Hyams-E. Lowe-G. Katsonaros-von Seyffertitz	Fox	5629 feet	

JANUARY

Feature	Players	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Baby Mine	G.K.Arthur-K.Dane.	M-G-M	5139 feet	Jan. 14
Ballyhoo Buster, The	Buffalo Bill, Jr.	Pathe	4805 feet	Dec. 30
Beau Sabreur	E. Brent-G. Cooper-W. Powell-N. Beery	Paramount	6536 feet	Jan. 28
Beware of Married Men	I. Rich-R. Tucker-S. Holmes-M. Loy	Warner Bros.	5421 feet	Jan. 28
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe	4833 feet	Jan. 14
Branded Sombrero, The	B. Jones-L. Hyams.	Fox Films	5612 feet	Jan. 14
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S. R.)	5200 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)	6673 feet	
Circus, The	C. Chaplin-M. Kennedy	United Artists	6700 feet	Jan. 14
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price-S. Carrol-C. Delany	Universal	7481 feet	Feb. 18
Comrades	H.Costello-G.Hughes-D. Keith	First Division (S. R.)	5970 feet	Mar. 10
Coney Island	L. Wilson-L. Mendez.	F. B. O.	6390 feet	Feb. 25
Cowboy Cavalier, The	B. Roosevelt O. Hasbrouck	Pathe	4526 feet	Jan. 28
Dare Devil's Reward	T. Mix-N. Joyce	Fox	4987 feet	Jan. 21
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 31
Desperate Courage	W. Wales-O. Hasbrouck	Pathe	4398 feet	Jan. 21
Divine Woman, The	D. Garbo-L. Hanson-L. Sherman	M-G-M	7300 feet	Jan. 21
Driftin' Sands	Bob Steele	F. B. O	4770 feet	
Fearless Rider	F. Humes-B. Worth	Universal	4173 feet	
Four Flusher, The	G. Lewis-M. Nixon	Universal	6193 feet	Jan. 28
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gateway of the Moon, The	Del Rio-Fenton-W. Pidgeon	Fox	5038 feet	Jan. 14
Gentlemen Prefer Blondes	A. White-F. Sterling-R. Taylor-Conklin-Friganza-Swain	Paramount	6871 feet	Jan. 21
Girl in Every Port, A	V. McLaglen-M. Casajuana-M. Loy-N. Joyce-R. Armstrong.	Fox	5882 feet	Mar. 3
Heart of Broadway, The	P. Garon-R. Agnew.	Rayart (S. R.)	5853 feet	
Laddie Be Good	B. Cody-R. Blossom	Pathe	4155 feet	Dec. 30
Lady Raffles	E. Taylor-R. Drew-L. Tashman	Columbia	5471 feet	
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount	8234 feet	Jan. 28
Let 'Er Go. Gallegher	J. Coghlan-H. Ford-E. Fair	Pathe-De Mille	5888 feet	Jan. 28
Leopard Lady, The	J. Logan-A. Hale	Pathe-De Mille	6650 feet	Mar. 10
Love	G. Garbo-J. Gilbert.	M-G-M	7365 feet	Dec. 16
Love and Learn	E. Ralston-L. Chandler-H. Hopper	Paramount	5737 feet	Feb. 25
Merry Wives of New York.	P. Garon	First Division (S.R.)		
Noose, The	R. Barthelmess-L. B quette-A. Joyce.	First National	7331 feet	Jan.

Feature	Players	Distributed by	Length	Reviewed
On to Reno	M. Prevost-C. Landis	Pathe-De Mille	6 reels	
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	5582 feet	Jan. 21
Perfect Gentleman, A	M. Banks-R. Dwyer	Pathe	5626 feet	Jan. 14
Pioneer Scout, The	F. Thomson-N. Lane	Paramount	6118 feet	Mar. 10
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Race For Life, A	Rin - Tin - Tin - V. B. Faire-C. Nye	Warner Bros	4777 feet	Feb. 11
Rawhide Kid, The	H. Gibson-G. Hale	Universal	5382 feet	
Sadie Thompson	G. Swanson-L. Barrymore-R. Walsh	United Artists	8700 feet	Feb. 11
Sailors' Wives	Astor-Hughes	First National	5485 feet	Mar. 10
Satan and the Woman	C. Windsor-C. Keefe	Excellent Pict. (S. R.)	6400 feet	Mar. 10
Sharpshooters	G. O'Brien-L. Moran	Fox	5573 feet	Jan. 28
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National	8188 feet	Feb. 25
Striving for Fortune	G. Walsh-B. Roberts	Excellent Pict. (S.R.)	5337 feet	
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	9566 feet	Oct.
That Certain Thing	V. Dana-R. Graves	Columbia	6047 feet	Mar. 10
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl	6361 feet	Mar. 31
West Point	W. Haines-J. Crawford	M-G-M	8134 feet	Jan. 7
What Price Beauty?	N. Naldi-P Gendron-V. Pearson	Pathe	5 reels	Jan. 28
Wickedness Preferred	L. Cody-A. Pringle	M-G-M	5011 feet	
Wife Savers	W. Beery-R. Hatton-Z. Pitts	Paramount	5413 feet	Jan. 21
Wife's Relations, The	S. Mason-G. Glass-B. Turpin-A. Kaliz	Columbia	5508 feet	
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale-S. Rand	Tiffany-Stahl	5283 feet	
Woman Wise	W. Russell-J. Collyer-W. Pidgeon	Fox	5050 feet	Mar. 10

FEBRUARY

Feature	Players	Distributed by	Length	Reviewed
Across the Atlantic	M. Blue-E. Murphy	Warner Bros.		
Alice Through the Looking Glass	Special Cast	Pathe	5 reels	
Apache Raider, The	L. Maloney-E. Gilbert-D. Coleman	Pathe	5755 feet	Feb. 18
Bare Knees	V. L. Corbin-D. Keith-J. Winton-J. Walker	Lumas	5800 eet	Jan. 28
Battles of Coronel and Falkland Islands (English film)	Special Cast—Artlee	Pict. (S. R.)	8400 feet	Mar. 24
Blonde for a Night, A	M. Prevost-H. Ford	Pathe-De Mille	6 reels	
Bronc Stomper, The	D. Coleman-E. Gilbert	Pathe	5408 feet	Mar. 3
Chaser, The	H. Langdon-G. McConnell	First National	5744 feet	April 21
Clean Up Man, The	T. Wells-P. O'Day	Universal	4232 feet	
Crashing Through	J. Padjans-S. Rand-T. Santschi	Pathe	4480 feet	Feb. 11
Devil Dancer, The	G. Gray-C. Brook	United Artists	6765 feet	Dec. 30
Devil's Skipper, The	B. Bennett-M. Love-McAllister-C. Landis	Tiffany-Stahl	5510 feet	
Doomsday	F. Vidor-G. Cooper	Paramount	5665 feet	April 7
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Enemy, The	L. Gish-R. Forbes	M-G-M	8189 feet	Dec. 31
Fangs of the Wild	Ranger (Dog)-S. Nelson-D. Kitchen	F. B. O	4578 feet	Jan. 14
Finders Keepers	La Plante-Harron	Universal	6081 feet	Mar. 17
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount	5889 feet	Mar. 3
Fleetwing	B. Norton-D. Janis	Fox		
Flying Romeos	C. Murray-G. Sidney	First National	6184 feet	April 14
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O	5146 feet	Dec. 30
Latest From Paris, The	N. Shearer-G. Sidney-R. Forbes	M-G-M	7743 feet	Mar. 3
Little Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Midnight Rose	L. de Putti-K Harlan	Universal	5689 feet	Mar. 10
Nameless Men	C. Windsor-A. Moreno	Tiffany-Stahl	5708 feet	April 14
Napoleon (French Film)	Special Cast	M-G-M		
Night Flyer, The	W. Boyd-J. Ralston	Pathe-De Mille	5954 feet	
Painted Trail, The	Buddy Roosevelt	Rayart (S. R.)	4571 feet	
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Phantom Flyer, The	Al Wilson	Universal	4253 feet	
Port of Missing Girls, The	B. Bedford-M. McGregor	Brenda Pict. Corp.	7270 feet	Mar. 3
Riding Renegade, The	Bob Steele	F. B. O.		
Rose-Marie	J. Crawford-J. Murray-H. Peters	M-G-M	7745 feet	Feb. 18
Secret Hour, The	P. Negri-Hersholt-K. Thomson	Paramount	7194 feet	Mar. 17
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Show Down, The	Bancroft - Brent - N. Hamilton	Paramount	7616 feet	Mar. 10
Smart Set, The	W. Haines-A. Day-J. Holt-H. Bosworth	M-G-M	6476 feet	Mar. 10
Soft Living	M. Bellamy-J. Mack Brown	Fox	5629 feet	Mar. 3
So This Is Love	V. Dana-W. Collier, Jr.-J. Walker	Columbia	5611 feet	
Sporting Goods	R. Dix-G. Olmstead	Paramount	5961 feet	Feb. 18
Stand and Deliver	La Rocque-L. Valez-W. Oland	Pathe-De Mille	5423 feet	April 7
Stronger Will, The	P. Marmont-E. La Bissioniere-R. Carewe	Excellent Pict. (S.R.)	6600 feet	
That's My Daddy	R. Denny-B. Kent-J. La Verne	Universal	6073 feet	
Under the Tonto Rim	R. Arlen-M. Brian-J. Linden	Paramount	5991 feet	
Valley of Hunted Men	Buffalo Bill, Jr.-K. Collins	Pathe	4520 feet	Mar. 3
Wagon Show, The	Ken Maynard	First National		
Wall Flowers	H. Trevor-J. Arthur-L. Todd	F. B. O.	6339 feet	
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount	12 reels	
When the Law Rides	T. Tyler-F. Darro	F. B. O		
Whip Woman, The	E. Taylor-A. Moreno-L. Sherman	First National	5087 feet	Mar. 24
Woman's Way, A	M. Livingston-W. Baxter	Columbia		
You Can't Beat the Law	L. Lee-C. Keefe	Rayart (S. R.)	5260 feet	

MARCH

Feature	Players	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)	E. Barclay-N. Asther-L. Hall-Davis	Paramount	5897 feet	
Bachelor's Paradise	S. O'Neill-R. Graves	Tiffany-Stahl	6147 feet	
Beyond London's Lights	L. Shumway-G. Elliott-J. Gadsden H. Evans-A. Dore	F. B. O.	5573 feet	Feb. 25
Big City, The	L. Chaney-M. Day-B. Compson-J. Murray	M-G-M	6838 feet	Mar. 31
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille	7 reels	
Bringing Up Father	F. Macdonald-G. Olmsted-P. Moran	M-G-M	6344 feet	
Brunettes Preferred		First Division (S. R.)	6551 feet	
Buck Privates	de Putti-McGregor-Z. Pitts	Universal	6914 feet	Feb. 4
Bullet Mark, The	J. Donovan-M. Gray-G. McConnell	Pathe	4550 feet	Mar. 31
Burning Daylight	M. Sills-D. Kenyon	First National	6500 feet	
Chicago	P. Haver-V. Varconi	Pathe-De Mille	9992 feet	Dec. 30
Chicago After Midnight	J. Mendez-R. Ince-Seiter	F. B. O.	6249 feet	Mar. 17
Circus Rookies	K. Dane-G. K. Arthur	M-G-M		
Crowd, The	J. Murray-E. Boardman-B. Roach	M-G-M	8548 feet	Feb. 25
Desert Bride, The	B. Compson-A. Forrest-O. Mattieson	Columbia	5425 feet	
Domestic Troubles	L. Fazenda-C. Cook-B. Blythe-A. Rankin	Warner Bros.		
Dressed to Kill	E. Lowe-M. Astor-C. Morton-B. Bard	Fox	6566 feet	Mar. 17
Faithless Lover, The	G. Hulette-E. O'Brien Krelbar Pict. (S.R.)		5600 feet	Mar. 3
Forbidden Hours	R.Novarro-R.Adoree	M-G-M		
Four Footed Ranger, The	Dynamite (Dog)	Universal	4426 feet	
Freckles	J. Fox, Jr.-G. Stratton-H. Bosworth	F. B. O.	6131 feet	Jan. 28
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists	7300 feet	Jan. 14
Golden Shackles	Priscilla Bonner	Peerless Pict. (S. R.)	5600 feet	
Heart of a Follies Girl, The	B. Dove-L. Kent-L. Sherman-M Harris	First National	5957 feet	Mar. 17
Horseman of the Plains	T. Mix-S. Blane	Fox	4397 feet	Mar. 24
Legion of the Condemned, The	G. Cooper-F. Wray-L. Chandler-F. McDonald-B. Norton	Paramount	7415 feet	Mar. 24
Little Buckaroo, The	Buzz Barton	F. B. O		
Love Me and the World Is Mine	Philbin-Kerry	Universal	6813 feet	Feb. 11
Mad Hour, The	S. O'Neil-L. Kent-L. Sherman-A. White	National	6625 feet	April 21
Marlie the Killer	Klondyke (Dog)-Bushman, Jr.-B. Mehaffey	Pathe	4600 feet	Mar.
Masked Angel, The	B. Compson-W. Oakman	First Division (S.R.)	5700 feet	Mar. 24
Matinee Idol, The	J. Walker-B. Love-A. Forrest	Columbia		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille	5659 feet	
My Home Town	G. Rockwell-G. Glass	Rayart (S. R.)		
Old Ironsides	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	7910 feet	Dec. 18, '26
Partners in Crime	W. Beery-R. Hatton-W. Powell-M. Brian	Paramount		
Patsy, The	M. Davies-O. Caldwell-L. Gray	M-G-M	7289 feet	
Phantom of the Turf, The	H. Costello-R. Lease	Rayart (S. R.)		
Powder My Back	I Rich-A. Ferris-A. Beranger-C. Nye	Warner Bros.		
Put 'Em Up	Fred Humes	Universal	4200 feet	
Ramona	D. Del Rio-W. Baxter-R. Drew-V. Lewis	United Artists	8200 feet	Feb. 4
Red Hair	C. Bow-W. Austin-L. Chandler	Paramount	6331 feet	Mar. 31
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Saddle Mates	W. Wales-P. Montgomery	Pathe	4520 feet	Mar. 17
Something Always Happens	E. Ralston-N. Hamilton	Paramount		
Souls Aflame	G. James-G. Lard-R. Wells	First Division (S. R.)		
Square Crooks	R. Armstrong-J. M. Brown-D. Dwan-D. Appleby	Fox	5397 feet	Mar. 31
Stop That Man	A. Lake-B. Kent-E. Gribbon	Universal	5389 feet	
Surrender	M. Philbin-I. Moskine	Universal	8249 feet	Mar. 10
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists	(about) 9000 feet	
Their Hour	D. Sebastian-J. Harron-J. Marlowe	Tiffany-Stahl	5652 feet	
Tracy the Outlaw	Jack Hoey	New-Cal (S. R.)	6000 feet	Mar. 31
Trick of Hearts, A	H. Gibson-G. Hale	Universal	5495 feet	
Turn Back the Hours	M. Loy-W. Pidgeon-S. Hardy	Lumas	6500 feet	Mar. 17
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M	5901 feet	
Why Sailors Go Wrong	S. Cohen-T. McNamara-S. Phipps	Fox	5112 feet	April 14
Women Who Dare	H. Chadwick-C. Delaney	Excellent Pict. (S.R.)		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

APRIL

Feature	Players	Distributed by	Length	Reviewed
Across From Singapore	R. Navarro-J. Crawford-E. Torrence	M-G-M-		

Feature	Players	Distributed by	Length	Reviewed
Actress, The	N. Shearer-R. Forbes-G. Lee-O. Moore-D'Arcy	M-G-M		
Adorable Cheat, The	L. Lee-C. Keefe	Chesterfield (S. R.)	5400 feet	April 21
After the Storm	H. Bosworth-E. Gilbert-C. Delaney	Columbia		
Avenging Shadow, The	Klondike (Dog)-R. Hallor-M. Morris	Pathe	4293 feet	Mar. 31
Bell o Avenue A		First Division (S. R.)		
Bit of Heaven, A	B. Washburn-L. Lee	Excellent Pict. (S.R.)		
Breed of the Sunsets	R. Steele-N. Drexel	F. B. O.		
Broadway Daddies	J. Logan-R. Lease-A. B. Francis	Columbia	5400 feet	
Canyon of Adventure	K. Maynard-V. B. Faire	First National	5800 feet	
Chinatown Charlie	J. Hines-L. Lorraine	First National	6365 feet	
Chorus Kid, The	V. B. Faire-B. Washburn-H. Hopper	Lumas	6200 feet	April 14
Circus Rookies	K. Dane-G. K. Arthur L. Lorraine	M-G-M		
Cossacks, The	J. Gilbert-R. Adoree-E. Torrence-M. Alden	M-G-M		
Crimson City, The	M. Loy-L. Hyams-R. Tucker-J. Miljan	Warner Bros	5388 feet	April 21
Czar Ivan the Terrible	Special Cast	Amkino (S. R.)	8500 feet	Mar. 24
Danger Patrol, The	W.Russell-V.B.Faire	Rayart (S. R.)		
Devil's Trade Mark, The	B. Bennett-W. V. Mong-M. Douglas	F. B O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin-L. Barrymore	United Artists	9500 feet	Jan. 28
Fagasa (South Seas Isle film)	L. Kelly-G. Kelton-Mr. & Mrs. R. Wells	First Division (S. R.)		
Five and Ten Cent Annie	L. Fazenda-C. Cook-G. Astor-W. Demarest	Warner Bros.		
Girl He Did'nt Buy, The	P. Garon-A. Simpson	Peerless (S. R.)	5600 feet	
Good Morning Judge	R. Denny-M. Nolan-D. Gulliver	Universal	5645 feet	
Gypsy of the North	H. Gordon-G. Hale	Rayart (S. R.)		
Harold Teen	A. Lake-M. Brian-W. Bakewell-J. Duffy	First National		
House of Scandal, The	D. Sebastian-P. O'Malley	Tiffany-Stahl		
Ladies' Night in a Turkish Bath	Mackaill-Mulhall	First National	6592 feet	April
Last Moment, The	O. Matieson-G. Hale-L. La Verne	Zakoro (S. R.)	5800 feet	Mar. 31
Laugh Clown, Laugh	Chaney-L. Young-N. Asther	M-G-M		
Law of Fear, The	Ranger (Dog)-P. R. Miller-C. Byer	F. B. O.	4769 feet	Mar. 10
Law's Lash, The	Klondike (Dog)-R. Ellis-M. Maberry	Pathe	4902 feet	Mar.15
Lilac Time	C. Moore-G. Cooper	First National		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-G. James-O'Day-Seyffertitz	First National	7700 feet	
Little Yellow House, The	O. Caldwell-M. Sleeper	F. B. O.	6403 feet	April 21
Love Hungry	L. Moore-L. Gray	Fox	5792 feet	April 21
Night of Mystery, A	A. Menjou-N. Lane-Collier, Jr.-E. Brent	Paramount	5741 feet	April 21
Phantom of the Range, The	T. Tyler-D. Thompson-F. Darro	F. B. O.	4781 feet	Feb. 11
Pinto Kid, The	B. Barton-H. Trevor-G. Lee	F-B-O	4884 feet	Jan. 7
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 23
Riders of the Dark	T. McCoy-D. Dwan	M-G-M		
Scarlet Dove, The	J. Borio-R. Frazer-L. Sherman M. Livingston	Tiffany-Stahl		
Skyscraper, The	S. Carroll-W. Boyd-A. Hale-A. Vaughn	Pathe-De Mille	7040 feet	April 14
Speedy	H. Lloyd-A. Christy-B. Ruth-B. Woodruff	Paramount	7960 feet	April 14
Steamboat Bill, Jr.	Keaton-E. Torrence.	United Artists	(about) 6800 feet	
Street of Sin, The	E. Jannings-F. Wray	Paramount		
Thanks For the Buggy Ride	L. La Plante -G. Tryon	Universal	6197 feet	Feb. 4
Thirteen Washington Square	A. Joyce-J. Hersholt-Z. Pitts	Universal	6274 feet	Feb. 4
Three-Ring Marriage	M. Astor-L. Hughes	First National		
Thunder Riders, The	Ted Wells	Universal	4353 feet	
Two Lovers	R. Colman-V. Banky	United Artists	(about) 7500 feet	
Won in the Clouds	Al Wilson	Universal	4348 feet	

MAY

Feature	Players	Distributed by	Length	Reviewed
Alex the Great	"Skeets" Gallagher-R. Dwyer	F. B. O.	5872 feet	Mar. 24
Arizona Cyclone, The	Fred Humes	Universal	4076 feet	
Clothes Make the Woman	E. Southern-W. Pidgeon	Tiffany-Stahl		
Crooks Can't Win	R. Lewis-T. Hill-S. Nelson	F. B. O.		
Hawk's Nest, The	M. Sills-D. Kenyon-A. Stone-M. Love.	First National		
Hell Ship Bronson	Mrs. W. Reid- R. Howes-H. Foster-N. Beery	Lumas		
Hold 'Em Yale	R. La Rocque-J. Loff-H. Allan	Pathe-De Mille		
Hot Heels	G. Tryon-P. R. Miller	Universal		
Hound of Silver Creek, The	Dynamite (Dog)	Universal	4095 feet	
It's All Greek to Me	C. Murray-L. Fazenda-T. Todd	First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Ladies of the Night Club	B. Leonard-R. Cortez	Tiffany-Stahl		
Man in the Rough, The	B. Steele-M. King	F-B-O		
Marry the Girl	B. Bedford-R. Ellis-D. W. Jennings	Sterling Pict. (S. R.)	5300 feet	Mar. 10
Million for Love, A	R. Howes-J. Dunn	Sterling Pict. (S.R.)		
Pay As You Enter	C. Cooke-L. Fazanda	Warner Bros.		
Rinty of the Desert	Rin-Tin-Tin-A. Ferris-C. Nye	Warner Bros.		
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	F. B. O.	5967 feet	Mar. 17
United States Smith	Special Cast	Lumas	7000 feet	
Vamping Venus	C. Murray-Fazenda-T. Todd	First National		
Walking Back	S. Carroll-R. Walling	Pathe-De Mille	6 reels	
We Americans	G. Sidney P. R. Miller-G. Lewis	Universal	9151 feet	April 7
Wild West Show, The	H. Gibson	Universal	5254 feet	
Yellow Lily, The	B. Dove-C. Brook-Seyferrtitz	First National		

JUNE

Feature	Players	Distributed by	Length	Reviewed
Dog Justice	Ranger (Dog)-E. Hearn-N. Martan.	F. B. O.		
Green Grass Widows	W. Hagen-G. Olmstead-J. Harron-H. Hopper	Tiffany-Stahl		
Lingerie		Tiffany-Stahl		
Loves of Ricardo	George Beban	F. B. O.	7477 feet	Sept.4'26
Man Higher Up, The		Lumas		
Roulette	R. Barthelmess-M. Livingston-W. Oland-L. Basquette	First National		
Stormy Waters	E. Southern-M. McGregor	Tiffany-Stahl		
Texas Tornado, The	Tom Tyler	F. B. O.		
Upland Rider, The	K. Maynard-M. Douglas	First National		

JULY

Feature	Players	Distributed by	Length	Reviewed
Albany Night Boat, The		Tiffany-Stahl		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Fighting Redhead, The	Buzz Barton	F. B. O.		
Flyin' Cowboy, A	H. Gibson-O. Hasbrouck	Universal		
Grain of Dust, A		Tiffany-Stahl		
Head of the Family, The		Lumas		
Kelly's Kids	Charlie Murray	First National		
Prowlers of the Sea	R. Cortez-C. Myers	Tiffany-Stahl		
Trail of Courage, The	R. Steele-M. Bonner.	F-B-O		

AUGUST

Feature	Players	Distributed by	Length	Reviewed
Bantam Cowboy, The	Buzz Barton	F. B. O		
Barker, The	M. Sills-B. Compson	First National		
Beautiful But Dumb		Tiffany-Stahl		
Domestic Relations		Tiffany-Stahl		
Oh Kay	Colleen Moore	First National		
Thru the Breakers		Lumas		

Coming Attractions

Feature	Players	Distributed by	Length	Reviewed
Abie's Irish Rose	F. McDonald-J. Hersholt-N. Carroll-C. Rogers	Paramount	12103 feet	
Abie of the U. S. A.	George Jessel	Lumas		
Adventurer, The	T. McCoy-D. Sebastian-C. Delany	M-G-M	3709 feet	
Adventures in Pygmy Land	Jungle Film	W. W. Hodkinson	6800 feet	Mar. 24
Age of Sex, The		First Division (S. R.)		
Anne Against the World	Edith Roberts	Rayart (S. R.)		
Baby Cyclone, The	L. Cody-A. Pringle	M-G-M		
Battle of the Sexes, The	B. Bennett-J. Hersholt-P. Haver-S. O'Neill	United Artists		
Battling Buckaroo, The	T. Tyler-E. Clair	F. B. O.		
Beauty Doctor, The	Adolphe Menjou	Paramount		
Beggars of Life	W. Beery-R. Arlen-L. Brooks	Paramount		
Bellamy Trial, The	L. Joy-B. Bronson-K. Thomson-A. Page.	M-G-M		
Beward of Blondes		Columbia		
Big Bow Mystery, The	I. Rich-C. Brook	F. B. O		
Big Game Hunt, The	W. Beery-R. Hatton.	Paramount		
Big Killing, The	Beery-Hatton	Paramount		
Big Sneeze ,The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Billionaire, The	Al St. John-J. Robards	Rayart (S. R.)		
Black Ace, The	D. Coleman-J. Loff	Pathe		
Black Pearl, The	Gladys Brockwell	Rayart (S. R.)		
Blossom Time (Movietone)	J. Gaynor-C. Farrell.	Fox		
Body Punch, The	J. Dougherty-V. B. Faire	Universal		
Boss of Little Arcady, The	C. Murray-D. Reed-D. Dawson-L. Young	First National		
Branded Man, The	C. Delaney-J. Marlowe-E. La Bissoniere	Rayart (S. R.)		
Bride of the Colorado	J. Boles-D. Blossom.	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bright Aisle, The		Lumas		
Broken Hearts		Hercules Film Prod. (S. R.)		
Brotherly Love (tentative)	K. Dane-G. K. Arthur-M. Day	M-G-M		
Bum, The (tentative)	Percy Marmont	First Division (S. R.)		
Burning Winds	H. Gibson-V. B. Faire	Universal		
Bushranger, The	T. McCoy-M. Douglas	M-G-M		
Butter and Egg Man, The	J. Mulhall-M. O'Day-G. Astor	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Children of the Sun (South Seas film)	Special Cast	Universal		
Chinatown	Lon Chaney	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clearing the Trail	H. Gibson-D. Gulliver	Universal		
Clown, The (Vitaphone)	Al Jolson	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Scarlet, The	K. Maynard-G. McConnell	First National		

Feature	Players	Distributed by	Length	Reviewed
Cohens and the Kellys in Atlantic City, The		Universal		
Companionate Marriage		First Division (S. R.)		
Cop, The	W. Boyd-J. Logan- A. Hale-R. Armstrong	Pathe-De Mille		
Craig's Wife		Pathe-De Mille		
Creole Love		First Division (S. R.)		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Fever (Ufa film)		Brill, Inc.		
Danger Rider, The	H. Gibson-E. Gilbert	Universal		
Danger Street		F. B. O.		
Deadline, The	Flash (Dog)-L. Lorraine-L. Gray	M-G-M		
Detectives	K. Dane-G. K. Arthur-M. Day	M-G-M		
Devil's Cage, The	P. Garon-D. Keith	First Division (S.R.)		
Devil's Chaplain, The	Cornelius Keefe	Rayart (S. R.)		
Diamond Handcuffs	C. Nagel-E. Boardman-L. Gray-D. Sebastian-S. Hardy	M-G-M		
Divine Lady, The	C. Griffith-V. Varconi-M. Dressler	First National		
Dolorosa		Tiffany-Stahl		
Don't Marry	L. Moran-N. Hamilton	Fox		
Doubling for Trouble	H. Gibson-E. Gilbert	Universal		
Grip of the Yukon, The	Bushmab, Jr.-N. Hamilton-J. Marlowe	Universal		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Dragnet, The	G. Bancroft-E. Brent-W. Powell	Paramount		
Dreaded Bandit, The (foreign film)	L. Albertine-E. Iinajeff	Cinema Attractions	6000 feet	
Eagle's Talons, The	Tom Tyler	F. B. O.		
Easy Come, Easy Go	R. Dix-N. Carroll	Paramount		
Easy Money	Lon Chaney	M-G-M		
Empty Saddle, The	Fred Humes	Universal		
Escape, The	V. Valli-W. Russell	Fox		
Excess Baggage	Wm. Haines	M-G-M		
Fallen Angels	N. Kerry-P. Starke-K. Harlan	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe.	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G Nissen-M. Busch	Fox		
Fedora	P. Negri-N. Kerry-L. Grant-O. Mattiesen	Paramount		
Fifty-Fifty Girl, The	B. Daniels-J. Hall-W. Austin	Paramount		
First Kiss, The	F. Wray-G. Cooper	Paramount		
Fools for Luck	W. C. Fields-C. Conklin-S. Blane-J. Luden	Paramount		
Fools in the Fog	M. McAvoy-C. Nagel.	Warner Bros		
Foreign Legion, The	N. Kerry-J. Marlowe-M. Nolan	Universal		
Four Devils, The	F. Macdonald-M Duncan-C. Morton-N. Drexel-J. Gaynor	Fox		
Four Sons	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox	9412 feet	Feb. 18
Four Walls	J. Gilbert-J. Crawford	M-G-M		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Free Lips		First Division (S. R.)		
George Washington, Jr.	George Jessel	Tiffany-Stahl		
Girl Downstairs, The	L. Moran-G. O'Brien.	Fox		
Girl on the Barge, The	May Philbin	Universal		
Give and Take	G. Sidney-S. Lynn-G. Lewis-J. Hersholt	Universal		
Glorifying the American Girl	Ruth Elder	Paramount		
Glorious Betsy (Vitaphone)	D. Costello-C. Nagel.	Warner Bros		
Godless Girl, The	L. Basquette-G. Duryea - Prevost - N. Beery	Pathe-De Mille		
Golf Widows	V. Reynolds-H. Ford-S. Rand	Columbia		
Gun Shy (tentative)	Beery-Hatton-M. Brian-G. James	Paramount		
Gypsy Love (tentative)		Lumas		
Half a Bride	E. Ralston-R. Arlen.	Paramount		
Hangman's House	V. McLaglen-J. Collyer-L.Kent-E.Foxe	Fox		
Has Anybody Here Seen Kelly?	T. Moore-B. Love	Universal		
Heart to Heart	C. Moore-E. Lowe	First National		
Hello, Cheyenne!	T. Mix-C. Lincoln	Fox		
Hell's Angels	B. Lyon-J. Hall-G. Nissen	United Artists	(about) 7 reels	
He Learned About Women	W. Haines-E. Percy-A. Page-Sojin	M-G-M		
Her Cardboard Lover	M. Davies-W. Haines	M-G-M		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Third Master	Henry B. Walthall	Rayart (S. R.)		
His Tiger Lady	A. Menjou-E. Brent	Paramount		
Hit of the Show, The	Joe Brown-G. Astor	F. B. O.		
Home, James	L. La Plante-C. Delaney	Universal		
Honor Bound	G. O'Brien-E. Taylor-L. Hyams-Santschi	Fox		
Hot News	B. Daniels	Universal		
Hyprocrite, The (Ufa film)		Brill, Inc.		
I'll Tell the World	Colleen Moore	First National		
Innocent, The	Vilma Banky	United Artists		
Isle of Lost Men, The	Tom Santschi	Rayart (S. R.)		
It Might Happen to Any Girl		Sterling Pict. (S.R.)		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jealousy (Ufa film)		Brill, Inc.		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 2
Kit Carson	Fred Thomson	Paramount		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies of Leisure		Tiffany-Stahl		
Ladies of the Mob	C. Bow-R. Arlen-M. Alden	Paramount		
Ladies Prefer Bonds (tentative)	C. Nagel-M. McAvoy.	Warner Bros.		
Land of the Silver Fox, The (tentative)	Rin-Tin-Tin-L. Hyams-C. Nye-Santschi	Warner Bros.		
La Plava	L. Valey-W. Boyd	United Artists		
Last Cab, The	Rudolph Schildkraut	Pathe-De Mille		
Last Warning, The	Laura La Plante	Universal		
Law of the Range, The	McCoy-Crawford-R. Lease	M-G-M		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lion and the Mouse, The (Vitaphone)	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Wild Girl, The	L. Lee-C. Landis-F. Merrill	Hercules Film Prod. (S. R.)		
Lonesome	G. Tryon-B. Kent	Universal		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magnificent Flirt, The	F. Vidor-L. Young-A. Conti-M. Milner	Paramount		
Man From Headquarters, The	Cornelius Keefe	Rayart (S. R.)		
Man-Made Woman	L. Joy-J. Boles-H. B. Warner	Pathe-De Mille		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Man—Woman and Wife	N. Kerry-P. Starke-K. Harlan-M. Nixon	Universal		
Marriage of Tomorrow (tentative)		Tiffany-Stahl		
Mask of the Devil	John Gilbert	M-G-M		
Masked Stranger, The (tentative)	Tim McCoy	M-G-M		
Meet the Prince	Glenn Tryon	Universal		
Meet the Prince	J. Robards-A. St. John	Rayart (S. R.)		
Michigan Kid, The	C. Nagel-R. Adoree	Universal		
Midnight Taxi, The	A. Moreno	Warner Bros.		
Miracle Girl, The	Betty Compson	First Division (S. R.)		
Modern Du Barry, The (Ufa film)	Maria Corda	Brill, Inc	7000 feet	
Modern Mothers	H. Chadwick-Fairbanks, Jr.-B. Kent	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N Hamilton-E. Clayton	Fox	6863 feet	Mar. 17
Mr. Romeo	F. Sterling-N. Carroll-G. Meeker	Fox		
Naughty Duchess, The		Tiffahy-Stahl		
Navy Blues	Arthur Lake	Universal		
News Parade, The	N. Stuart-S. Phipps	Fox		
Noah's Ark (Vitaphone)	D. Costello-G. O'Brien-N. Beery-L. Fazenda	Warner Brow		
None But the Brave	Lionel Barrymore	Fox		
No Questions Asked	A. Ferris-Collier, Jr.-Livingston	Warner Bros		
Odd Fellows	Fields-Conklin	Paramount		
Once There was a Princess	Mary Astor	First National		
One Way Street, The (tentative)	M. Loy-C. Nagel-W. Russell	Warner Bros.		
Our Dancing Daughters	J. Crawford-J. M. Brown-D. Sebastian-N. Asther-A. Page	M-G-M		
Out of the Night	C. Palmer-F. Stanley-A. Ayres	Rayart (S. R.)		
Painted Post, The	T. Mix-N. Kingston.	Fox		
Patent Leather Kid, The (road show)	R Barthelmess-M. O'Day	First National	11412 feet	Aug. 28
Patriot, The	E. Jannings-L. Stone-F. Vidor-N. Hamilton	Paramount		
Pay As You Enter	L. Fazenda-C. Cook	Warner Bros		
Perfect Crime, The	C. Brook-I. Rich-G. McConnell C. Nye	F. B. O.		
Perfumed Trap, The	C. Brook-M. Brian-W. Powell	Paramount		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phyllis of the Follies	M. Nixon-C. Rogers	Universal		
Pigskin	D. Rollens-S. Carrol	Fox		
Plastered in Paris	S. Cohen-J. Pennick-M. Batelini	Fox		
Play Girl, The	M. Bellamy-J. M. Brown	Fox		
Play Goes On	C. Vedt-M. Nolan	Universal		
Port of Missing Children, The		Sierra Pictures (S. R.)		
Primanerliebe (German film)	Special Cast	Scenic Films	6500 feet	Mar. 24
Quick Lunch	Fields-Conklin-M. Alden-S. Blane-J. Luden	Paramount		
Racket, The	T. Meighan-M. Prevost	Paramount		
Ransom	L. Wilson-E. Burns-W. V. Mong	Columbia		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell-D. Revier	Fox		
Red Lips	M. Nixon-C. Rogers	Universal		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
River Woman, The	Alma Rubens	Lumas		
Robert Flaherty's Southern Skies	M. Blue-R. Torres	M-G-M		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally of the Scandals	B. Love-A. Forrest	F. B. O.		
Sally of the South Seas		Hercules Film Prod. (S. R.)		
Sawdust Paradise, The	E. Ralston-R. Howes-H. Bosworth-M. Alden	Paramount		
Shadows of the Night		Hercules Film Prod. (S. R.)		
Shanghai Rose	Mae Busch	Rayart (S. R.)		
Shooting Stars (English film)		Artlee Pict. (S.R.)		
Show Boat		Universal		
Show World	M. Davies-W. Haines	M-G-M		
Side Show, The	Fields-Conklin-Brian.	Paramount		
Silks and Saddles	M. Nixon-R. Walling-M. Nolan	Universal		
Simba	Jungle Film	Martin Johnson African Expedition Corp.	8000 feet	Feb. 4
Sin Town	H. Allen-E. Fair	Pathe-De Mille		

Feature	Players	Distributed by	Length	Reviewed
Sisters of Eve	Mae Busch	Rayart (S. R.)		
Some Mother's Boy	Mary Carr	Rayart (S. R.)		
Sport Girl, The	M. Bellamy-J. M. Brown	Fox		
Sporting Age, The	B. Bennett-C. Nye-H. Herbert	Columbia		
State Street Sadie	C. Nagel-M. Loy-W. Russell	Warner Bros		
Stocks and Blondes	J. Logan-"Skeets" Gallagher-G. Astor	F. B. O.		
Street Angel, The	J. Gaynor-C. Farrell	Fox	9221 feet	
Streets of Algers (Ufa film)	Camilla Horn	Brill, Inc.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	8729 feet	Oct. 16
Sun of St. Moritz, The	J. Gilbert-G. Garbo	M-G-M		
Sunset Legion, The	F. Thomson-E. Murphy	Paramount		
Survival of Slim, The	W. Wales-P. Montgomery	Pathe	6053 feet	
Tartuffe, the Hyprocrite	Emil Jannings	Brill, Inc.	ft. Aug. 5, '27	
Telling the World	Wm. Haines	M-G-M		
Tenderloin (Vitaphone)	D. Costello-C. Nagel	Warner Bros	7782 feet	
Tenth Avenue	P. Haver-V. Varconi-R. Schildkraut	Pathe-De Mille		
Thief in the Dark, The	G. Meeker-D. Hill-G. Lee	Fox		
Three Sinners	P. Negri-W. Baxter	Paramount		
Thrill Seeker, The	R. Clifford-J. Fulton	Superlative Pict. (S.R.)	4900 feet	
Tide of Empire	R. Adoree-J. Murray	M-G-M		
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda M. Swain-D. Hill	Paramount	5733 feet	
Toiler, The	D. Fairbanks, Jr.-J. Ralston	Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R Forbes-Del Rio	M-G-M	11,100 feet	Mar. 24
Two Brothers (Ufa film)		Brill, Inc.		
Two Sisters, The		Rayart (S. R.)		
Uncensored Woman, The		Lumas		
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Undressed		Sterling Pict. (S.R.)		
Valley Beyond the Law, The	D. Coleman-J Loff	Pathe		
Vanishing Pioneer, The	J. Holt-S. Blane	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
War in the Dark, The	Greta Garbo	M-G-M		
Warming Up	R. Dix-J. Arthur	Paramount		
Watch My Speed	R. Denny-B. Worth	Universal		
Way of the Strong	Anita Stewart	Columbia		
Western Suffragettes	H. Gibson-G. Hale	Universal		
What Holds Men	Leatrice Joy	Pathe-De Mille		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Dreams Come True	Lila Lee	Rayart (S. R.)		
When Fleet Meets Fleet (British Film)	H. Stuart-B. Goetzke-N. Asther	Hi-Mark (S. R.)	7953 feet	
Whip, The	D. Mackaill-L. Sherman-A. Q. Nilsson-R. Forbes	First National		
Wind, The	L. Gish-L. Hanson	M-G-M		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Between, The		Lumas		
Woman Disputed, The	N. Talmadge-G. Roland-G. von Seyffertitz	United Artists		
Women They Talk About	I. Rich-A. Ferris-W. Collier, Jr	Warner Bros		
Yellow Contraband	L. Maloney-G. Goatz	Pathe		
ou'll Never Get Rich		First Division (S. R.)		

Comedies and Short Subjects

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 1	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

EDUCATIONAL

Title	Star	Dist'r	Rel. Date	Length	Reviewed
All Bear	Curiosities		April 29	1 reel	April 21
All Set	W. Lupino-Sargent-L. Hutton		Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton		Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins		May 13	2 reels	
Between Jobs	Lloyd Hamilton		Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton		April 22	2 reels	April 7
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		Feb. 26	1 reel	Mar. 10
Call of the Sea, The (Color Film)	H. Hampton-M. Valles-N. Kelley		Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"		Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore		Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum		Mar. 11	1 reel	Mar. 3
Cutie	Dorothy Devore		Jan. 15	2 reels	Feb. 18
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon		Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins		Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane		May 6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"		May 13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"		April 1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"		Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"		April 29	1 reel	
Felix the Cat in In-and-Out-Laws	"Sullivan Cartoon"		May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"		Mar. 4	1 reel	Mar. 31
Felix the Cat in Ohm Sweet Ohm	"Sullivan Cartoon"		Feb. 19	1 reel	Mar. 17
Felix the Cat in Polly-tics	"Sullivan Cartoon"		Mar. 18	1 reel	April 14
Felix the Cat in Sure-Lock Holmes	"Sullivan Cartoon"		April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"		Feb. 5	1 reel	Mar. 10
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"		Jan. 8	1 reel	Feb. 18
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		Mar. 25	1 reel	Mar. 10
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch			1 reel	
Green-Eyed Love	Ruby McCoy-George Hall		Apr. 8	1 reel	Mar. 24
High Strung	Jerry Drew		Jan. 29	2 reels	Feb. 4
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis		Feb. 26	2 reels	Feb. 18
How to Please the Public	Hodge Podge		Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew		Mar. 11	2 reels	Mar. 10
Kitchen Talent	George Davis		April 15	2 reels	Mar. 31
Landlord Blues	Curiosities		May 27	1 reel	
Listen Sister	Lupino Lane		Mar. 25	2 reels	Mar. 24
Love's Springtime (Color Film)	H. Hampton-J. Catalaine		Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities		Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins		Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"		May 27	2 reels	
Never Too Late	Wallace Lupino		May 6	1 reel	
New York's Sweetheart	Curiosities		Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge		April 8	1 reel	April 21
No Fare	"Big Boy"		April 8	2 reels	Mar. 24
Off Balance	Monty Collins		April 22	1 reel	Zpril 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		May 20	1 reel	
Penny Postals	Curiosities		April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins		Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John		Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge		Jan. 8	1 reel	Feb. 4
Rubbernecking	Curiosities		Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent		Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers		Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon		Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur		April 29	2 reels	April 21
Some Scout	Lupino Lane		Nov. 6	2 reels	Oct. 21
Spring Has Came	Monty Collins		Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge		Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane		Feb. 12	2 reels	Dec. 31
There It is	Charley Bowers		Jan. 1	2 reels	Jan. 7
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch			1 reel	
Three Tough Onions	Monty Collins		May 20	1 reel	
Visitors Welcome	Johnny Arthur		Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge		May 6	1 reel	
wedding Slips	Monty Collins		Jan. 15	1 reel	Feb. 11
Whoozit	Charley Bowers		April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur		Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers		May 20	2 reels	

F B O

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. $8
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	
Come Meal	Al Cooke	May 28	2 reels	
Mickey's Little Eva	Mickey Yule	April 2	2 reels	
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
Mickey's Wild West	Mickey Yule	May 7	2 reels	
My Kingdom For a Hearse	Al Cooke	April 2	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Rah! Rah! Rekie	Al Cooke		2 reels	Feb. 18
Restless Bachelors	Al Cooke	April 30	2 reels	
Silk Sock Hal	Al Cooke	May 14	2 reels	
Social Error, A	Al Cooke		2 reels	Feb. 11
Too Many Hisses	A. Cook-B. Hellum		2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Arkansas Traveler	Variety	Jan. 8	1 reel	
Cow's Husband, A	F. Spenser-M. J. Temple		2 reels	
Desert Blooms, The	Variety	Feb. 5	1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Hold Your Hat	S. Phipps-N. Stuart-T. Hill-A. Housman		2 reels	Mar. 24
Hot House Hazel	T. Brooke-T. Hill	Jan. 1	2 reels	
In a Music Shoppe (Movietone)	Special Casr			
Jack and Jilted	P. Cunning-M. King		2 reels	
Jungles of the Amazon	Variety		1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson		2 reels	Mar. 17
Lady Lion	C. Lincoln-E. Clayton-B. Bletcher		2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Low Necker, A	Marjorie Beebe		2 reels	Jan. 14
Old Wives Who Knew	Hallam Cooley		2 reels	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Too Many Cookies	T. Brooke-L. Miller		2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17	2 reels	
African Adventure, An	Ufa Oddities	Aug. 2		
All For Nothing	Charley Chase	Jan. 21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April 7	2 reels	April 21
Bird Man, The	Charley Chase		2 reels	
Blow by Blow	Max Davidson	Mar. 31	2 reels	April 21
Came the Dawn	Max Davidson	Mar. 3	2 reels	
Children of the Sun	Ufa Oddities	Feb. 11	1 reel	
Czarina's Secret, The Technicolor)	O. Baklanova-D. Mir-S. Rand	Mar. 17	2 reels	
Dumb Daddies	Max Davidson	Feb. 4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10	2 reels	April 7
Fair and Muddy	"Our Gang"	May 5	1 reel	
Family Group, The	Charley Chase	Feb. 18	2 reels	Feb. 18
Finishing Touch, The	Laurel-Hardy	Feb. 25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities		1 reel	
Forty Thousand Miles With Lindbergh	Aviation Film	Mar. 4	3 reels	

Title	Star	Rel. Date	Length	Reviewed
From Soup to Nuts	Laurel-Hardy	Mar. 24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May 19	1 reel	
Happy Omen, A	Ufa Oddities	July 14	1 reel	
Heavenly Bodies	Ufa Oddities		1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28	1 reel	Oct. 9
Lady of Victories, The (Technicolor)	A. Ayres-O. Matiesen-G. Irving	Jan. 21	2 reels	Feb 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28	2 reels	
Let George Do It	Laurel Hardy		2 reels	Mar. 3
Limousine Love	Charley Chase	April 14	2reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar. 24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28	1 reel	
Palace of Honey, The	Ufa Oddities	June 16	1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Pass the Gravy	Max Davidson	Jan. 7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14	1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21	1 reel	
Rainy Days	"Our Gang"	Feb. 11	2 reels	
Sanctuary	Ufa Oddities	May 5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb. 25	1 reel	May 3
Sleeping Death	Ufa Oddities	June 30	1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14	2 reels	Jan. 14
TallyHo	Ufa Oddities		1 reel	
Tell It to the Judge	Max Davidson	April 28	2 reels	
That Night	Max Davidson		2 reels	
Their Purple Moment	Laurel-Hardy		2 reels	
Tokens of Manhood	Ufa Oddities	June 2	1 reel	
Wicked Kasimir, The	Ufa Oddities	April 7	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Your'e Darn Tootin'	Laurel Hardy	April 11	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	2 reels	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April 21	2 reels	
Campus Cuties	Billy Dooley	April 7	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Frenzy	Novelty	Jan. 14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May 26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April 28	2 rees	
Halfback Hannah (Christie)	Ann Cornwall	April 14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June 2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb. 11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)	Neal Burns	Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar. 31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar. 3	1 reel	
KoKo's Tattoo	Inkwell Cartoon	Mar. 17	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar. 24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar. 17	2 reels	
Love's Young Sream (Christie)	Anne Cornwall	May 12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar. 24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan. 28	2 reels	
Say Uncle (Christie)	Jack Duffy	June 9	2 reels	
Sea Food (Christie)	Billy Dooley	July 14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Slick Slickers (Christie)	Neal Burns	July 7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June 16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar. 10	2 reels	
Water Bugs(Christie)	Billy Dooley	Feb. 4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar. 10	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Animal Snaps	Rarebits	April 8	1 reel	
Barnyard Artists	"Aesop Fables"	April 29	1 reel	April 21
Barnyard Lodge No. 1	"Aesop Fables"	April 8	1 reel	April 7
Battling Duet, The	"Aesop Fables"	April 15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan. 22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan. 24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb. 19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Farley-C. Lombard	Mar. 18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb. 26	1 reel	
Boats and Fishermen of the Arctics and Tropics (Educational)	Science Number	Mar. 4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan. 22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan. 1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb. 5	1 reel	
Busy Bodies	Sportlight	Jan. 8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April 15	1 reel	April 7
Comrades in Work	Mabel Normand		2 reels	
County Fair, The	"Aesop Fables"	Mar. 4	1 reel	
Crowned Heads	Sportlight	Feb. 19	1 reel	
Delhi (Educational)	Geographical Number	Feb. 26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April 1	1 reel	
Family Frolics	Sportlight	Jan. 22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May 13	1 reel	
Flying Age, The	"Aesop Fables"	April 22	1 reel	April 21
Flaming Fathers	Max Davidson	Dec. 18	2 reels	Dec. 16
Flying Elephants	Roach Stars	Feb. 12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar. 18	1 reel	
Galloping Ghosts	O. Carew-O. Hardy-J. Finlayson	Mar. 11	2 reels	Mar. 3
Girl From Nowhere, The	D. Pollard-S. Holloway-Swain	Mar. 25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb. 5	1 reel	
High Stakes	"Aesop Fables"	Jan. 15	1 reel	
Honeymoon Hints	Rarebits	Jan. 15	1 reel	
How Man Suits His Life to Differing Surroundings	Science Series		2 reels	
Houses of the Arctic and the Tropics (Educational)	Science Number	Feb. 12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar. 25	2 reels	Mar. 31
Jungle Triangle	"Aesop Fables"	May 6	1 reel	
Kashmir, Old and New (Educational)	Geographical Number	Jan. 10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan. 29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan. 15	10 episodes	Jan. 14
Mark of the Frog, The (Serial)	M. Morris-D. Reed	Mar. 25	10 episodes	Mar. 24

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Matching Wits	Sportlight		April 29	1 reel	April 21
On the Ice	"Aesop Fables"		Mar. 11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)			Feb. 12	1 reel	Feb. 11
Playing Hookey	"Our Gang"		Jan. 1	2 reels	
Reeling Down the Rhine with Will Rogers	Travelesque		Jan. 15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls		Jan. 15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"		April 1	1 reel	Mar. 31
Season to Taste	Sportlight		Mar. 4	1 reel	
Shalimar Gardens, The (Educational)	Geographical Number		Mar. 18	1 reel	
Should Tall Men Marry?	Roach Stars		Jan. 15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"		Feb. 26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson		Feb. 5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson		Mar. 4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson		Jan. 8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson		April 1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"		Mar. 18	1 reel	
Spider's Lair, The	"Aesop Fables"		Feb. 19	1 reel	Feb. 18
Swim Princess, The	D. Pollard-A. Clyde-C. Lombard		Feb. 26	2 reels	Mar. 3
Tail Waggers	Sportlight		April 1	1 reel	
Trees	Rarebits		Mar. 11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight		Feb. 5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number		Feb. 19	1 reel	
Wandering Minstrel, The	"Aesop Fables"		Jan. 29	1 reel	
Work of Running Water (Educational)	Geological Number		Mar. 11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray			10 episodes	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bet, The (story by Chekov)	F. P. Donovan (produer)			2 reels	
Cigareete Maker's Romance, A (story by Crawford)	F. P. Donovan (producer)			2 reels	
District Doctor, The (story by Balzac	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The (story by Balzac)	F. P. Donovan (producer)			2 reels	
Mysterious Airman, The (Serial)		Weiss Bros		10 episodes	
Necklace, The	M. Alden-M. Costello-E. Chautard	F. P. Donovan (producer)		2 reels	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Piece of String, A (story by De Maupassant)	F. P. Donovan (producer)			2 reels	
Police Reporter, The (Serial)	W. Miller-E. Gilbert-.	Weiss	Mar.	10 episodes	
Sophomore, The	G.O'Neil-L.Graydon.	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Red Man's Home, The	Color Classic		1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Tom, Dick or Harry	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up (O. R. Cohen story)	Charles Puffy	Feb. 27	2 reels	Feb. 4
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May 23	2 reels	
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cloud Buster, The	"The Gumos"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Dangerous Trail, The	Jack Perrin	June 2	2 reels	
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Fighting Destiny	Fred Gilman	May 19	2 reels	April 21
Framed	Bob Curwood	May 26	2 reels	
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George's School Daze	Sid Saylor	May 30	2 reels	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhail	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws (O. R. Cohen story)	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms (O. R. Cohen story)	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhail	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhail	Mar. 7	2 reels	Feb. 11
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors (O. R. Cohen story)	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	

Title	Star	Rel.	Date	Length	Reviewed
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April	1	2 reels	Mar. 1
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May	7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar.	5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon	May	28	1 reel	
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar.	31	2 reels	Mar. 3
Prince and the Papa (O. R. Cohen story)	Charles Puffy	Feb.	12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April	15	1 reel	Mar. 24
Riding Gold	Newton House	Jan.	21	2 reels	
Ring Leader, The	Jack Perrin	April	7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar.	26	1 reel	Mar. 10
Rival Romeos	Oswald Cartoon	Mar.	5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April	1	1 reel	
Sailor George	Sid Saylor	May	9	2 reels	April 14
Scarlet Arrow, The (Serial—	F. X. Bushman Jr.)			10 episodes	
Sealed Orders	Jack Perrin	Feb.	11	2 reels	Jan. 28
Shady Rest	"The Gumps"			2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar.	12	1 reel	
Some Babies (O. R. Cohen story)	Charles Puffy	Mar.	26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 16
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hall	Jan.	16	1 reel	Dec. 30
Special Edition	Ben Hall	April	9	1 reel	Mar. 17
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Unexpected Hero, An	F. Gilman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	April 14
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept. 18
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	April 21

Studio Briefs

Patsy Ruth Miller will play the leading role in Tiffany-Stahl's "Marriage of To-Morrow," which James Flood will direct.

With the addition of Ethel Grey Terry, George Irving, Alan Roscoe and Gene Stone the cast of Columbia's "Modern Mothers" has been completed. The film is entering the final week of producion under the direction of Phil Rosen.

Buster Keaton began working last week on his new M-G-M comedy, "The Camera Man," working on City Hall scenes in New York City. Marceline Day is the feminine lead.

F B O will feature Anna Q. Nilsson in two features for the new program. The first will be "Blockade," an original by Louis Sarecky and John Twist.

Anita Page, one of the M-G-M newcomers whose first featured part is the feminine lead in "Telling the World," will play opposite Lon Chaney in "Easy Money."

Norman Taurog, who has been directing for Educational, has been signed specially to direct George Jessel in his two pictures for Tiffany-Stahl. The star has arrived in Hollywood after a vaudeville tour.

Columbia has signed Elmer Clifton to direct a new picture in which John Boles, also signed, will be the leading man. The story, which will present Olive Borden as a Columbia player, has not been assigned a title as yet.

Ramon Romeo, author and playwright, has been signed to a F B O contract to write a series of originals for screen production. He is at present producing his own play, "Rhapsody," at the Beaux Arts Playshop," in which he plays the leading male role.

Production has been started at the Cosmopolitan studio on "Two Masters" by Rita Wieman, the first of a series of Paramount two-reelers for the Actors Fund of America and the Authors League Fund. Edmund Lawrence is directing from the script by Adeline Leitzbach. The cast includes Mary Eaton, Guy Bates Post, Clarke Silvernail, Carol McComas, Ann Sutherland, Edward Robbins, Minnie Dupree and others.

Tiffany-Stahl has signed Montague Love to act in four pictures for the new season's program. Roy D'Arcy has also been signed to play in four.

Two studio extras, Mirra Rayo and Russell Harlan, are credited players in Paramount's "Half a Bride." Esther Ralston was instrumental in their promotion from the extra ranks.

George Archainbaud is resting at Lake Tahoe between the completion of the Tiffany-Stahl production, "Ladies of the Night Club" and the commencement of "A Grain of Dust."

The names of Julanne Johnston, Jed Prouty and Chappell Dossett last week completed the cast of "Name the Woman," the Columbia picture now in work.

Paul Perez, who at one time titled four pictures in two weeks, will write the titles for "Ladies of the Night Club." Leslie Mason is doing the titles for "Prowlers of the Sea" and "Stormy Waters," both Tiffany-Stahl productions.

Jackie Levine and Lorraine Rivero, who have supported "Big Boy" in his recent starring vehicles, again will be seen with the star in "Navy Beans," one of the new Educational comedies.

A May release from First Division will be "The Devil's Cage," featuring Pauline Garon directed by Wilfred Ney from a story by Isadore Bernstein. Support comes from Donald Keith, Ruth Stone, Armand Kaliz and Lincoln Stedman.

Betty Cauldwell and Jack Lipson, two recent additions to the players' ranks at the Educational studios, take the principal supporting parts in "You'll Be Sorry," Charley Bower's new starring comedy for Educational.

Ernie Shields will play the part of the rat in "Free Lips," First Division's feature production which will be made at the Metropolitan studio under the direction of Wallace McDonald. June Marlowe is starred. Jane Novak also has an important supporting role.

Robert Graves, who is usually cast in heavy roles in Educational comedies, has a different sort of role in "Three Tough Onions," Monty Collins' forthcoming Cameo comedy. Lucille Hutton is the comedian's leading lady in "At It Again," a new comedy in which Jack Miller is also one of the featured players.

Harry T. Morey and Francis McDonald have been given acting assignments in "The Perfumed Trap," new underworld story which Paramount is producing. It is probable that it will be newly titled before release.

"The Cameraman" is the title chosen for Buster Keaton's initial comedy at the M-G-M studio, location work on which was recently finished in New York. The unit is now finishing interiors at Culver City.

Camera work on "Hot News," a new Paramount photoplay, has begun at the studio, the first scene to be filmed finding Bebe Daniels as a newsreel camera girl at a baby show.

Ricardo Cortez will play the role of the motion picture star in "Excess Baggage," M-G-M film.

The cast of "Hot News" continues to grow with the picture already in production. Added to the Paramount unit are Mario Carillo, Ben Hall, Jack Woody, John Kole, May Wallace, Gino Corrado and Maude Turner Gordon.

Richard Barthelmess has completed "Roulette," his latest starring picture for First National Pictures, and has left for Honolulu on his first vacation in a year.

Nora Lane has been selected as leading woman for Fred Thomson in his Paramount special, "Kit Carson." The role calls for the portrayal of Senorita Jaramille, beautiful Spanish girl, who married Carson.

Jack Oakie has been cast for an important role in "The Fleet's In," in which Richard Arlen has the leading male assignment. Malcolm St. Clair will direct and Clara Bow will star.

Roy Press Printers

Preference means Profits

The theatre that stresses screen quality is well on the way to popular preference. And that preference means profits.

Specify prints on Eastman Positive—the film that preserves every bit of photographic quality for your screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

THE SUN NEVER SETS ON A METRO-GOLDWYN-MAYER 24-SHEET!

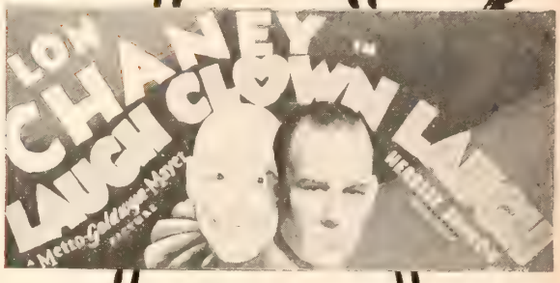


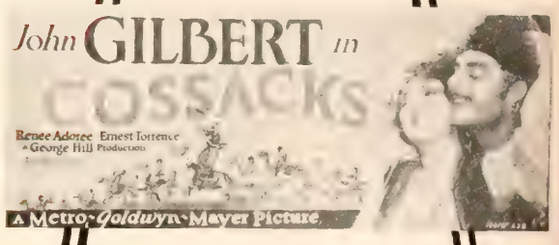
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The whole world now concedes M-G-M to be the Important Company in this business—

M-G-M took
WORLD leadership
BY producing
THE best pictures
AND by
TELLING the world
ABOUT them.

Coming: Ramon Novarro, Across to Singapore; Lon Chaney, Laugh, Clown, Laugh; Dane-Arthur, Circus Rookies; Syd Chaplin, Skirts; John Gilbert, The Cossacks; Dane-Arthur, Detectives; Norma Shearer, The Actress; William Haines, Telling The World, Mlle. from Armentieres, Diamond Handcuffs, and more! more! more!







M-G-M



ABOVE: A few of the great 24-sheets on new M-G-M hits. All M-G-M posters are manufactured by the Morgan Lithograph Co., General Office Cleveland, O. Branches: New York City, Los Angeles. Plants: Cleveland O., New York City, Elmhurst, L. I.

May 12, 1928

Motion Picture News

Reg. U. S. Patent Office

THE IMPORTANT ANNOUNCEMENT

from

THE IMPORTANT COMPANY

next week

METRO-GOLDWYN ER

THE GREATEST STAR ON THE S

Vol. XXXVII No. 19

Entered as second-class matter [illegible]

PRICE 20 CENTS

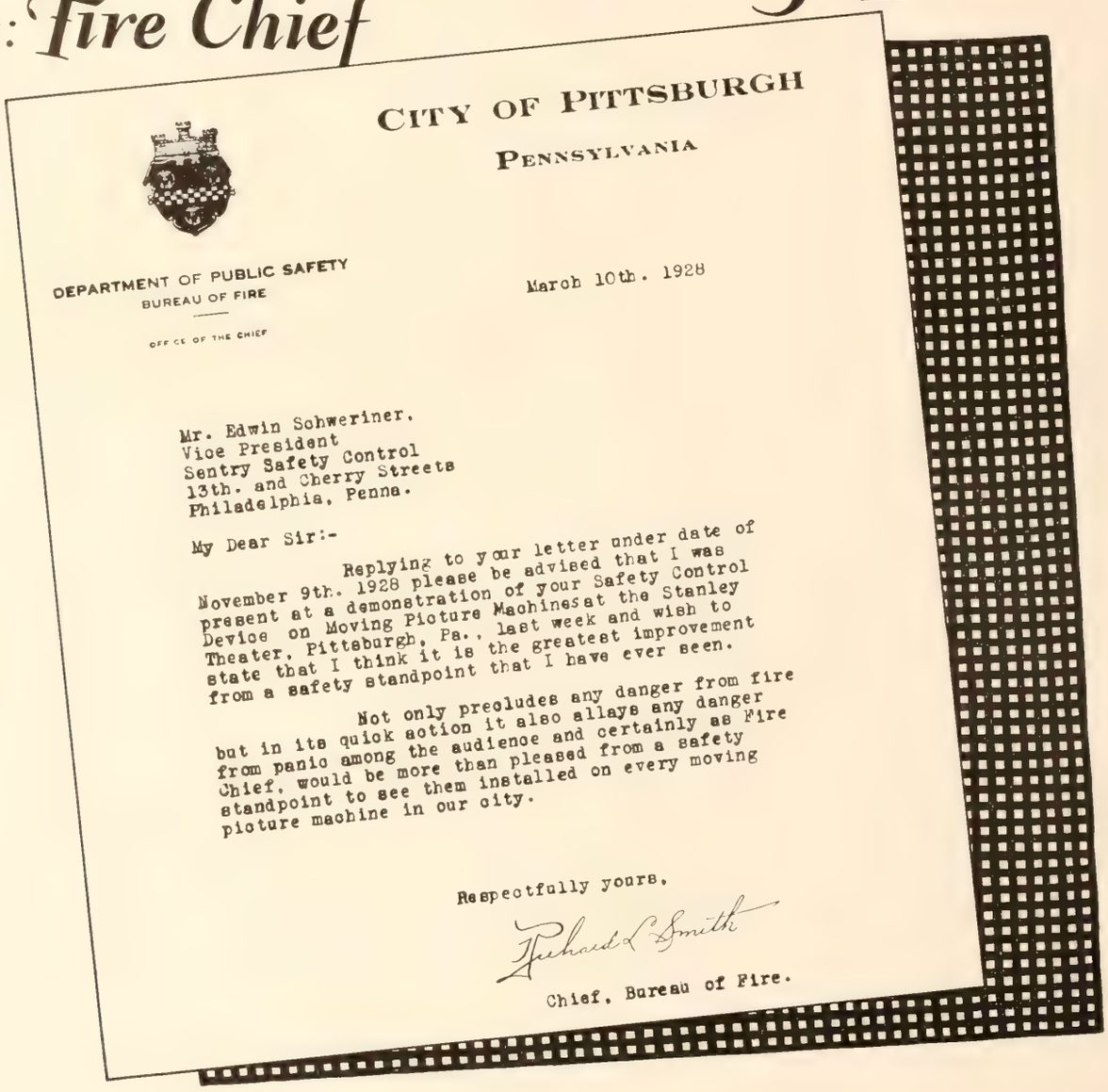
Published Weekly—$2.00 a Year

Los Angeles New York Chicago

SENTRY

Allays any danger of panic

says: Fire Chief



CITY OF PITTSBURGH

PENNSYLVANIA

DEPARTMENT OF PUBLIC SAFETY
BUREAU OF FIRE

OFFICE OF THE CHIEF

March 10th. 1928

Mr. Edwin Schweriner,
Vice President
Sentry Safety Control
13th. and Cherry Streets
Philadelphia, Penna.

My Dear Sir:-

Replying to your letter under date of November 9th. 1928 please be advised that I was present at a demonstration of your Safety Control Device on Moving Picture Machines at the Stanley Theater, Pittsburgh, Pa., last week and wish to state that I think it is the greatest improvement from a safety standpoint that I have ever seen.

Not only precludes any danger from fire but in its quick action it also allays any danger from panic among the audience and certainly as Fire Chief, would be more than pleased from a safety standpoint to see them installed on every moving picture machine in our city.

Respectfully yours,

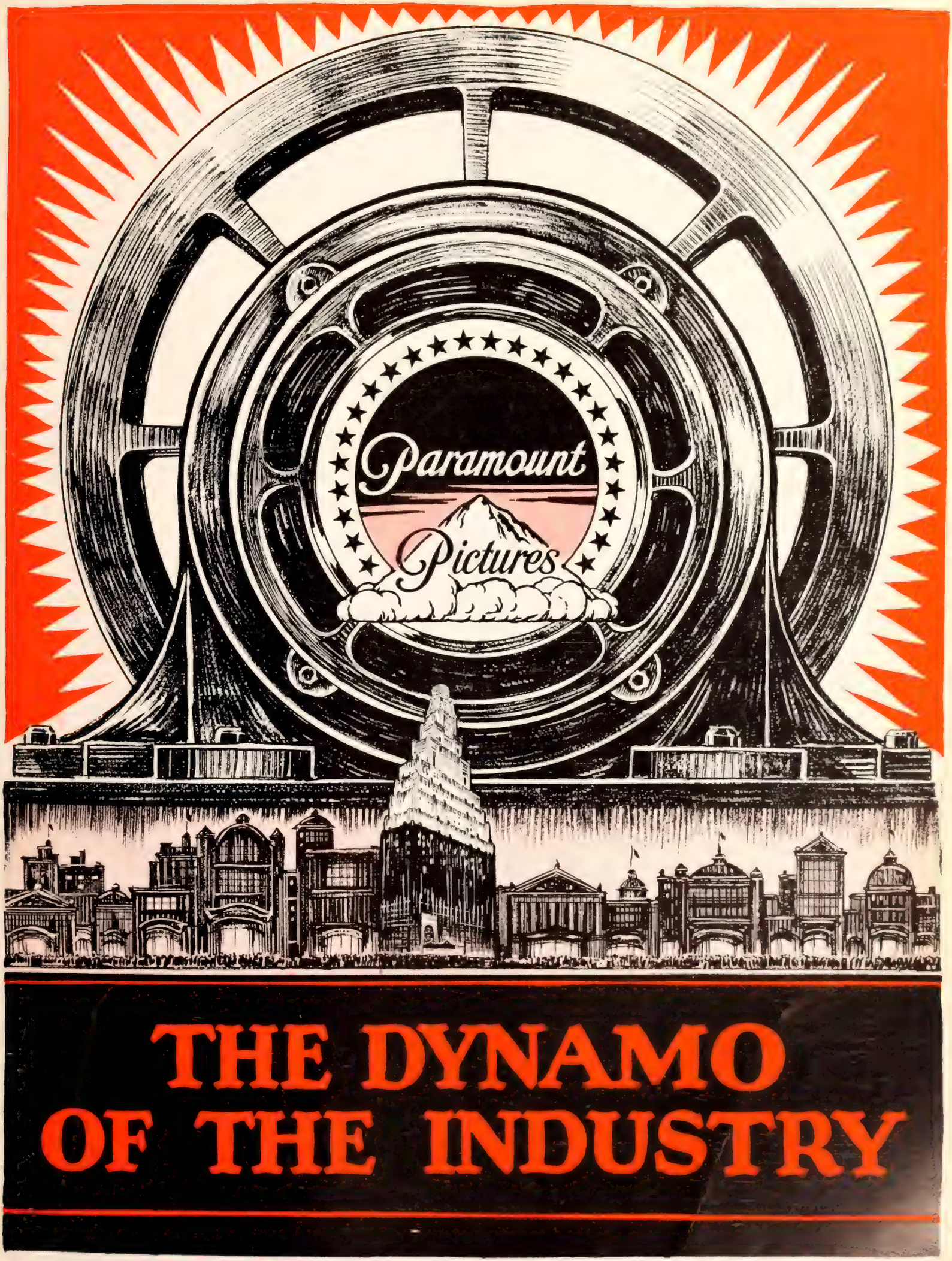
Richard L. Smith

Chief, Bureau of Fire.

SENTRY
SAFETY CONTROL
CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK
And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

The positive fire preventer. Can be attached to any projector. Costs only a few cents a day.


Paramount
Pictures
THE DYNAMO
OF THE INDUSTRY

"of course I'm buying Paramount; it's the backbone of my business"

¶ That's what you live-wire exhibitors tell the opposition salesman when he goes to sell you product. This year more than ever. It's only common sense. Paramount has been making the most and the best pictures in this industry for 17 years. Paramount Pictures are the only ones the public asks for by the brand name. ¶ Theatre grosses on Paramount productions this season have been so far ahead of the average for other companies as to cause universal comment throughout the trade. Returns on specials like Harold Lloyd, Clara Bow, "Underworld," "Last Command" and others, taught exhibitors what superior attractions can do. ¶ Naturally the whole talk about 1928-9 is Paramount. This company had a tough job surpassing its 1927-8 line-up. But we've done it. Buying for next season is simplified. All the big stuff—specials, stars, features, newsreel, shorts—is in one group: Paramount's Whole-Show Program. Paramount, the Dynamo of the Industry!

PARAMOUNT'S WHOLE-SHOW PROGRAM

Specials

Harold Lloyd
Wedding March
4 Clara Bow
3 Richard Dix
2 Emil Jannings
Canary Murder Case
Beggars of Life
The Tong War
Crime of Interference
The Letter
Tahiti Nights
Glorifying American Girl
Perfumed Trap
Wolf Song
Dirigible
Man I Love
Hard Boiled Angel
Living Together
Upstart Gentleman
Behind German Lines
Burlesque

Road Shows

Wings
Abie's Irish Rose
The Patriot

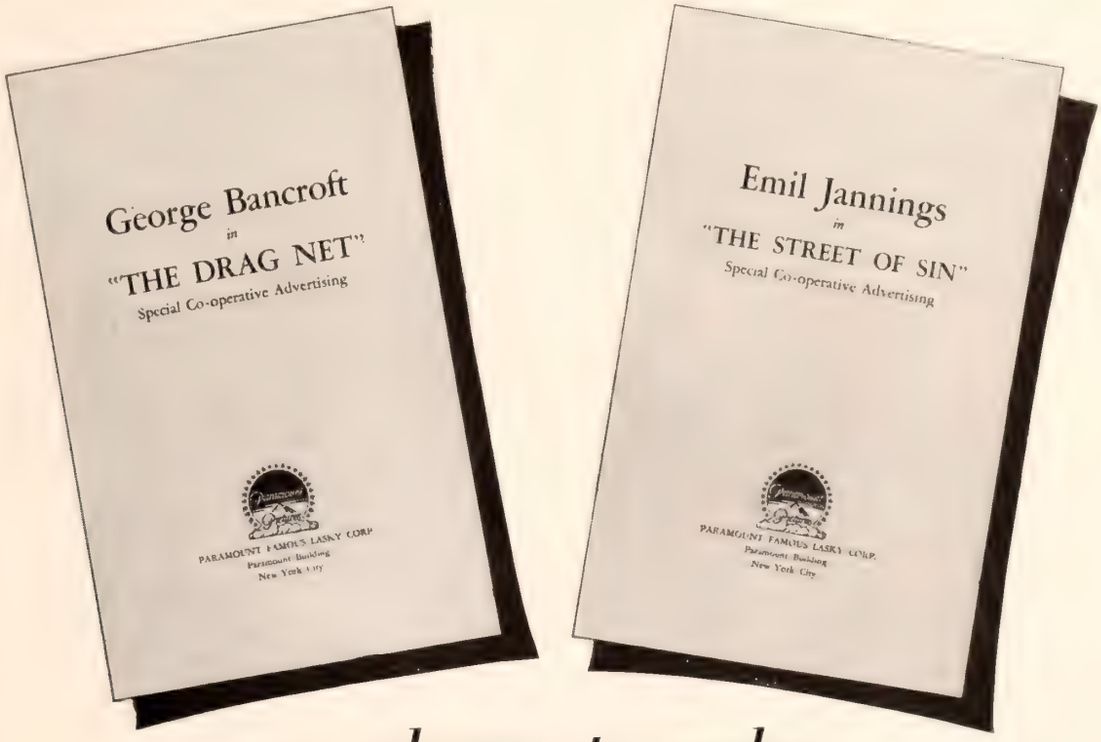
Star Hits

3 Richard Dix
4 Geo. Bancroft
4 Bebe Daniels
4 Esther Ralston
2 Pola Negri
3 Wray-Cooper
2 Florence Vidor
4 Chas. Rogers
3 Taylor-Hall
3 Adolphe Menjou
3 Zane Grey
1 Thomas Meighan
2 MacLean-Christie
1 Sir Harry Lauder
1 Model of Montmarte

Shorts

104 Paramount News
8 Vernon Comedies
8 Dooley Comedies
8 "Macduff" Comedies
8 "Confessions of a Chorus Girl" Comedies
12 Great Stars and Authors
26 Krazy Kat
26 Inkwell Imps
2 Horton Comedies
Extra! Byrd's Flight to the South Pole

ask the
PARAMOUNT salesman about this



a chance to make big money with two really big specials!



GEORGE BANCROFT
"The Drag Net"

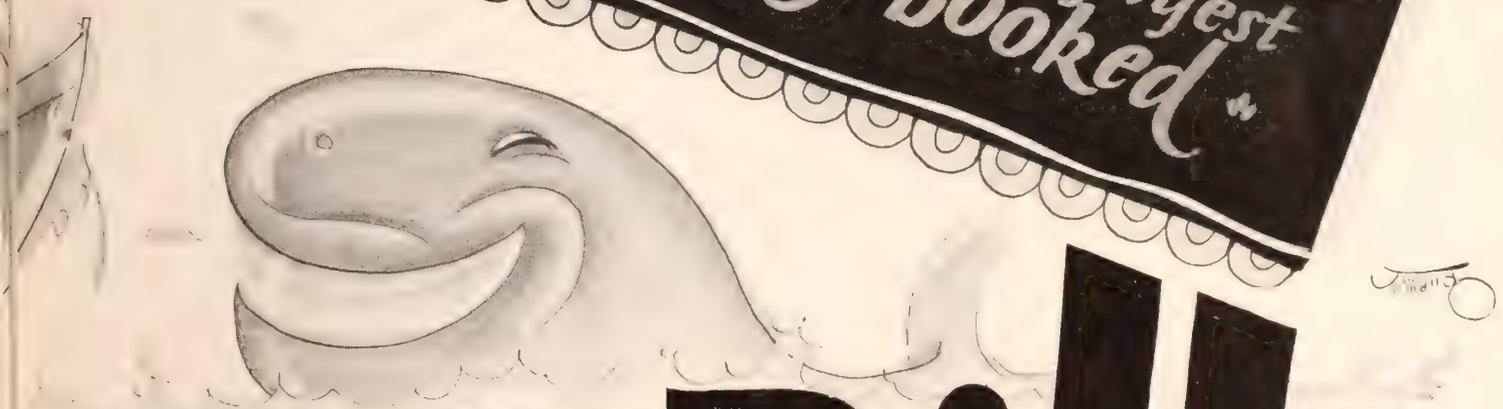


EMIL JANNINGS
"The Street of Sin"

17 good Paramount Pictures between now and Aug. 1st!


The screen's most hilarious travestry on the Mississippi River
a fun team that makes
Steam
SAVE YOUR DATES
for next season's
UNITED ARTISTS PICTURES
Bigger than ever
UNITED ARTISTS PICTURE

presenting
the screen's newest and
funniest comedy team
Buster KEATON
AND
Ernest TORRENCE
in the laughingest, thrilliest, gayest
comedy now being booked



oat Bill Jr.

eem with a continuous
hurricane of laughter

AGAIN---An *Educational* Short Feature Saves the Show

The New York Daily Mirror, reviewing a Broadway first-run show including the LUPINO LANE *Comedy* "SWORD POINTS," *says:*

A Lupino Lane comedy redeems the movie part of the program. It is a short Educational, playful and cuckoo, with its period established during the days of flowery knighthood, wine bibbing and jousting. Lupino is funny and his slapstick misadventures as a noble Knight provoke howls.



Lupino Lane as a torcador in "Fandango"

As a wild-west hero in "Hectic Days"





Lupino Lane as a swashbuckling cavalier in "Sword Points"



Impersonating a school girl in "Listen Sister"

Lupino Lane Comedies

Educational Pictures
THE SPICE OF THE PROGRAM

Member, Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President


The PRESIDENT GROUP
LEADER OF THEM ALL
ELECTED By MIGHTY MAJORITY
FIRST
NATIONAL
AIR

COLLEEN



A GIGANTIC SPECIAL

Richard BARTHELMESS Page 4 | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11 | Milton SILLS Page 12 | The SQUAL Page 1

MOORE





In ONE of the biggest — finest — most spectacular and magnificent Specials of the age

"LILAC TIME"

A stirring spectacle of unprecedented magnitude, staged in the amphitheatre of the air.

a George Fitzmaurice Production

Presented by John McCormick

From the famous stage hit by Jane Cowl and Jane Murfin which ran 54 weeks on Broadway and the road. With Gary Cooper. Adaptation by Willis Goldbeck. Scenario by Carey Wilson.

A Colleen Moore-George Fitzmaurice SPECIAL!





Also a Series of 3 Other SPECIALS

The PRESIDENT GROUP

First National Pictures



"SYNTHETIC SIN"

A Los Angeles and New York stage success by Frederic and Fanny Hatton, authors of "The Great Lover", "Lombardi, Ltd." and other hits. Underworld and back-stage in New York, scandalous situations that are hilarious as well as thrilling, and a girl trying to "sin and suffer" because she wants to be an actress.



In "BABY FACE"

Colleen's drawing-power will be coupled with that of COSMO HAMILTON, one of the most popular of modern authors, with such successes as "Scandal", "Blindness of Virtue", and half-a-dozen best-selling novels to his credit. "Baby Face" was published in Hearst's International Magazine, reaching half-a-million readers.



And "THE RICHEST GIRL ON EARTH"

will show her at her gayest and peppiest, as a girl who suddenly finds she is worth millions, and has the time of anybody's life figuring out the most exciting things she can do with them.

harlie URRAY Page 14 | MACKAILL-MULHALL Page 15 | NO! NO! NANETTE Page 16 | Molly O'DAY Page 17 | BUTTER & EGG MAN Page 18 | INTER-NATIONAL SUCCESSES Page 19 | Alice WHITE Page 20 | MYSTERY MELODRAMAS Page 21

At the Height of His Fame RICHARD

In "THE DROP KICK" he got high money for the town in 4 key cities the same week!

"Richard is himself again...'The PATENT LEATHER KID' is the hit of Barthelmess' career".—*Liberty Mag.*

"Barthelmess' great success in 'THE NOOSE' and 'THE PATENT LEATHER KID' should establish him as one of the greatest male stars in pictures". —*Max Balaban.*





"In 'The PATENT LEATHER KID' Barthelmess excells any performance he has heretofore given." —*N. Y. Times.*

"'THE PATENT LEATHER KID', 'THE DROP KICK', and 'THE NOOSE'—three exceptional successes within six months—definitely established BARTHELMESS as the best male box-office star in pictures today, beyond any doubt!"—*John F. Kumler, Pantheon Theatre, Toledo.*

Colleen MOORE Page 2 | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11 | Milton SILLS Page 12 | The SQUALL Page 13

BARTHELMESS



After
"The PATENT LEATHER KID"..."The NOOSE"..."The LITTLE SHEPHERD of KINGDOM COME"

Barthelmess stands at the top of the list of romantic screen heroes. By the verdict of key exhibitors, the best male star-draw in pictures today! Each of his three latest record-breakers has added millions to the following he won with "Tol'able David", "Broken Blossoms", "Way Down East". And these millions have their admission money all ready and waiting for the showmen who play him in 1928-'29, in

a series of great pictures headed by

"DIVERSION"

From the brilliant Broadway production of 1928

The PRESIDENT GROUP

What New York Critics thought of "Diversion"

"All around me there was the sound of an audience having a real good cry... At the end of the performance there was stupendous applause".
—Woolcott in N. Y. World.



"DIVERSION"

By John Van Druten

Author of the long-run hit "Young Woodley"

Barthelmess as a dramatic character juvenile with society background. A clean kid, hopelessly caught in the net of a wanton temptress, kills her in a flash of fury when he finds she has been playing with his love. ..Suicide seems to be the only way out of disgrace to an honored name—and the only one who can make death absolutely painless is the boy's father, a famous surgeon!

First National Pictures

Charlie MURRAY Page 14 | MACKAILL-MULHALL Page 15 | NO! NO! NANETTE Page 16 | Molly O'DAY Page 17 | BUTTER & EGG MAN Page 18 | INTER-NATIONAL SUCCESSES Page 19 | Alice WHITE Page 20 | MYSTERY MELODRAMAS Page 21

CORINNE

The DIVINE LADY

A GIGANTIC SPECIAL

by E. BARRINGTON

Greatest literary discovery of recent years. An overnight sensation with 3 best-sellers in a row—"The Divine Lady", "Glorious Apollo", "The Chaste Diana"

THE orchid beauty of the screen returns to First National to repeat the triumphs of "Black Oxen", "Classified", and "Lilies of the Field". Her first of a series of brilliant vehicles will be "THE DIVINE LADY", sweeping romance made nationally famous by its publication in Cosmopolitan Magazine, with five million readers; its sale of 70,000 copies in book form; and its syndication in 800 newspapers with a total circulation of 4,278,000.

Will be directed by FRANK LLOYD, who gave you "The Sea Hawk". Cast will include Victor Varconi of "King of Kings" and Marie Dressler. Adaptation by Forrest Halsey, Continuity by Agnes Christine Johnston, Presented by Richard A. Rowland.

A Frank Lloyd Production
A First National Special

The PRESIDENT GROUP

Colleen MOORE Page 2 | Richard BARTHELMESS Page 4 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11 | Milton SILLS Page 12 | The SQUALL Page 13

GRIFFITH

Mistress of Princes —Mastered by Fate!

Humble of birth—superb in beauty, The Divine Lady marches across the sepulchres of many loves to the very steps of a throne. Passed from hand to hand among the nobility of an empire, each conquest brings her to a new and greater one, until at last she has all England at her feet! And then in the center of the English court at the splendid height of its 19th-century decadence, she begins her supreme affair with Lord Nelson—only to have the whole nation turn upon her in fury when England's greatest naval hero forgets duty, honor, and all else in the glory of her love.



The Battle of Trafalgar

For the first time in screen history First National will film England's greatest naval battle, famous in song and story, as the big scene of "The Divine Lady". Scores of sea monsters at death grips... Flaming frigates plunging to destruction ... The kind of spectacle they tell their friends about.



And 4 Others, including—

"OUTCAST"

The Play made famous by Elsie Ferguson, on Broadway and road show run.

This play by Hubert Henry Davies provides a tenderly appealing central part for Corinne Griffith.... A girl of the streets who comes into a rich man's life as the plaything of a night—and stays for a year as his adored companion... But always there hangs over them the terrible cloud of her Past to which some day she must return.

also

"PAID FOR"

and two others

First National Pictures

harlie URRAY Page 14 | MACKAILL-MULHALL Page 15 | NO! NO! NANETTE Page 16 | Molly O'DAY Page 17 | BUTTER & EGG MAN Page 18 | INTER-NATIONAL SUCCESSES Page 19 | Alice WHITE Page 20 | MYSTERY MELODRAMAS Page 21

KEN MAYNARD

KING *of all* OUTDOORS!

Absolutely established as the ace of all daredevils in 10,482 of the country's finest theatres.

The Thunder of galloping hoofs, the mystery of the Prairies, the thrills of fight and romance from the start of day 'till the fall of night—not a heart but beats to the chivalry of this buccaneer of the outdoors and his feats of daring and heroism—

Maynard and his horse Tarzan have so firmly set themselves in Class "A" theatres that now they stand with the biggest draws of the game.

If you played "The Wagon Show", "Gun Gospel", "The Red Raiders", "Land Beyond Law", you want Maynard right away in these SPECIAL stories built for thrills, comedy, spectacular scenes—

THE GLORIOUS TRAIL

THE PHANTOM CITY

THE ROYAL RIDER

THE LAWLESS LEGION

CHEYENNE

WELLS FARGO EXPRESS

✱*Every Maynard booker becomes a Maynard booster—you'll never know how much profit it's possible to make on romantic thrillers until you play Ken Maynard and that white streak of horse-lightnin' Tarzan.*

Presented by CHARLES A. ROGERS

✱"I NEVER SAW A POOR ONE."
Hip Theatre, Crestline, O.

✱"ALL WOOL AND A YARD WIDE."
Rex Salmon, Ida.

✱"STEP ON THE MAYNARDS, THEY BRING RESULTS."
Edward Smith Theatre, Minneapolis.

✱"WHEN BETTER THRILLERS ARE MADE MAYNARD WILL MAKE THEM."
Amuzu Theatre, Winston Salem, N. C.

First National Pictures

The PRESIDENT GROUP

Colleen MOORE Page 2 | Richard BARTHELMESS Page 4 | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Milton SILLS Page 10 | The SQUALL Page 12

LA TOSCA

Judged by any standard

The Fame of its Author—

VICTORIEN SARDOU is one of the most celebrated of modern dramatists, with a dozen great international successes to his credit including "A Scrap of Paper", "Divorcons", "Diplomacy", "Fedora".

Its sensational Stage Success—

Nearly 1000 performances of "La Tosca" were given by Sarah Bernhardt alone in Europe and America. And it has served as a vehicle for such other famous actresses as Eleanora Duse and Fanny Davenport.

Its pre-eminence as an Opera—

For 28 years one of the principal attractions in all the leading opera houses of the world. Phonograph and radio have made its name and music familiar to millions.

Its tensely dramatic story—

Tosca—once ragged, half wild waif—who becomes the celebrated beauty—dynamic, temperamental, darling of Rome.

Greater than "Carmen" with a sudden, surprising climax that makes it one of the world's masterpieces of dramatic stagecraft.

Its celebrated Star—

BILLIE DOVE

—established as a fan-favorite by her performances in "The Love Mart", "American Beauty", and "The Stolen Bride"—will play the title role in the screen version of LA TOSCA.

The PRESIDENT GROUP

First National Pictures

a GEORGE

FITZMAURICE

Production

a Long-Run SPECIAL!

Also a 2nd *from this great director*



First National Pictures

The PRESIDENT GROUP

MILTON SILLS

HE-MAN OF THE HOUR!

MILTON SILLS

In a crashing, momentous SPECIAL from the celebrated Broadway and road success

"THE BARKER"

with Betty Compson

"Nifty" Miller, scarred, double-crossing terror of the Side Show . . . just ONE soft spot, his kid! . . . But the kid falls for a little Hula dancer. And then!—It's real—*real*—REAL!—And all the time this kaleidoscopic carnival background, and picturesque comedy from the strangest lot of hard boiled characters ever filmed!



A GEORGE FITZMAURICE PRODUCTION (*he directed "Lilac Time", "The Dark Angel", "Night of Love"*). *From the play by John Kenyon Nicholson and Charles L. Wagner. Adaptation by Benjamin Glazer, who has "Seventh Heaven", "Flesh and the Devil", "The Trail of '98", to his credit.*

Then 4 others gauged specially to appeal to women as well as to Sills' tremendous male following:—

"CAPTAIN OF THE STRONG"

"THE EAGLE'S TRAIL"

"THE SPOTTER"

"HARD ROCK"

Colleen MOORE Page 2 | Richard BARTHELMESS Page 4 | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11

FIRST NATIONAL
gets Biggest Broadway Buy of 1927!



THE SQUALL

Introduces

THE *MOST* TEMPESTUOUS TEMPTRESS THE SCREEN HAS EVER *KNOWN!*

NUBI—gypsy gale of passion! An ill wind that blows no man good when, whirlwind-wild, she rages untamed across a sunny slope of Spain . . . . Born of the storm, this half-clad human hurricane takes love where she will—from old, from young; from father, from son. Cyclonic in her caresses . . . . Venomous, voluptuous, super-vampire . . . . The fury of her passion lays waste the souls of men!

With the coquetry of Carmen . . . . Primitive as Desire . . . . This Spanish siren is box-office appeal personified. Her multiple love story was

THE TALK OF BROADWAY
FOR ONE SOLID YEAR!

By Jean Bart — *Presented by Richard A. Rowland*

The PRESIDENT GROUP

First National Pictures

Charlie MURRAY Page 14 | MACKAILL-MULHALL Page 15 | NO! NO! NANETTE Page 16 | Molly O'DAY Page 17 | BUTTER & EGG MAN Page 18 | INTER-NATIONAL SUCCESSES Page 19 | Alice WHITE Page 20 | MYSTERY MELODRAMAS Page 21

The PRESIDENT GROUP

BIG-BUY VEHICLES!

SUREST thing you know in Comedy....Has he EVER gone back on you at the Box-Office?—"Life of Riley", "Lost at the Front", "Vamping Venus," winners every one . . . . Now figure what he'll do with the fame of great stage successes and the reputation of author-celebrities to back him!



The star of the immortal "McFadden's Flats" is set for the Greatest Season of his career with—

An original by the most famous of all writers for the screen, RALPH SPENCE, author of "A Connecticut Yankee", "The Gorilla" and dozens of other film successes—

"THE LYING TRUTH"

▼ ▼ ▼

A celebrated sure-fire musical comedy hit—

"WINE, WOMEN, AND SONG"

▼ ▼ ▼

An hilarious stage success by Ian Hay Keith, celebrated author of "The First Hundred Thousand". A race-track comedy that was one of London's & New York's greatest farce hits—

"THE SPORT OF KINGS"

▼ ▼ ▼

And an original story with unlimited laugh possibilities—

"CHARLIE'S NIGHT OUT"

▼ ▼ ▼

First National Pictures

Colleen MOORE Page 2 | Richard BARTHELMESS Page 4 | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11

The PRESIDENT GROUP

*TWO Stars for the Price of ONE!

The only established man-and-woman comedy-romance team on the screen. Four-time winners in 1927 with "Ladies' Night", "Smile, Brother, Smile", "Subway Sadie", "See You In Jail". What won't they do with four famous story buys like—

"CHILDREN *of the* RITZ"

SHE married in haste—and divorced for leisure.

HE was fired as a husband—then hired as chauffeur of her second spouse.

It's the answer to "What's wrong with this younger generation?"

From Cornell Woolrich's famous sensational prize novel which won *College Humor's* nation wide contest. Serialized to a million readers. A best-seller in book form.

"APPLE SAUCE"

A 40-horse power personality in a one-horse town...He thought trouble was applesauce until he stole Rollo's girl!

From Barry Conner's Broadway hit, which has been running 3 years in New York and on the road, with 7 road companys and Chautauqua Circuit bookings.

"TWO WEEKS OFF"

A good-looking plumber who poses as a movie star. He claims he knows all the "joints" in Hollywood—but he's a terrible bust in his first big love scene!

From the play by Kenyon Nicholson—author of "The Barker"—and Thomas Baros.

"WATERFRONT"

Sparkling Human interest comedy by Will Chappel and Gertrude Orr.

*STARS
in their own rights—but

FIRST NATIONAL
teams them for double return.

4 from

DOROTHY MACKAILL & JACK MULHALL

Milton ILLS Page 12 | The SQUALL Page 13 | NO! NO! NANETTE Page 16 | Molly O'DAY Page 17 | BUTTER & EGG MAN Page 18 | INTER-NATIONAL SUCCESSES Page 19 | Alice WHITE Page 20 | MYSTERY MELODRAMAS Page 21

NO NO NANETTE







The PRESIDENT GROUP

Famous
New York, London, Chicago
Success

THE whole world has whistled "I Want to Be Happy" and "Tea For Two"—the whole town will flock to the screen version of the musical comedy that made these two song hits famous. Popular appeal proved by thousands of capacity performances abroad and on tour over all the U. S. FIRST NATIONAL will make it in the class with "Sally" and "Irene"—just as big a hit—Tremendous comedy with America's Playground, Atlantic City for Background.

By Otto Harbach, Frank Mandel, Vincent Youmans, Irving Caesar. From the non-musical hit "My Lady Friends", by Emil Nyitray and Frank Mandel.

A CAST OF BIG NAMES

Molly O'Day of

"The Patent Leather Kid", "Shepherd of the Hills", and "The Little Shepherd of Kingdom Come" will play Nanette. Presented by Richard A. Rowland.

First National Pictures

FIRST NATIONAL SPECIAL

Colleen MOORE | Richard BARTHELMESS | Corinne GRIFFITH Page 6 | The WHIP Page 8 | Billie DOVE Page 9 | Ken MAYNARD Page 10 | LA TOSCA George FITZMAURICE specials Page 11



MOLLY O'DAY

NOW a definite and distinct Box-office attraction on the strength of her sensational reception by the public in "The Patent Leather Kid", "The Shepherd of the Hills" and "The Little Shepherd of Kingdom Come", will be presented by First National as the

STAR

of 2 President Group Productions

The latest idol of the fans . . . A NEW name to feature in your lights and ads . . . A novelty for the public.

First National enables you to get full benefit of the wide following she has won in three successive hits and the great publicity that has followed her enthusiastic welcome by the critics as the most brilliant star-find of 1927!

Her first starring vehicles will show her for the first time in super-smart gowns and society settings, magnifying her irresistible lure and beauty.

The PRESIDENT GROUP

First National Pictures

"The Girl in the Glass Cage"

By George Kibbe Turner, famous Saturday Evening Post writer. The story of a beautiful "Love Nest" fledgling trying to live down the notorious sins of her mother. Calumny and suspicion trail her . . . Gossip lays wicked hands on silken shoulders. But she's a smart girl—'till love makes a Fool of her, and involves her in a tangled murder mystery which climaxes this great romance.

This novel was serialized to five million in *Collier's* and had a wild sale and publicity in book form.

"When Irish Eyes are Smiling"

Original story by Gerald Duffy, who titled "The Patent Leather Kid", "Her Wild Oat", "See You in Jail" and many others. An ideal character for MOLLY O'DAY'S type as the heroine of the world-famous ballad by Ernest Ball made famous by Chauncey Olcott.

The world has sung the song for a decade—now the romance of its melody will be caught in a truly great production.

Richard A. Rowland
presents

THE BUTTER and EGG MAN



7
MONTHS ON BROADWAY as a stage play. Hailed by every New York critic as one of the funniest of modern comedies!

First National Pictures

Written by the co-author of "Dulcy", "Merton of the Movies"—George S. Kaufman!

Directed by the man who made "McFadden's Flats"—Richard Wallace!

A BUTTER AND EGG MAN-who-came-back—and came back hard!....A worm who turned against the New York wise guys who thought they had "taken" him....ONE Broadway sucker who got MORE than an even break.

Rich with racy, unique types of Broadway "insiders". Intimate revelations of the inner workings of play production. And sure-fire comedy in the attempts of a small-town boy to act tough and wise like "a regular New Yorker".

with JACK MULHALL
GRETA NISSEN, GERTRUDE ASTOR, SAM HARDY

The PRESIDENT GROUP

Colleen MOORE | Richard BARTHELMESS | Corinne GRIFFITH | The WHIP | Billie DOVE | Ken MAYNARD | LA TOSCA George FITZMAURICE specials | Milton SILLS

A Series of Inter-NATIONAL SUCCESSES



Sensations in
LONDON, ROME, PARIS
BERLIN, MADRID

WITH famous continental and American stars; by internationally known authors; directed by men who have set new standards in the industry.

These successes will come to you with proved power. Best by test—each picture will pass the requirements of road show quality before you get it.

And the first of a series of three will be

BEN LYON and LYA MARA in
DANCING VIENNA

Continental youth on the rampant—the jazz age as it hits beautiful Vienna—a trip abroad to the city of Waltzes in one of the finest productions that ever came from the other side. "Received with great applause", *Welt Am Abend,* Berlin. "Great enthusiasm at the premiere", *Berliner Lokalanzeiger.* "Evoked storms of applause", *Firm-Kurier,* Berlin.

First National Pictures

The PRESIDENT GROUP

The SQUALL	Charlie MURRAY	MACKAILL-MULHALL	NO! NO! NANETTE	Molly O'DAY	Alice WHITE	MYSTERY MELODRAMAS



"SHOW GIRL"

will open your eyes to THE REAL THING in chorus girls—something they've never seen before!

Pre-sold to the public by serialization in 22,000,000 copies of *Liberty Magazine*, where it ran for 14 weeks; by publication in book form; and by the national popularity of the author, J. P. McEVOY, famous for his widely syndicated newspaper feature, "The Potters", Ziegfeld Follies Hits, and the musical comedy sensation "Americana".

"ON THE AIR"

will capitalize the Radio craze in the story of a prizefighter's sweetie who was pure Gold, though her man was just plain Yellow.

From a short story in the widely circulated book "Mon Homme", by Paul Deresco Augsburg.

AND TWO OTHERS

The PRESIDENT GROUP

First National Pictures

One look at her, and hundreds of Showmen said, "Here is a

NEW STAR!

Spotted as "sure-fire" in "The Sea Tiger", "Gentlemen Prefer Blondes", "The Mad Hour", "Harold Teen".

The incarnation of youthful lure, she is the perfect star type of Tomorrow.

Shrewd showmen are already visioning the rich new business they will build from the new fan following of this flaming personality!

Colleen MOORE | Richard BARTHELMESS | Corinne GRIFFITH | The WHIP | Billie DOVE | Ken MAYNARD | LA TOSCA George FITZMAURICE specials | Milton SILLS

FIRST NATIONAL answers the tremendous demand for MYSTERY



MELODRAMAS WITH 3 SENSATIONAL SUCCESSES

First National Pictures

The world is mystery mad;

Each year the craving for this type of entertainment becomes greater and greater until now, from the public libraries, comes the statement that mystery fiction ranks 74% in demand above the nearest competitor. Of thirty-five successful plays on Broadway last season eleven were mysteries; book publishers are scouring the field for mystery stories; nightly millions sit thrill-bound before the radios of the world drinking in the thrills of detective yarns—*and* the best magazines are turning to mysteries as circulation builders. What a shrewd move of showmanship to give you three productions from baffling stories at the time when this craze is at its height.

The PRESIDENT GROUP

The QUALL	Charlie MURRAY	MACKAILL-MULHALL	NO! NO! NANETTE	Molly O'DAY	BUTTER & EGG MAN	INTER-NATIONAL SUCCESSES
Page 13	Page 14	Page 15	Page 16	Page 17	Page 18	Page

YOU get a run for your money in First National Pictures. You get Extended Runs for the money you put into First National accessories...they'll come on the jump when these 24-sheet Salesmen get to work!



Paper to match the greatness of the product.



First National service never ends with the sale—great publicity and advertising ties up all the way to the last runs.



Every picture will have the greatest exploitation campaign behind it that showman brains can devise.

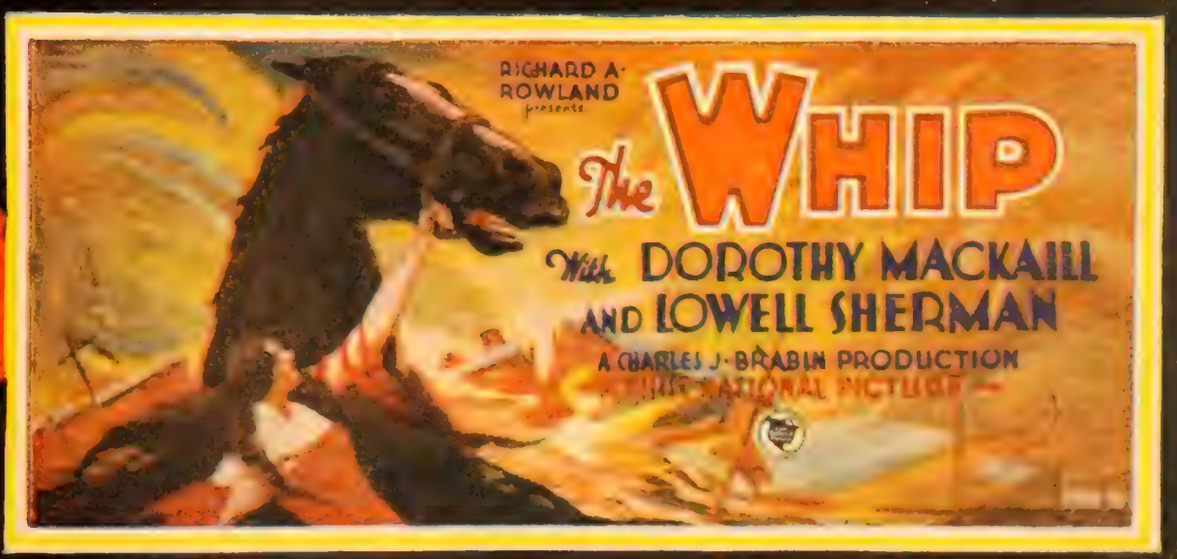
The public knows the line "A First National Picture" means the only show to see.



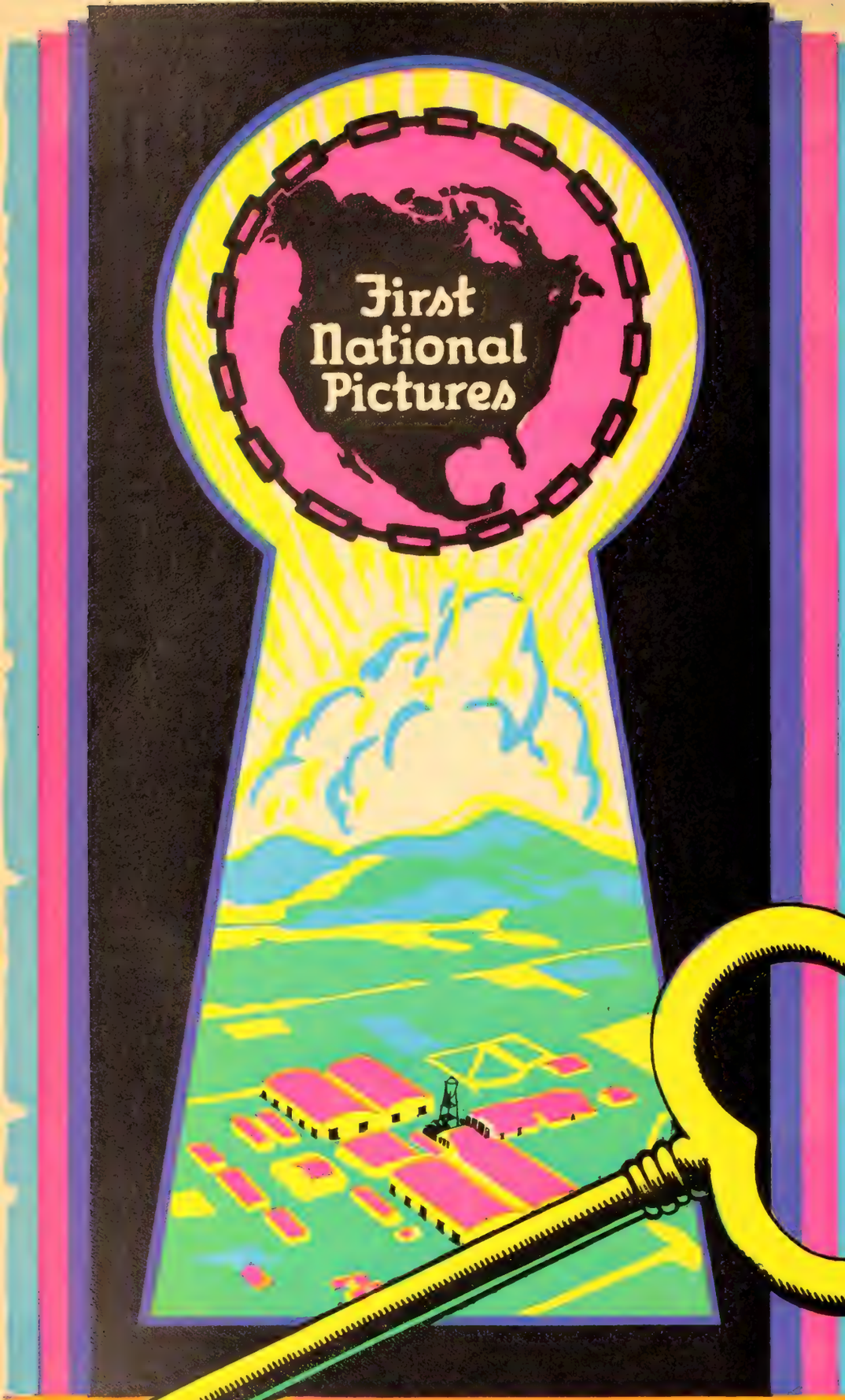
National advertising will herald the President Group into the far corners of the earth.



The First National spirit is spreading like wildfire — the public knows who makes the consistent hits.



ADVERTISING is half the business battle...and FIRST NATIONAL advertising is universally recognized as the Best in the Business...for 1928-'29 you can count on more intensive national exploitation and advertising than was ever given a great product in the past.



The PRESIDENT GROUP

~made in the greatest studio in the world!—with eleven great stars and sixty noted featured players—with fourteen sensational stage hits—eleven tremendous best sellers and nine outstanding Specials, will crash through with the greatest majority ever polled at the box office.

Public-made favorite, First National carried 1927 with unanimous vote—the choice of the people—the demand of showmen.

Now, riding the tide of tremendous popularity, having passed the acid test of the box office with a phenomenal landslide of exhibitor endorsement, First National AGAIN gives you the key to Golden Profits.

Those who *know* will climb aboard the bandwagon of record breaking successes and STAY there!

"This announcement, being made in part in advance of production of the photoplays, is based upon present information and plans and must not be considered as part of any contract licensing the exhibition of any photoplay."

CONTINUOUS PERFORMANCE

PRINTED IN U. S. A. BY L. KEHLMANN CO., N.Y.

DON'T ENVY AN M-G-M EXHIBITOR—BE ONE!



The Rich Get Richer When They Play Metro-Goldwyn-Mayer!



CHECK OVER THESE HITS:

a few of the many M-G-M current season winners

BEN-HUR, THE BIG PARADE, THE STUDENT PRINCE, LOVE, THE ENEMY, THE FAIR CO-ED, DIVINE WOMAN, WEST POINT, THIRTEENTH HOUR, ADAM AND EVIL, THE SMART SET, BABY MINE, LONDON AFTER MIDNIGHT, THE BIG CITY, LATEST FROM PARIS, etc., etc.

and in coming weeks

ACROSS TO SINGAPORE
2nd Big Week of Ramon Novarro hit at Capitol, N.Y.
LAUGH CLOWN LAUGH (Chaney)
CIRCUS ROOKIES (*Dane-Arthur*)
THE ACTRESS (*Shearer*)
SKIRTS (*Syd Chaplin*)
THE COSSACKS (*Gilbert*)
DIAMOND HANDCUFFS
TELLING THE WORLD (*Haines*)
DETECTIVES (*Dane-Arthur*)
MLLE. FROM ARMENTIERES
and More! More! More!

1,500 new
EXHIBITOR accounts
SWITCHED to
METRO-Goldwyn-Mayer
IN the past year—
10,000 exhibitors
ARE now buying
M-G-M service—
WE'VE won your confidence
BY consistent performance!
M-G-M pledges that
IN 1928-1929
IT will again merit
YOUR confidence with
THE greatest line-up
OF M-G-M history!

METRO-GOLDWYN-MAYER

The Metro-Goldwyn-Mayer Annual Announcement of Features, Short Subjects and Newsreel appears in Exhibitors Herald, May 12th, and in Motion Picture News, May 19th.

. . . . FIRST! . . . .

Pathé News



FIRST in man power, camera equipment and laboratory facilities

FIRST in regional offices at strategic points .

FIRST in the quantity and quality of "locals." . .

FIRST in world-wide coverage . . . . . .

FIRST in service . . . . . .

FIRST in glamour, tradition and romance . . .

FIRST to blaze new trails and set new standards.

FIRST in national prestige . . . . . .

FIRST in the hearts of the public . . . . . .

FIRST at the barrier—first at the finish . . . .

THE SCREEN NEWS THE PUBLIC KNOWS AND DEMANDS

Motion Picture News

Volume XXXVII NEW YORK CITY, MAY 12, 1928 No. 9

Coming: A Revolution

It Behooves Everyone Concerned to Put His House in Order

By William A. Johnston

WRITING from Los Angeles a year ago, the writer made a prediction: that the sound movie would revolutionize and realign the entire industry of motion pictures.

Just now—this week in fact, the largest producers with their great financial and studio resources are in haste,—too much haste, perhaps, to tie in with the forces holding the mechanical facilities of sound in pictures.

The object of this editorial is, in no wise, an effort to say: "I told you so." It is only written to say as forcefully as possible to exhibitors, directors, writers, players and all concerned that the day of the sound movie is directly before us. And it behooves every one concerned to get his house in order.

Not since the inauguration of feature pictures and the subsequent reordering of theatres, distribution and production, has there dawned so distinct and vital an era in the amusement world.

Or, to put it in other words: there's a new band wagon in motion pictures, in entertainment in general, and the wise ones will hop on.

* * *

I have said that the sound movie would revolutionize and realign; it will also, I believe, *rejuvenate;* rejuvenate the public interest in motion pictures and, let us hope, the vitality of the industry that, with all its economic faults, has made such a rattling good job of motion picture entertainment.

The sound movie won't come all at once. It will develop with all the experimental steps that defined the years of development in feature production. It will take time, money, brains—a new talent in direction, acting, writing; new studio apparatus; new theatre apparatus and operation; new advertising methods.

Nor will its advent throw black and white pictures into the discard—by a long shot. The baby will creep long before it walks, and only then with the help of the well-developed resources of the machine that has put motion picture entertainment to the forefront.

* * *

Some big questions arise.

There's the one of patents.

The woods are full of talking movie processes. Many are unheard of generally. There's the film method and the disc method. Then, it is one thing to record sound and quite another to take if off the record. In the background loom such powerful organizations as General Electric, Western Electric, Westinghouse and Radio Corporation.

Will patents rule or big business? No one knows. And there is no elucidation. Those who recall the earlier days of this industry can see the shadows overhead of patent litigation and domination, of secret service work.

If I were an exhibitor, I could certainly appreciate some definite announcements.

* * *

One thing we do know: The public has tasted the sound movie, and wants more—and more for years to come.

And another thing: sound movies will be as good as they are made good. The novelty itself won't last. There's a lot of production work ahead. Just what are the studios doing?

Conducted by
An Exhibitor for Exhibitors

BOX OFFICE PROBLEMS

By Charles E. Lewis
Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

What It's All About

Before going too far into a subject of this kind, it would perhaps be best to devote a little time and space to the subject itself and particularly to those whom this department can best serve.

Primarily, it is our purpose to appeal directly to those theatres, theatre managers and theatre owners located in the smaller towns and cities. So much has already been said about the larger and key cities that it is time some publication devoted a department to the "Small Town" theatres.

Some of our readers might well ask, "What is a Small Town Manager?" Others might ask for an explanation of the difference between the "Big" and "small" town managers. And if you do not think there is a big difference between them, then you are very much mistaken.

Take the average manager of a theatre in one of the larger cities and carefully analyze his responsibilities, his duties and the sum total of what he can accomplish. Compare all of these things with the small town manager, then your respect for the "small towner" is going to increase by leaps and bounds.

The Manager in the Smaller Towns

In the first place, a manager in the small towns and cities is a man who devotes every moment of his working hours to his theatre. This can hardly be said about the big city man, because being in a big city there is much to occupy his time and attention while he is away from his theatre, he has his regular days off, and finds ample time to relax. Not so for the small towner. Especially if he is a man who goes into the town from some other location. His is a beaten track between the hotel and the theatre. He has no days off, or they are so few and far apart that you would never call it that. He gets up in the morning and immediately after breakfast you will find him at his theatre. He must look after his bookings, his lobby display, his advertising and the theatre in general. Don't forget that he must depend upon distant points for his show and other material and failure to receive any part of it means serious delays and substitutions because a delayed shipment is a bad handicap. He must see that his theatre is advertising over an area that reaches into many miles around the town, while the big city manager reckons his area by city blocks. If during the night the fire alarm sounds he is up with the speed of a fireman and hoping it is not the theatre. Can you picture a big city manager getting out of bed when he hears the fire engines? He just turns over and goes back to sleep.

HERE is a new and important department. It is conducted for exhibitors by exhibitors. Charles E. Lewis starts the ball rolling and will keep it rolling. But he wants the help, and so do we, of the live, up-to-the-minute showmen of the business.

We intend to make this the clearing-house of the best box-office ideas of the day—exploitation, house operation, community contacts, etc. Due credit will be given for all ideas used. Send along your photo with your contribution.

A word about Mr. Lewis, the editor of this department: he operates theatres in two typical American towns. He's a practical and successful showman, with wide experience, including the big city, but it's the smaller houses to which this department is especially directed.

William A. Johnston.

Now the managers and theatre owners that we are trying to reach and aid are men within the scope already outlined and to each of them we say—"Here is a department created to and for your interest." In it you will find, as time goes by, many valuable suggestions based upon careful investigation, on actual experience and on positive facts.

Introducing a Certain Type of Manager

Let us acquaint you with just one of the managers that we met on our travels and if you see, in him, a picture or description of yourself, then perhaps our suggestions to him will be of some material help to you. His problems and your problems are alike. What applies to him, will in most cases, apply to you.

We will call him "Mr. Jones." He was the manager of a 1,200 seat theatre in a fine, active town of about 14,000 population, and we found him comfortably seated in his own little office over the lobby of the theatre. His theatre is typical of thousands of theatres in similar towns, and run about the same way.

In the course of a friendly conversation, (since we were brother managers, it was friendly) he tells us that business is fair and that his theatre has been averaging about $200 a week profit. Whether this is a fair return on the investment we will not go into at this time. He was doing a certain amount of business but was resigned to the old fashioned idea that his theatre could only do just that and no more. He admitted that once in a while it might fluctuate a little up and down, depending on the weather (notice he puts the weather first) or perhaps the picture. He particularly informed us that even a Lloyd or Chaplin picture created little or no excitement in his town. Yes, he had opposition, a little 700 seat house located in the foreign section of the town. He was keenly amused when we asked him if he did not think that business could be increased by some special effort in exploitation, advertising, etc. In fact, when he stopped laughing he again emphasized the fact "that in HIS opinion the town could do just so much business and no more." And what's more he was quite contented to leave things alone and keep right on going in the rut he was in. And rut it is.

Some Problems of the Smaller Towns

Before going into Mr. Jones' problems and how we propose to help him, let us see what is happening to the small towns. First—The good-roads campaign is resulting in many magnificent highways being built all over the country. The average family in the small town has a car and they are getting the habit of driving to the nearest bigger city for their entertainment and amusement.

This department claims you can keep the majority of these folks where they belong—in your own town and theatre.

Second—The average theatre-goers today are "theatre-wise." By this we mean, they read the big city papers, their business takes

them into larger towns and they most always know which are the good and which are the bad pictures. You can't "pull the wool over his eyes." He is show-wise and must be appealed to in the right way if you would have him satisfied to get his entertainment in town.

Third—Small town advertising methods are ancient. The average small town manager is not keeping abreast of the times in his newspaper or out-door advertising. And this is one of the most deplorable of all conditions because it is absolutely unwarranted. There never was and never will be a business or an industry that turns out so many valuable aids and suggestions in advertising as this business of ours.

Fourth—Projection and house management in most of the small towns have not altered or improved as the years go by. We found many theatres, during our travels, that after walking through the lobby doors was like turning back the years to the days when theatres were nickelodeons. And the strangest part of this angle is that it is cheaper, in the long run, to use modern projection and efficient operation than to be old-fashioned. Is it any wonder that the small towns are crying that their business is going out of town?

Fifth—The local angle, and the most valuable of all, is being neglected or overlooked when it can be turned into business and dollars And here is a point that will be the subject of many interesting points for future discussion.

Adapting Ideas to Local Needs

We have only touched upon some of the subjects that are foremost in our mind right at this time; to attempt to go into them deeply would require more space than we want to devote in this issue, and when we do go into them we want to put it up to you in such a way that you must see the advantages that are yours for the asking, if you would but take them.

It is our contention that every idea sponsored can be remoulded and remodeled to suit your individual requirements and suitable for any town or city. But we go further and say that the small town has a far better chance of putting over a successful "stunt" than the average big city. The small town manager is master of his whole community, and with proper judgment, proper methods and proper tact, he can accomplish wonders and increase his business tremendously. On this point *we* are completely sold and we propose to "sell" you on it too.

How You Can Use This Department

We have only touched upon some of the points that we want to bring home to you and in a general way outlined some of the things that are running through our mind.

If, after you read this page, you believe that we have echoed thoughts and ideas that might have been applied to you, your town or your general condition, then let us hope that we have created sufficient interest so that you will look forward every week to this department of the NEWS and to do so with an open mind. With the thought that we are not criticising, but are trying to help. With the idea that there is money to be made from the suggestions we will offer.

Turn to Pages 1601-06 in this issue.

There you will find

A New and Improved Release Chart

Arrangement of pictures is given by companies, following suggestions from a great number of exhibitors who prefer this form. Motion Picture News offers complete listing of releases; features, short subjects and coming attractions under the name of the distributor in each case.

This department is in line with the constant effort of Motion Picture News to provide

Better Service for Exhibitors

The Release Chart carries, as usual, information on players, footage and review dates. The Chart will cover, by next September, the listings of the complete season of 1927-28. At that time will appear the greatly enlarged

Booking Guide and Studio Directory

Thus, Motion Picture News gives to its exhibitor readers in complete and ready form, service of permanent value and picture information vital to the successful conduct of the theatre.



Estelle Bradley, besides being one of the best-looking blondes in pictures, is also the wife of Charles Lamont, Educational director. She is an important reason why Monty Collins, Johnny Arthur and other Educational comedians, fall all over themselves trying to win her



Like thousands of fans in almost every land, William Haines and Marion Davies sit entranced before the silent drama. They are teamed for the first time in M-G-M's "Breaking Into the Movies"



Leatrice Joy in the garb of "The Man-Made Woman," a Pathe feature in which she is starring at the De Mille studio. "What Holds Men" will be the title of her next for De Mille. She is also one of the leads in M-G-M's "Bellamy Trial"



Alice White, about 15 months ago unknown, is now announced to star in 4 First National films



Mr. and Mrs. Harold Beaudine, returning from a European tour, were greeted upon arriving in Hollywood by friends including William Beaudine, the traveler's brother and director for Universal, and his wife



A Shetland pony, one hour old, becomes the pet of Colleen Moore, the First National star. The pony was born at the First National studio, but he hasn't expressed any interest in picture making, at least, not to date



Agnes Franey, ex-Follies dancer, who is about to try her luck in Warner Bros. pictures



Luther Reed, who directed Caddo's "Hell's Angels" for distribution through United Artists. He will direct "Sawdust Paradise" for Paramount



Young Frankie Darro prepared for any stirring western action. In F B O films, he has made a name for himself as a good little trouper



Fay Wray, the lovely new Paramount star, who will make a series of romances with Gary Cooper. The initial co-starring vehicle will be "The First Kiss"

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE compromise in the French film situation reached by Will H. Hays and M. Herriot, Minister of Education, means, in effect, as our Paris correspondent points out, that France will now have a contingent system, like Germay and England.

In all essential points, Mr. Hays won out. The French stand for enforced exports is virtually abandoned.

There can be no question that the great popularity of American pictures in France was a decisive factor in the situation. After all, the public had to be considered; and it is difficult to see how French theatres could have continued to operate on a successful scale, if deprived of American pictures.

It seems to us that Mr. Hays made an excellent job of a difficult situation.

* * * *

THE problem of reciprocity remains what it has always been, insofar as a solution fair to all is concerned. There is, and can be, no real reciprocity except upon the basis of entertainment quality. In other words, nothing would be accomplished by forced exports or forced imports, for the very good reason that no picture is actually worth anything unless the public wants it.

Reciprocity in which the public cannot share; trade deals for the mere sake of deals, will get nobody anywhere for long.

On the other hand, it has always been our contention that the avenues should be kept clear so that no quality picture, whatever its origin, will fail to get its fair chance here.

It is obvious enough that Europe means to figure much more largely in the world film market than it has ever done before. But this is not a matter of artificial barriers or governmental restrictions. It is a plain matter of making pictures which the public will not and cannot do without.

It is, nevertheless, true that the film has become a large item in the channels of international diplomacy. This arises, not from the entertainment aspect, which is the main one so far as the public is concerned, but because the film carries commercial propaganda as a by-product.

The irony of this situation is that if the American producers had started out to make pictures deliberately for the sake of boosting American commerce, they would have failed dismally. What they did, and are doing, is making entertainment films; the publicizing of American clothes, furniture and manners of life to the world is, so far as the producer goes, entirely incidental to the main purpose, which is selling entertainment.

Governments, however, are concerned with the film as a trade agent and a most important agent it is. That is why, when all is said and done, you have barriers and restriction, quotas and contingents.

* * * *

THE other day I had a talk with a representative of the big hosiery makers of this country. He recited at length how this American product dominates the consumer markets of the world; in Argentina, for instance, over 90 per cent of hosiery sales today are of American make.

"I wonder," I said, "if these gentlemen realize how much they owe to the American motion picture as the advance agent of their goods."

He smiled. "You bet they do!" he answered.

And then one recalls the paltry sum Congress saw fit to give to the motion picture division of the Department of Commerce. It doesn't amount to a single order for American hosiery from a new agent in Central America.

I might add another item of information from the hosiery industry to the motion picture industry. The manufacture of hosiery is probably the most highly competitive business in the United States today; this country is filled with mills. So the margin of profit is scant. Yet this business sees fit and is able to assess the gross sales 7 per cent for advertising—5 per cent for trade and consumer advertising space and 2 per cent for window cards and other dealer helps.

What's the matter with the picture business?

* * * *

COMING back to our own industry, we are interested to see that Nelson B. Bell, photoplay editor of *The Washington Post*, stresses in his column the vital fact that what this business is selling is entertainment. He says: "It is to be hoped that these able gentlemen will not lose sight of the fact that basically what they have to sell is entertainment. Not a group of names; not a particular quality of photography; not a specialized type of incandescent lighting; not 'camera angles' and weird effects, but a happy coalition of these essential elements in a composite that may reasonably be looked to to afford stimulating mental refreshment.

"It has often seemed to me that the producers of our silent drama do not always utilize all of their resources in such a way as to realize their highest possible value."

* * * *

A SALES convention listening to an address on Art—that is a story in itself, and a true story. For that is what happened at the recent Paramount convention in Washington; rather, at the dinner which concluded the sessions.

The speaker was Otto H. Kahn, banker and art patron. He was listened to with profound attention, as we happen to know. And what Mr. Kahn said was not in the least highbrow or high falutin'.

* * * *

WE quote at random from Mr. Kahn's speech: "Permit me to urge upon you, gentlemen of the selling force, not to turn up your noses at the element of art in the movie. It is perfectly possible to be hard headed without being hard boiled, to be business-like without being a stand-patter, to be a hustler without underestimating the spiritual things of life.

"But, in 'boosting' art to you, I am doing so not merely from the point of view I have indicated, but equally so from the point of view of practical advantage. Art pays.

"Art means far more to the people than is generally realized by those who are but superficially acquainted with the lives and sentiments of the broad masses. . . . Art is not the plaything of opulence. Neither is it high-brow stuff. It is robust, red-blooded, deep-rooted and democratic.

"Art is on the march in America—vigorously so. The interest in it and the cultivation of it are steadily broadening and deepening. There is unmistakable evidence that a spiritual stirring and moving is going on in the land, a searching for the attainment of a fuller and richer and more comprehensive life. The scoffer at art is gone out of fashion. Success is found far more often by aiming high than by aiming low.

"All that, gentlement of the selling force, is not high-falutin' after-dinner fanfaronading. It is the sober talk of a business man based upon pretty wide observation and perhaps a little vision."

UNIVI
HEADLIN

The complete line-up presented in detail on the following 10 pages—is absolute proof that

Ask your Universal Exchange Manager to show you the prize package - - twenty-six Universal Headliners NOW READY in the Exchanges for you to see! It's never been done before by ANY company!!

Again Universal has the Pictures!

ERSAL
ERS 1928-29

5 Great Carl Laemmle Super Productions

7 Smashing Laemmle Specials

4 Big Money Dennys

22 Universal Headliner Jewels

including

4 Laura LaPlantes

4 Glenn Tryons

8 Hoot Gibson Jewels

22 Five-Reel Western and Thrill Features

5 Amazing Super Serials

including Tarzan the Mighty

Universal's Complete Service Contract

International Newsreel

The Best Short Subjects in the World

And Will Show 'em to You FIRST!

5 GREAT SUPER

UNCLE TO

Carl Laemmle's $2,000,000 Production of Harriett Beecher Stowe's immortal classic.
THE GREATEST HUMAN DRAMA EVER SCREENED!

THE MAN W

Victor Hugo's immortal romance of hate, passion and love.
A PAUL LENI PRODUCTION
Starring Mary Philbin and Conrad Veidt
Now selling out every performance at Central Theatre, Broadway, N.Y. Admission $2.00 top.

BROADWAY

It's a Carl Laemmle Super Production
As a stage play it made over $2,000,000 for its producers; as a motion picture it will crash records for thousands of theatres!
Filmed from the Jed Harris stage production written by Philip Dunning and George Abbot.
It's the one and only Broadway!

THE MAT

The REX BEACH Cosmopolitan Magazine made into a great
It's a Carl Laemmle

All Universal Head

PRODUCTIONS!

M'S CABIN

The world's sensation direct from its six months run on Broadway at $2.00 top.
A HARRY POLLARD PRODUCTION
It's a Carl Laemmle Super Production

HO LAUGHS

"The Man Who Laughs proves that there IS such a thing as a two-a-day movie worth every penny of the admission price."
—*New York Evening Telegram.*
It's a Carl Laemmle Super Production

SHOW BOAT

A HARRY POLLARD PRODUCTION
Tremendous—as Edna Ferber's best selling novel—as the sensational Florenz Ziegfeld musical show—in story value and dramatic punch—as a box office attraction—in exploitation values and advance publicity. *It's a Carl Laemmle Super Production*

ING CALL

Story and tremendously popular novel box office picture.
Super Production

liners—1928-29

LAEMMLE SP

THE FOREIGN LEGION

starring
NORMAN KERRY
and
LEWIS STONE
with Mary Nolan, June Marlowe, etc.
An Edward Sloman Production
Adapted from I. A. R. Wylie's Novel
"The Red Mirage"
It's a Laemmle Special

THE MICHIGAN KID

RENEE ADOREE
and
CONRAD NAGEL
in a Rex Beach story bigger than
"THE STORM"
It's a Laemmle Special

THE GIRL ON THE BARGE

A glamorous romance of everyday folks
from the Cosmopolitan Magazine story
by RUPERT HUGHES
It's a Laemmle Special

GIVE AND TAKE

GEORGE SIDNEY
and
JEAN HERSHOLT
in the William Beaudine Production
from the Broadway stage success
by Aaron Hoffman
It's a Laemmle Special

LONESOME

GLENN TRYON
and
BARBARA KENT
in a page from the lives of a girl and
a boy—a fresh breeze from the studios
—an entirely new and distinctly diff-
erent type of picture.
Directed by the now famous Dr. Paul Fejos
It's a Laemmle Special

Again Universal has the Pictures!

ECIALS and REGINALD DENNY

THE COHENS AND KELLYS IN ATLANTIC CITY

Another Red-Letter Day for Exhibitors!

All the riotous color of the World's greatest playground plus an avalanche of new gags and side splitting situations!

It's a Laemmle Special

THE LAST WARNING

from Thomas F. Fallon's sensational Broadway mystery play.

with LAURA LA PLANTE
and a Great Cast
Directed by PAUL LENI
the same combination that made "THE CAT AND THE CANARY"

It's a Laemmle Special

The Magic Name!

Reginald DENNY

Four Big Money Denny's that will hit every Denny fan right where he lives and make thousands of new Denny fans for you!

4 he-man stories with speed in every picture!

Red Hot Speed
The Night Bird
His Lucky Day
Clear The Decks

And Will Show 'em to You FIRST!

22 HEADLIN

LAURA LaPLANTE

The Screen's Great Comedienne! Now at the height of her glorious career in these four delightful romantic comedies:

HOME JAMES
A William Beaudine Production
with Charles Delaney

ONE RAINY NIGHT
A Wesley Ruggles Production

THAT BLONDE DANGEROUS DIMPLES

THE GRIP OF THE YUKON

William MacLeod Raine's powerful story of the frozen north, with NEIL HAMILTON, FRANCIS X. BUSHMAN, June Marlowe, Burr McIntosh.
An Ernst Laemmle Production

PHYLLIS OF THE FOLLIES

Rich—Spicy—Daring. MATT MOORE, ALICE DAY, Lilyan Tashman, Edmund Burns.
An Ernst Laemmle Production

FREEDOM OF THE PRESS

with LEWIS STONE, MARCELINE DAY, Henry B. Walthall, Malcolm MacGregor, Hayden Stevenson. *A George Melford Production, backed by Tremendous Exploitation.*

MAN, WOMAN AND WIFE

Underworld Atmosphere with a new twist, starring NORMAN KERRY with PAULINE STARKE, Kenneth Harlan, Marian Nixon, etc.
An Edward Laemmle Production.

THE CHARLATAN

Shivery—chilling—gripping! From the celebrated stage play by Ernest Pascal and Leonard Haskins.

JAZZ MAD

starring JEAN HERSHOLT with Marian Nixon and George Lewis. Story by Svend Gade.
Directed by Harmon Weight

THE PLAY GOES ON

Powerful—thrilling—dramatic. Beautiful legs—dazzling lights—red hot lips—back-stage life!

Again Universal has the Pictures!

ER JEWELS

ANYBODY HERE SEEN KELLY

with TOM MOORE, BESSIE LOVE, Kate Price, Tom O'Brien and others.

A William Wyler Production

RED LIPS

Youth at a temperature of 212 degrees. Charles Rogers, Marian Nixon, Hayden Stevenson and others.

A Melville Brown Production

HONEYMOON FLATS

A showman's picture with a real showman's title. With George Lewis, Dorothy Gulliver, Bryant Washburn, Eddie Phillips, Ward Crane, Kathlyn Williams, Jane Winton, Jackie Combs, Phillips Smalley.

A Millard Webb Production

THE SHAKEDOWN

The double-action, money-making kick of show-business and underworld atmosphere. Story by Charles A. Logue.

A William Wyler Production

COME ACROSS

A smashing melodrama of the underworld! Silks and satins in the shadow of the law.

A William Wyler Production

GLENN TRYON

His face is your fortune. Watch him burn 'em up for you with his four new knockouts:

FRESH EVERY HOUR
THE GATE CRASHER
THE KID'S CLEVER
The LIFE of the PARTY

He's Carl Laemmle's Sensational Screen Find

SILKS AND SADDLES

from Gerald Beaumont's great story "Thoroughbreds" with MARIAN NIXON, Richard Walling, Montague Love, Otis Harlan, Mary Nolan, Sam DeGrasse, Hayden Stevenson, David Torrence, Claire MacDowell and the famous Jockey, Johnny Fox, Jr.

A Robert Hill Production

YOU CAN'T BUY LOVE

Fast moving drama of the restless spirit of youth. Story by Beatrice Van.

A Ernst Laemmle Production

And Will Show 'em to You FIRST!

AGAIN!-Universa

HOOT GIBSON

Proven at the box office absolute King of all Western Stars

in 8 Great Gibson Jewels with more action—more speed
—more western atmosphere than ever before

The Danger Rider
by Arthur Statter
Directed by Henry McRae

Burning The Wind
Smilin' Guns
The Getaway

Points West
from the story
by B. M. Bower

Clearing The Trail
Blow For Blow
King Of The Rodeo

UNIVERSAL'S

COMPLETE SERVICE CONTRACT

For the Profit, Prosperity and Continued
Success of Thousands
of Exhibitors!

The Exhibitors only real assurance of Complete
Box Office Programs as he wants them
—when he wants them—and at a
price he can afford to pay!

All Universal Head

l has the Pictures!

5 AMAZING NEW UNIVERSAL SUPER SERIALS THAT TOP ALL COMPETITION!

TARZAN the MIGHTY

from the world-famous stories by Edgar Rice Burroughs
12 Tremendous Episodes. Greater than
BLAKE OF SCOTLAND YARD

The Final Reckoning

by G. A. Henty
World's most popular writer of stories for boys
12 Thrilling Episodes

The Pirates of Panama

by William MacLeod Raines
whose stories of adventure are enjoyed by millions
12 Smashing Episodes

The Mystery Rider

George Morgan's gripping story
made into a great chapter play
10 Episodes

The Diamond Master

Jacques Futrelle
the great writer at his tip-top best
10 Action-Crammed Episodes

---

22 5 REEL UNIVERSAL WESTERN and *Thrill* FEATURES!

7 Ted Wells Western Dramas

6 Rex, The Wonder Horse with Jack Perrin

7 Thrilling Melodramas

2 Aviation Pictures with Jack Wilson

Loaded with action—crowded with drama—packed tight with thrills

liners – 1928–29!

The Best Short Sub

THE COLLEGIANS

CARL LAEMMLE Jr's

Universal Junior Jewels

2 Bigger, Better and Grander Series
12 Two-Reelers in Each

starring GEORGE LEWIS, *with*
Dorothy Gulliver, Eddie Phillips,
Churchill Ross, Hayden Stevenson

INTERNATIONAL NEWSREEL

First in the judgment of more than
9000 exhibitors!

First in the eyes of millions of people
—it's the Jewel of the Newsreels!

2 each week—104 a year
Released thru Universal

jects in the World!

STERN BROTHERS

2-REEL COMEDIES, including

SNOOKUMS

the World's Wonder Baby
and outstanding box-office
draw of the short subjects in
George McManus' famous
newspaper comics

"The Newlyweds and Their Baby"

Universal Junior Jewels

2 reels each—13 in the series

MIKE and IKE

"Rube" Goldberg's
tremendously popular cartoon comics

LET GEORGE DO IT

George McManus'
big syndicate newspaper comic strip

BUSTER BROWN

R. F. Outcault's Newspaper Kid Headliners
All two reels each, 13 in each series

OSWALD

the Lucky Rabbit
First choice of all cartoon comedies
among thousands of exhibitors
26 in the series — one reel each
Created by Walt Disney
Winkler Productions

Horace in Hollywood

starring Arthur Lake
13 One-Reelers

Laemmle Novelties

something new under the sun
13 in the series, one reel each

52 ACTION FEATURETTES

Pure, unadulterated, concentrated
thrills — 2 reels each

12 TENDERFOOT THRILLERS
with George Chandler

12 FOREST RANGER PICTURES
with Edmund Cobb

12 STUNT COWBOY SERIES
with Bob Curwood

8 HARRY CAREY Reissues

8 JACK HOXIE Reissues

liners – 1928–29!

Important Changes Made in Theatre Field

Universal and Publix Chains Figure in Announcements of Reported Transactions

MANY important theatre changes are being recorded in all parts of the United States, with some of the larger circuits acquiring additional houses and the individually owned houses passing into new hands. Publix and Universal figure more or less prominently in the dispatches coming from different points during the week.

The following wires tell of changes made recently.

Jacksonville, Fla.—The Lyric and Baird theatres in Gainesville, Fla., have been taken over by E. J. Sparks, it was announced this week, and both houses will receive his personal supervision. It was also stated that a standard plan as to prices and policy would become immediately effective at the two theatres.

These houses were formerly operated by the Publix Theatre Corporation and the Saenger Amusement Company of New Orleans.

J. Newton Treece, formerly at the Rialto and Imperial theatres in Jacksonville, and in charge of other operations for Publix in Florida, will continue as resident manager for Sparks Enterprises, with Harris Davies also retained as assistant.

According to announcement carried in the Gainesville press, admission prices in Gainesville will be standardized under the policy of operation to be instituted by the Sparks organization. Special features on Mondays and sometimes for the first two days of the week, will carry slightly higher prices than on other days. Popular prices will prevail at the Baird as in the past, it was stated.

The same arrangement with Publix that prevails in other cities in Florida is understood to govern in the Gainesville houses.

Kansas City, Mo.—Arrangements were concluded by M. B. Shanberg, general manager of the Midland Circuit of Theatres, and C. B. Plaine of New York, representative of Universal Chain Theatrical Enterprises, Inc., whereby the Isis, Apollo, Linwood, Lincoln, Gillham and Gladstone theatres will be returned to the Universal chain. With the Uptown, now under Universal management, Universal will have a string of seven suburban houses in Kansas City. George Steiner, manager of the Uptown, will be local manager. The Midland operates about fifty theatres in Missouri, Kansas and Iowa, but, with this change, will be interested only in Loew's Midland in Kansas City.

New London, Conn.—Announcement is made of the purchase of the Garde Theatre, the newest and largest theatre in New London, Conn., which was taken over a short time ago by W. Garde from the original lessee by A. Goddesman, who owns a number of theatres in the Connecticut area.

Coincident with this announcement comes that from the New England Theatres Operating Corp. of Boston that it has acquired from Walter Murphy, the Crown Theatre in New London, Conn. This is the first theatre which the New England Theatres Operating Corp. has purchased in Connecticut and marks the entrance of this $25,000,000 corporation into that state.

Boston, Mass.—Crescent Gardens Theatre at Revere, Mass., and the Central Square Theatre at East Boston have been sold by M. F. Cronin to Joseph Levenson, Boston. Mr. Levenson heads the Mark Strand enterprises in New England and it is believed that the two theatres are acquired for that circuit.

Minneapolis, Minn.—Two Minneapolis neighborhood houses were acquired by Finkelstein & Ruben this week. One of them, the new Granada, is now under construction at Hennepin Avenue and Lake Street. The other theatre is the Arion at Twenty-third Street and Central Avenue northwest. Both theatres were leased by F. & R. from Louis Rubenstein and A. A. Kaplan, operators of several neighborhood houses in Minneapolis. Mr. Rubenstein will be retained by F. & R. to manage both houses.

Construction of the Granada was begun last fall by William Berg, Minneapolis contractor, who leased the building to the Granada Amusement Co., represented by Mr. Kaplan and Mr. Rubenstein. F. & R. have announced that the new building, which cost $100,000 will be rushed to completion immediately. The Arion theatre will be redecorated and other improvements made.

New Posts for Clarke and Green

R. L. CLARKE, president of the National Theatre Supply Company, has also been elected to the presidency of that company, succeeding H. A. R. Dutton, who resigned to become president of the National Contract Purchase Corp.

Walter E. Green, vice-president of National Theatre Supply Co., has been made general manager of that company. Mr. Green will make his headquarters in Chicago and New York.

Profits of Montreal Chain Indicate an Increase

United Amusements, Limited, operating 12 moving picture theatres in Montreal, Quebec, has issued a report which shows that the earnings of the company for the first six months of the fiscal year of 1927-1928 are more than 70 per cent of the revenue for the entire year ending August 31 last.

Net earnings for the half year, after administrative expenses and mortgage interest, were in excess of five times bond interest and left a substantial surplus for dividends. Outstanding capitalization of the company, in which Famous Players Canadian Corp., owns a substantial common stock interest, consists of $1,500,000 six per cent first mortgage bonds and 60,036 shares of no par value.

George Nicholas Ganetakos has been managing director of United Amusements Limited, for many years.

Skouras Made Profit of $62,345 During Quarter

The annual report of Skouras Brothers Enterprises, Inc., shows that during the quarter ending on March 31, 1928, the company made a net profit of $62,345.46. The following is a summary of earnings for the first quarter ending March 31, 1928:

Net profit before deducting depreciation, $75,295.75; depreciation and amortization, $12,950.29; net profit for 3 months, $62,-345.46.

In the capital stock account, which includes 13 months, and is of January 31, 1928, is given balance as of December 1, 1926, $1,943,161.21, from which $22,911.67 is deducted for adjustments applicable to prior years and to which is added $149,-651.25 for net profit in the 13 months before deducting depreciation and amortization amounting to $142,384. These two adjustments being completed, there remained $1,927,516.03, from which $123,736 is deducted for dividends on A and B stock, leaving a balance of $1,803,779.23 as of January 31, 1928.

O. B. Shepard, Theatre Owner of Toronto, Passes

O. B. Shepard, theatre owner and long a leader in municipal and theatrical affairs in Toronto, died there on April 30 after a short illness. He was 79 years old and had numerous friends in theatrical circles in Western New York. He also was widely known among theatre men throughout the continent. A half century ago he entered the show business as treasurer of the Grand Opera house, and in recent years he was one of the best known of Canadian theatre managers.

Quirk Buys "Smart Set" and "McClure's"

Smart Set Magazine and McClure's Magazine have been purchased by James R. Quirk from William Randolph Hearst. Quirk is owner and publisher of Photoplay Magazine.

The transfer of ownership and operation of the publications is effective immediately. The magazines will continue under their present editorships, William J. Lengel of Smart Set and Arthur Sullivan Hoffman of McClure's.

Tom Mix Recovering from Recent Illness

News from the Congress Hotel, Chicago, where Tom Mix, FBO's new western star, has been seriously ill for several days with influenza, indicates that the star is recovering and hopes to resume his vaudeville tour within a few days. The star is expected in New York on May 20th.

Paramount Report Is Rejected

Sole Question Between Company and Federal Trade Commission Now Hinges on Block Booking

THE Federal Trade Commission has rejected Paramount's second report of compliance in reply to the commissions order regarding block booking of motion pictures, and the company disputes that it "block books" in the sense charged by the commission. That seems to be the only dispute between the commission and Paramount at present, as the other parts of the report, relating to alleged conspiracy to restrain trade and acquisition of theatres for alleged intimidation of exhibitors in connection with booking films, were accepted by the commission as unobjectionable.

There are two moves that now seem imminent. The commission has the right to petition for enforcement in a United States Circuit Court of Appeals, and the indications are that this step will be taken, and the respondents have the right to petition for vacation of the commission's order. Paramount has not yet decided what step it will take.

The orders of the Federal Trade Commission not being self-executing, to uphold its order it must institute proceedings in the Federal Court. No decision has yet been made as to whether court proceedings are to follow upon the commission's rejection of Paramount's report.

The respondent's report on block booking was rejected by the commission because, it was announced, "the facts alleged as to the manner and form in which respondents are complying, and have complied with paragraph two of said order to cease and desist are insufficient to show a compliance with said paragraph two."

It is believed that the action of the commission was based largely upon the fact that in its report Paramount stated that it had adopted the new standard contract as drawn up and recommended by a committee appointed for that purpose last October at the trade practice conference held in New York, but did not explain how that action was in compliance with the order. The full text of the commission's statement follows:

The commission rejected the report of compliance in so far as it related to block booking, stating that "the facts alleged as to the manner and form in which respondents are complying, and have complied with paragraph two (that in which block booking is prohibited) of said order to cease and desist," are "insufficient to show a compliance with said paragraph two."

The Paramount Famous Lasky Corporation stated in its report of compliance submitted April 15 that it had adopted the new standard contract as drawn up, and recommended by a committee appointed for that purpose last October at the trade practice conference of the motion picture industry held in New York under auspices of the commission.

The next step has not been determined. The commission has the right to petition for enforcement in a United States Circuit Court of Appeals, and the respondents have the right to petition for vacation of the commission's order.

The commission declares in its "order rejecting in part respondent's report of compliance" that "the sole question to be decided by the commission upon said report of compliance, is the sufficiency of the facts alleged in said report to constitute com-

(Continued on page 1508)

Cleveland Conspiracy Suit Due

Action Against Ten Leading Producers and Distributors Up for Hearing Monday

A SUIT of much importance to the industry will be up for hearing in the court of Federal Judge D. C. Westenhaver, in Cleveland, on May 14. It charges ten producers and distributors with violation of the Sherman Anti Trust Act, and violation of the Clayton Act, alleging conspiracy in restraint of trade.

The suit was brought by the U-B Theatrical Enterprises, Inc., against the Cleveland Film Board of Trade, United Artists Corporation, First National Pictures, Inc., Warner Bros., Vitagraph, Inc., Standard Film Service Company, Fox Film Corporation, Ohio Exchange for Educational Pictures, Inc., Pathe Exchange, Inc., Universal Exchanges, Inc., and Paramount-Famous-Lasky Corporation. The petition asks for a temporary injunction, and that upon final hearing such injunction be made permanent.

The U-B Theatrical Enterprises, Inc., states in its petition that on February 14, 1927, it contracted with United Artists for two pictures. It played one of the pictures with considerable financial loss and thereupon refused to play the second picture, claiming it was a failure at other theatres.

United Artists invoked the provisions of the arbitration clause in the standard exhibition contract. The questions submitted to the Joint Board of Arbitration were the liability of the U-B Theatrical Enterprises for failure to pay for the first film and the refusal to accept the second film. United Artists won an award of $800, three members of the Board voting in favor of an award, two voting against an award, and one not voting at all.

The petition states that United Artists Corporation and the Film Board of Trade attempted to resumbit the questions to a second arbitration. There being no provision for a second submission in the contract, the U-B Theatrical Enterprises refused to recognize the legality of such action.

It is charged that immediately following the award and "as a means of coercing compliance therewith and for the purpose of denying the plaintiff the right to challenge the same in proper judicial proceedings the United Artists Corporation, the only party to the contracts with the plaintiff and the only party among the defendants in said arbitration, called to its aid all the other defendants with whom the plaintiff had outstanding exchange contracts for the leasing and exhibition of pictures."

It is alleged that each of the other defendants thereupon demanded of the U-B Theatrical Enterprise security payment on each of its contracts. The amount of these security payments is said to approximate $5,000. It is further stated that this security demand is entirely independent of credit rating, but is a threat used by the producers and distributors through conspiracy and combining together in restraint of trade.

The petition sets forth in detail the alleged burdens of block and blind booking, and the elleged ability of the producers and distributors to put an exhibitor out of business by means of conspiracy and combining together either to cut off service to an exhibitor, or to demand excess security deposits.

The temporary injunction filed by the U-B Theatrical Enterprises asks to restrain the defendants from discontinuing service for films under contract; to restrain the defendants from interfering with the performance of any contract by any defendant to supply films to the plaintiff; to restrain the defendents from attempting to enforce against the plaintiff any award by the Joint Arbitration Board referred to in the petition; to restrain the defendants from conspiring, acting or combining together to impose restraints upon or to interfere with picture films being transmitted in interstate commerce from any of the defendants to the plaintiff, or to restrain the defendants from effectuating any such conspiracy, combination or agreement whenever made.

Cleveland may possibly be the scene of the first move on the part of the Department of Justice of the United States in its investigation of the motion picture industry. Following the filing of this petition of the U-B Theatrical Enterprises, Inc., United States District Attorney A. E. Bernstein is said to have ordered Wilfred J. Mahon, his chief assistant, to work with the agents of the department in probing the local situation. A copy of U-B Theatrical enterprises, Inc., petition was sent to Washington.

Warners Announce Titles for New Season

Lineup is Completed for Eighteen Features Included in Program for 1928-29

HARRY M. WARNER, president of Warner Bros. has announced the titles of the eighteen pictures that will make up the company's program for the 1928-29 season, or at least as many of them as have been given titles. They are as follows:

"Kid Gloves," with Conrad Nagel; "The Little Wildcat," by Gene Wright, with Audrey Ferris; Rin-Tin-Tin in three productions, Monte Blue in "The Greyhound Limited" and "From Headquarters;" "One Stolen Night," by D. D. Calhoun; Audrey Ferris in "Fancy Baggage;" Irene Rich and Audrey Ferris in "Women They Talk About;" May McAvoy in "Stolen Kisses;" "She Knew Men;" Audrey Ferris and William Collier, Jr., in "No Questions Asked;" Myrna Loy in "Hard Boiled Rose;" May McAvoy and Conrad Nagel in a mystery melodrama, the title of which has not yet been decided upon; Antonio Moreno and Helene Costello in "The Midnight Taxi;" Monte Blue in "No Defense;" Conrad Nagel and Myrna Loy in "State Street Sadie."

Warners intend to keep well ahead on their production schedule for the new season, and, in fact, have already completed a number of pictures, while others are now under way. All productions are to have Vitaphone synchronizations, but will be available to exhibitors with or without Vitaphone.

Two of the coming season's features were completed last week at the company's Hollywood studios. These are a co-starring vehicle for May McAvoy and Conrad Nagel, temporarily titled, "Fools in the Fog," and Irene Rich, William Collier, Jr., and Audrey Ferris in "Women They Talk About."

Howard Bretherton directed "Fools in the Fog" from Charles Condon's script of a story by Jerome Kingston. The supporting cast to Miss McAvoy and Nagel includes, Mack Swain, Charles Gerrard, Ruth Cherrington, Emil Chautard and Hugh Herbert.

"Women They Talk About" was directed by Lloyd Bacon. It is an Anthony Coldeway story for which Robert Lord prepared the scenario. In the supporting cast are, Claude Gillingwater, Anders Randolf, Jack Santoro and John Miljan.

Monte Blue's first starring vehicle for next season will be "The Greyhound Limited," by Albert Howson, Warners scenario editor. Its adaption has been assigned to Anthony Coldeway. Helene Costello will be leading lady. The picture will go before the cameras about the first of July when Blue returns from Europe.

Production is under way on "The Midnight Taxi," in which Antonio Moreno and Helene Costello have the leading roles. John Adolfi is directing and the story is by Robert Agnew. Featured in the supporting cast are Robert Agnew, Myrna Loy, William Russell and Hugh Herbert.

American, Salt Lake, Bought by Glasmann

THE American Theatre, at 241 South street, Salt Lake City, was sold this past week to A. L. Glasmann of Ogden, Utah, for a price in excess of $500,000, it is announced. The property was purchased from the Dahnken Theatre company through Carsten Dahnken, general manager and the transaction was handled by D. E. Schayer, associated with the Dahnken interests for the past two and a half years.

Dave Schayer, it is announced, will remain at the American as exploitation manager under the new ownership.

Glasmann is also purchasing from the Dahnken Theatre company the 20-year lease on the Egyptian Theatre at Boise, Idaho. This theatre was built by Boise interests, headed by Leo J. Falk, and was opened a year ago this month.

The Orpheum Theatre, of Ogden, Utah, was also recently taken over by Glasmann, who also has newspaper interests in Ogden, and it is stated that he intends to establish a large chain of theatres in the intermountain territory.

Dubinsky Buys 3 Theatres of Late Walter Wallace

Ed Dubinsky, manager of the Regent theatre, Kansas City, has purchased the Orpheum, Lyceum and Strand theatres of Leavenworth, Kas., from the estate of the late Walter Wallace, who died recently. They are the only three theatres in Leavenworth, a city of 30,000 people. The purchase of the three houses increases Mr. Dubinsky's string of theatres to ten.

Merritt Crawford Editing New Aywon Special

Merritt Crawford has been engaged by Nathan Hirsh, president Aywon Pictures, to edit and re-title for roadshowing "A Daughter of Israel," starring Betty Blythe, and directed by Eduard Jose from Pierre Benoit's famous novel, "Jacob's Well." The film when shown will be about 7,500 ft. long, and is scheduled for its American premiere at the Cameo.

Neilan Will Make Several Films for FBO

Marshall Neilan, director, will make several pictures for F B O, the first to be "Taxi 13," a comedy-drama, which will star Chester Conklin with Martha Sleeper supplying the feminine romantic interest. The director is now casting the production, and work will commence within the next few days.

Mr. Neilan's association with the Kennedy organization means that his contemplated trip to England, where he is scheduled to make a series of pictures for an English company, is postponed indefinitely.

Paramount Report Rejected by Trade Commission

(*Continued from preceding page*)

pliance with so much of said order to cease and desist as requires respondents to file a written report or written reports as to the manner and form of their compliance with paragraphs one, two and three of said order to cease and desist; the question of actual compliance with said order, or any part thereof, not being determined by the commission, but being left open at all times to investigation, challenge, allegation and proof, under the terms of the Federal Trade Commission Act."

Two Parts of Report Accepted

On the basis of the foregoing paragraph the commission further declares:

"Within the limitations and for the sole purpose suggested in the first paragraph of this order, the commission determines and orders as to the several parts of said report, as follows:

1. "The commission accepts as unobjectionable the allegations of so much of said report as relates to compliance with paragraph one of said order to cease and desist."

(Paragraph one of the order prohibits the corporation and individuals from continuing a conspiracy to lessen competition and restrain trade interstate and foreign commerce in motion picture films.)

2. "The commission rejects the allegations of so much of said report as relates to compliance with paragraph two of said order to cease and desist, as being insufficient to show that respondents have complied, or are complying, with said paragraph two."

(Paragraph two of the order prohibits the respondents from the practice of block-booking; that is, leasing films in a block or group and compelling the picture house which shows the films to take all pictures in the group or block, or none at all, without regard to the character of the pictures or the wishes of the picture house.)

3. "The commission accepts as unobjectionable the allegations of so much of said report as relates to compliance with paragraph three of said order to cease and desist."

(Paragraph three of the order prohibits respondents from acquiring, or threatening to acquire, theatres for the purpose of intimidating or coercing an exhibitor of films to book and exhibit films of the corporation.)

The commission's order to cease and desist was issued July 9, 1927, with the provision that a report of compliance was to be submitted within 60 days. The commission granted the corporation two extensions of time at its own request, and the present report of compliance is the second one submitted by Paramount.

Great Activity in "Sound" Field

Two Companies Join Forces in Movement to Develop Sound Device for Synchronization of Pictures

WITH the trend of affairs in the motion picture industry all toward talking movies, the various companies having tie-ups with the electric companies and the Radio Corporation of America, which control amplifying devices, all continue busy with their experiments or with the production of talking pictures.

Now comes the news that Paramount and Metro-Goldwyn-Mayer are in the field jointly for experimental purposes. They are together equally for experimenting with the Roy J. Pomeroy device which is used for recording the sound effects in connection with the picture, "Wings."

This information regarding the joining forces of Paramount and Metro-Goldwyn-Mayer was conveyed by Paul Bern, assistant to Irving Thalberg and supervisor in the purchase of stories for M-G-M. Mr. Bern, in the course of an interview, declared that Paramount and Metro had been experimenting for some time with talking picture devices, that they were in the proposition on an equal footing, and that their experiments were largely with the Pomeroy device.

Paramount recently renewed the contract of Pomeroy, who has been with the company for the past six years. His sound recording equipment and system is different than that employed by other devices in that the sound is recorded neither on a disc nor on the same film with the picture. It is on an entirely separate film with synchronization running concurrently with the picture film.

The Pomeroy machine so far, has been used only in connection with "Wings." It does away with back-stage effects and synchronizes machine gun fire, airplane whirring, and other accompanying noises with the running picture.

Pomeroy has established his studio at the Lasky studios and with the Metro and Paramount engineers is conducting his experiments and continually striving to make improvements. The switchboard and recording equipment set up at the studio last week is said to resemble the kind used in a small telephone exchange. There are four hundred wire leads, with plug-in sockets running into the board. When photographing sound on a film, this board enables the recorder or director to plug-in for increased volume or plug-out for moderation.

Warners seem to be developing the talking motion picture more rapidly than the other companies with their Vitaphone. The company plans extensive activities along these lines during the coming season. An announcement from their office says that they will make the picture, "The Terror," without a single title of any kind, and that it will be predicated entirely upon Vitaphone. The presentation credit sheet will be discarded and the credits announced by Vitaphone, as will the cast and presentation company.

Warners also announce a complete Vitaphone musical comedy with the making of the popular musical show, "The Desert Song." It will constitute the first full-length musical play to be produced with sound effect on the screen, and will be made as a road show on the Warner program for 1928-29.

Another progressive step in connection with talking movies was made by Donald Crisp at a dinner of the Writers' Branch of the Academy of Motion Picture Arts and Sciences. He advocates the making of talking pictures here by French, German and Russian companies to insure a market beyond the English speaking countries.

From Albany comes word that Eastman Teaching Films, Inc., has been organized as a subsidiary to the Eastman Kodak Com-

(Continued on Page 1577)

Hays Wins French Compromise

Compromise Modifies French Restrictions and Permits U. S. 60 Per Cent of Last Year's Films Free in France

By L. C. MOEN

Staff Correspondent, Motion Picture News

PARIS, May 9.—Will H. Hays is returning on the Berengaria due in New York Thursday night or Friday morning, after having won an important if not complete victory in his concluding session with the French Cinema Control Commission. As a result of this session the French have abandoned the principle of enforced exports.

The plan now becomes a contingent system such as is in force in Germany. For each French film received in American seven permits will be granted to import foreign films, with two additional permits for American distribution. America can also import free sixty per cent of last year's number of releases. Just before his departure on the Berengaria, Mr. Hays expressed complete satisfaction over the modified regulations.

After a series of disappointments in which it seemed the visit to France of Will H. Hays might be entirely unfruitful, and just at the time when it seemed a meeting with Edouard Berriot, Minister of Education, would not materialize, Mr. Hays accomplished his mission and returns to America. The modified quota law as briefly outlined in cabled dispatches from France meets with the entire approval of the industry in America.

As a result of this compromise American films will be admitted to France free of all restrictions up to sixty per cent of last year's American releases in France. French imports in excess of sixty per cent will be under the regulation requiring American concerns to release at least one French picture for every seven of their own distributed in France.

Immediately upon the announcement of the compromise effected American distributors who had threatened to withdraw from France resumed their activities and exchanges are again operating at full force.

The compromise brought about by Mr. Hays is said to have come out of a conference of a special sub-committee appointed by the French Commission and representatives of American firms, with Mr. Hays as the dominant figure. Among other clauses is one that provides that American pictures previously banned owing to French nationalistic feeling will be given a clean bill of health.

It is not yet known just in what manner the modified regulations will be enforced, but it is thought that the difficulties will not be any greater than those now existant under the quota law in England. It is felt that the French law will be quite elastic, and that American distributors may by buying a permit exhibit seven pictures without actually taking over any French pictures. It is also said that they might buy a French picture for actual exhibition in France and thus secure the right to release seven pictures, since every French picture carries one permit.

Another elastic condition is thought to provide that if a French picture is bought for showings in France and also in the United States, distributors will secure the right to release nine American pictures in France. Just what will constitute American distribution of French pictures still some room for argument, but it is thought that scattered showings in a few American theatres owned or controlled by producer-distributors will be considered sufficient to constitute an observance of the French regulations.

Another important concession won in the modified arrangement is one that American companies organized under the laws of France will, for production purposes, be considered as French companies. It is figured that about 234 pictures will be submitted to France this year from America before the purchase of additional French pictures are required for licenses.

Steffes Re-named Head of Northwest Owners

Exhibitors Will Refuse to Arbitrate With Producers Selling to Non-theatrical Agencies

W. A. STEFFES, of Minneapolis, was re-elected to the presidency of the Northwest Theatre Owners' Association at the annual meeting of that organization held last week at the Nicollet Hotel, at Minneapolis. The re-election of Mr. Steffes was accomplished without opposition, a determined effort to replace him with Lieutenant-Governor W. I. Nolan, of Minnesota, failing completely at the last minute.

W. M. Miller, of Cloquet, who had started the move to go outside the organization for a president, and to establish the Lieutenant-Governor as Northwest theatre czar, did an "about face," and moved that the nominations be closed after Steffes name had been put up. Mr. Nolan had stated previously that he was in no sense a candidate for the position if there was to be a contest for it in the convention, but said that he would consider the post if it were tendered to him unanimously. The position pays about $10,000 yearly.

Vice-presidents elected were: Otto Raths, St. Paul; Theodore Hays, Minneapolis; Mrs. James Leslie, Clark, S. D.; and Mrs. M. C. Riggs, Owatonna, Minn. H. E. Hoffman, of St. Paul, was elected treasurer in place of Harry Dreyer, also of St. Paul, who declined to serve, and A. A. Kaplan, of Minneapolis, was re-elected secretary. The organization also chose 20 directors.

About 300 exhibitors from Minnesota, North Dakota and South Dakota attended the convention. A resolution adopted early in the meeting provided that members refuse to arbitrate with any producing company which sold films to non-theatrical agencies. This resolution was passed after several speakers had pointed out that one company's manager (United Artists) had declared that he would sell pictures to schools, churches or tent operators if he wished to.

Later the organization went on record as favoring arbitration of exhibitor disputes as provided in the uniform contract drafted by the Hays organization. Mr. Miller led the fight against the arbitration clause, claiming that it worked a hardship on exhibitors, while Mr. Steffes spoke in favor of arbitration, expressing the opinion that, while the present system was far from perfect, it was as satisfactory an arrangement as could be obtained from the producers at this time.

The convention also went on record as supporting any exhibitor who sought to cancel a film he considered immoral or in any way unsuited to his audience. It was pointed out that theatre owners are at the mercy of the producers, as under their contracts for the output of any large producing company they are compelled either to play objectionable pictures or pay for them, thus suffering heavy financial losses.

Speakers at the convention included Mayor George E. Leach, of Minneapolis, who made the welcoming address, the Reverend John Dunphy, of the Ascension Church, and the Rev. Phillips E. Osgood, of St. Marks Episcopal Church.

Efforts to Eliminate Admission Tax Balked

EFFORTS by the Democrats led by Senator Simmons, of North Carolina, to eliminate entirely the admission tax on May 8 were defeated after considerable debate in the Senate and the provision for an increase in the exemption from 75 cents to $3 was accepted.

A peculiar situation arose in connection with the consideration of the admission tax, a vote on Senator Simmons' amendment to repeal it in its entirety resulting in a tie at 40 to 40. Upon announcing the result of the vote the attention of Vice-president Dawes, in the chair, was called to the fact that under the Constitution he is required to cast his vote when there is a tie, and he voted with the Republicans. The ballot was questioned as to legality and something of a parliamentary wrangle ensued which was concluded by Senator Smoot, of Utah, asking unanimous consent that the vote be taken over, which was granted. Upon the second vote Senator McNary, of Oregon, switched from yea to nay, and Senator Cutting, of New Mexico, made his appearance in the Senate and voted with the Republicans, resulting in a vote of 42 to 39 to reject the Democratic proposal.

Tampa Wrought Up Over Censorship Question

An agitation against the exhibition of what they term "offensive motion pictures," was begun last week by the moral welfare committee of the Hillsboro County Federation of Women's Clubs of Tampa, Florida. The protest was started by a picture shown recently in Tampa, which brought letters of condemnation from residents. The Women's Clubs have been assured by John B. Carroll, general manager of Consolidated Amusements, of his cooperation in every way possible.

Daylight Saving Battle Is Imminent in K. C.

Kansas City seems destined to have another fight on the question of daylight saving. Exhibitors and others in the film business are vigorously opposing the introduction of the time system which Kansas City tried out years ago but eventually gave up in disgust. Now it looks as though the plan will have another trial, as the Kansas City Clearing House Association, the banks and golf clubs are in favor of the change in time.

R. R. Biechele, president of the M. P. T. O.-Kansas-Missouri, terms the change to daylight saving time as "ridiculous." "Such a move," he said, "would greatly injure the theatre business and, as far as I can see, would do no one else any good."

Daylight Saving Battle in Progress in Indianapolis

Theatre interests of Indianapolis led a bitter fight on daylight saving before the city council in Indianapolis. Labor interests also joined in the battle led by Charles Metzger, president of Associated Theatre Owners; Helen Brown, secretary; Ace Berry, of the Skouras-Publix interests and Patricia Lynch, of the Film Board of Trade. The indications are that Mayor L. Ert Slack will veto the measure when presented to him by council. He is personally opposed to daylight saving, but has not taken a stand officially.

The council fight was led by Herman P. Lieber, formerly associated with Circle Theatre Company. He changed his vote at the April 29 meeting so he could call for reconsideration. A petition of 12,000 remonstrators was obtained in local movie houses.

Long-Term Contracts Given New De Mille Players

George Duryea and Lina Basquette, the two starring players in "The Godless Girl," the new Cecil B. De Mille production for Pathe, have both been signed to new long-term contracts by the director. They will be featured in a number of forthcoming productions on the Pathe program.

Duryea's screen experience prior to his engagement by De Mille was limited to a few educational films made by a New England firm. He has been loaned to M-G-M for a role in "The Tide of Empire." Miss Basquette was recently premiere danseuse of the Ziegfeld Follies; she began screen work less than a year ago.

Papers of Incorporation Granted to 4 at Albany

Newly incorporated motion picture companies entering the business in New York state during the past week and receiving charters from the secretary of state at Albany, included the following: Oscaria Theatre Corporation, $20,000, Minnie Thorne, Augustus Thorne, New York City; Ella Holden, Brooklyn; Industrial Pictures Corporation, capitalization not stated, Samuel and Pauline Epstein, Evelyn Stern, New York City; Hoboken Theatrical Company, Inc., capitalization not stated, Mabel G. Crawford, Frances Davis, Toby Cohen, New York City.

J. I. Schnitzer Returns to Desk After Illness

J. I. Schnitzer, senior vice-president of F B O supervising distribution, has returned to his desk fully recovered from a severe attack of pneumonia. He will attend the F B O convention in Chicago, which starts on May 14.

Educational Outlines Program

Company Will Produce at Least 52 Two-reelers, and 50 One-reelers, As Well As Kinograms

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces a lengthy list of short subjects for the 1928-29 season. Details of the company's production program were completed only last week, and it is revealed that there will be at least 52 two-reel comedies, while the single reel product will include at least 50 subjects, in addition to the twice-a-week release of the newsreel, Kinograms.

Lupino Lane will assume a position of even greater importance on the company program for next season with eight comedies in two-reel length, intended to be of the finest feature character as regards stories, settings and direction. Big Boy will also be seen in eight Big Boy Juvenile Comedies.

One new series of two-reel subjects will be introduced by Educational under the brand name of "Ideal Comedies." These will feature Jack White's newest "find," Jerry Drew, who figured prominently in Mermaid Comedies during the past season. There will be eight of these "Ideal Comedies."

Dorothy Devore, the only girl starring in her own series of two-reel comedies, will continue in the Educational line-up, with six Dorothy Devore Comedies.

There will be sixteen two-reel Mermaid Comedies, which will feature such comedians as Monty Collins, George Davis, Al St. John and others. It was the Mermaid Comedy series with which Jack White began his association with Educational more than eight years ago.

Wallace Lupino and other popular stars will be seen in the new group of Tuxedo Comedies, of which there will be six.

In the single reel product Educational introduces a new and modern screen magazine to be called "The World Today." There will be one release each month of this new screen magazine, which will aim to give a broad view of our old world in the newest and snappiest method of screen presentation.

Cameo Comedies, which for several years have occupied an important position on the company's schedule, will continue on Educational's program with twenty-six releases for the season.

The Lyman H. Howe organization will again produce twelve of the Hodge-Podge releases of "some sense and some nonsense." The Kinograms newsreel continues with Educational on its long-term contract.

"For several seasons," said Mr. Hammons, "it has been our practice to add to Educational's releases as the season progressed, the best of the special subjects which became available in the short feature field. Such special releases have included many beautiful subjects in color, such as the Romance Productions and "The Voice of the Nightingale," and many other exceptionally interesting subjects of varied character. We expect, in addition to the program of comedy, novelty and news releases already planned, to add to our releases in later months a few of the best special short features, which may be produced throughout the world."

All of Educational's two-reel comedy product and single reel Cameo Comedies will be produced at the Educational Studios on Santa Monica Boulevard, Los Angeles. This comedy plant has been still further improved during the last year by the erection of a large new stage building and other extensive physical developments.

Jack White, as director-in-chief of the Educational Studios, will be surrounded by a large staff of well known comedy directors. These will include several men who have contributed very materially to the success of Educational's comedy product during several seasons, among them being Stephen Roberts, Charles Lamont and Jules White. To this staff other prominent comedy directors are to be added in the near future.

Fox Films Announces 52 Features

Twelve Productions Already Completed on Silver Anniversary Program of Company

FOX FILM CORPORATION, celebrating its Silver Anniversary after its twenty-five years existence announces a pretentious program of 52 pictures for the 1928-29 season. These pictures will be produced under the general direction of Winfield Sheehan, general manager of the company.

Of the fifty-two productions contemplated, twelve are completed and ready for screening and four of these are already known to Broadway. These four are "Sunrise," F. W. Murnau's song of two humans, which was shown twice daily for twenty-eight weeks at the Times Square Theatre; "Mother Machree," its successor at that theatre; "Four Sons," the John Ford production now in its thirteenth week, and "Street Angel," in its fifth week at the Globe Theatre.

"The Street Angel" will be followed within two weeks by "The Red Dance," fifth of the Fox specials at a theatre still to be announced. The latter is a Raoul Walsh production featuring Dolores Del Rio, Charles Farrell and Ivan Linow.

The sixth special offering designed for reserved seat showings this summer is Edna Ferber's story, "Mother Knows Best," produced by J. G. Blystone. In it Madge Bellamy plays a stage entertainer who is managed from birth to maturity by her ubiquitous Mama. This picture is now being photographed at the Fox studios with a cast including Louise Dresser, Farrell Macdonald and Marjorie Beebe.

It will be followed by three other specials, of which "Fazil" is now completed and ready for screening. This is a Howard Hawks production, based on the English and French dramatic versions of "L'Insoumise" by Pierre Frondaie. Charles Farrell plays the role of Prince Fazil, who abandons his desert principality because of the siren enchantments of the alluring Greta Nissen. Mae Busch, Tyler Brooke and John Boles will also be seen in this picture.

Frank Borzage is now at work on "Backwash," based on the novel "The River," by Tristram Tupper, to be published by J. B. Lippincott next week. This is the first important picture for Mary Duncan, who will be remembered for her stage work in "The Shanghai Gesture."

Something unusual is expected from "The Air Circus," which Howard Hawks is now directing, with Sue Carol actually teaching Arthur Lake and David Rollins how to fly.

Raoul Walsh is now at work on "Me, Gangster," the novel by Charles Francis Coe, tracing some of the exploits of the gangs of New York, with a cast including June Collyer, Nick Stuart and Ben Bard.

"Dry Martini," the novel by John Thomas, is being directed by H. D'Abbadie D'Arrast, from a scenario by Douglas Z. Doty.

The new comedy team of Sammy Cohen and Jack Pennick is now completing "Plastered in Paris," made under the direction of Benjamin Stoloff with Lola Salvi in one of the chief supporting roles.

Irving Cummings arrived in New York last Wednesday, with his cameraman and assistants, to shoot scenes in New Bedford for a motion picture based on Tom Cushing's stage play, "La Gringa."

These twelve pictures, either completed or well along in production, are the only titles at present revealed by the Fox organization, which will hold its annual sales convention May 23rd at the Park Central Hotel in New York. On that date will be announced the forty additional pictures offered for release between August 1, 1928 and July 30, 1929.

Victor McLaglen will be starred in "The River Pirate," according to an announcement from the William Fox West Coast Studios. Production has just begun on this underworld drama, which is based on Charles Francis Coe's novel of the same name. William K. Howard is directing. Lois Moran and Nick Stuart have been cast in leading roles.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	28	4	71	5,831 Ft.
Blood Ship, The	—	—	24	8	78	6,843 Ft.
By Whose Hand	—	3	7	—	61	5,432 Ft.
College Hero, The	—	3	14	2	68	5,628 Ft.
Romantic Age, The	—	3	7	1	65	5,267 Ft.
Sally in Our Alley	—	1	13	—	70	5,892 Ft.
Warning, The	—	1	9	1	70	5,791 Ft.
F B O						
Arizona Nights	—	3	12	5	74	6,382 Ft.
Breed of Courage, The	—	2	8	—	64	4,910 Ft.
Clancy's Kosher Wedding	—	2	15	1	68	5,701 Ft.
Coney Island	—	2	8	—	64	6,390 Ft.
Coward, The	1	1	11	—	64	5,093 Ft.
Gingham Girl, The	—	4	16	2	67	6,301 Ft.
Great Mail Robbery, The	—	2	16	1	68	6,507 Ft.
Harvester, The	—	9	10	2	60	7,045 Ft.
Judgment of the Hills	—	6	8	—	57	5,700 Ft.
Legionnaires in Paris	1	—	11	—	66	5,771 Ft.
Moon of Israel	—	2	23	5	73	6,680 Ft.
Mother	—	4	23	1	67	6,934 Ft.
Not for Publication	—	3	7	—	61	6,140 Ft.
Racing Romeo, The	1	1	12	—	64	5,992 Ft.
Shanghaied	—	3	10	—	63	5,999 Ft.
Silver Comes Thru	—	2	17	3	71	5,476 Ft.
South Sea Love	1	—	11	—	66	6,388 Ft.
FIRST NATIONAL						
American Beauty	—	7	27	—	64	6,333 Ft.
Breakfast at Sunrise	1	5	20	2	65	6,042 Ft.
Broadway Nights	—	6	16	1	63	6,765 Ft.
Camille	—	5	35	14	75	8,692 Ft.
Crystal Cup, The	3	6	16	1	58	6,386 Ft.
Dance Magic	1	4	9	—	58	6,588 Ft.
Devil's Saddle	—	1	13	—	68	5,488 Ft.
Drop Kick, The	1	6	26	3	66	6,802 Ft.
For the Love of Mike	1	8	20	1	61	6,588 Ft.
Framed	1	4	20	2	66	5,282 Ft.
French Dressing	1	3	18	1	65	6,344 Ft.
Gorilla, The	1	6	27	6	69	7,133 Ft.
Hard-Boiled Haggerty	2	5	32	—	64	7,443 Ft.
Helen of Troy	2	8	15	6	65	7,694 Ft.
Her Wild Oat	—	7	24	7	70	6,118 Ft.
Home Made	1	1	8	—	62	6,524 Ft.
Life of Riley, The	—	4	30	2	68	6,720 Ft.
Lonesome Ladies	—	6	13	—	61	5,718 Ft.
Lost at the Front	—	4	16	2	67	5,255 Ft.
Love Mart, The	—	2	29	2	70	7,388 Ft.
Mad Hour, The	—	1	9	—	67	6,625 Ft.
Man Crazy	1	2	21	2	66	5,542 Ft.
Naughty, But Nice	—	2	25	5	73	6,520 Ft.
Noose, The	—	3	20	5	72	7,331 Ft.
No Place to Go	1	8	7	1	55	6,431 Ft.
Patent Leather Kid, The	—	2	21	12	79	11,412 Ft.
Poor Nut, The	—	7	15	2	64	6,897 Ft.
Prince of Headwaiters, The	1	6	18	—	61	6,400 Ft.
Red Raiders	—	2	18	—	67	6,214 Ft.
Rose of the Golden West	—	9	19	4	65	6,477 Ft.
Sailors' Wives	—	2	9	—	65	5,484 Ft.
Shepherd of the Hills, The	—	2	20	6	74	8,188 Ft.
Smile, Brother, Smile	—	5	25	2	68	6,669 Ft.
Stolen Bride, The	—	3	31	3	72	7,179 Ft.
Sunset Derby, The	—	3	13	—	64	5,000 Ft.
Tender Hour, The	—	8	20	3	65	7,400 Ft.
Texas Steer, A	—	6	23	1	65	7,419 Ft.
Three's a Crowd	1	5	10	1	60	5,666 Ft.
Valley of the Giants	—	2	25	2	70	6,336 Ft.
Whip Woman, The	2	2	6	—	54	5,087 Ft.
White Pants Willie	2	5	18	2	63	6,499 Ft.
FOX						
Arizona Wild Cat, The	—	3	14	—	65	4,665 Ft.
Blackjack	—	2	8	—	64	4,777 Ft.
Circus Ace, The	—	3	17	3	70	4,810 Ft.
Colleen	—	4	10	2	66	5,301 Ft.
Come to My House	1	4	12	—	60	5,430 Ft.
Cradle Snatchers	—	3	20	3	70	6,281 Ft.
Dressed to Kill	—	2	7	2	77	6,566 Ft.
East Side, West Side	—	1	23	5	74	8,154 Ft.
Gateway of the Moon, The	—	4	14	1	65	5,038 Ft.
Gay Retreat, The	—	1	22	9	78	5,524 Ft.
High School Hero, The	—	2	16	4	73	5,498 Ft.
Hills of Peril	—	2	16	—	67	4,943 Ft.
Joy Girl, The	—	6	21	—	63	6,162 Ft.
Ladies Must Dress	—	3	12	2	68	5,599 Ft.
Loves of Carmen	—	8	30	9	71	8,538 Ft.
One Increasing Purpose	2	4	8	1	57	7,677 Ft.
Outlaws of Red River	—	3	27	3	70	5,327 Ft.
Paid to Love	—	4	16	1	66	6,888 Ft.
Pajamas	—	1	13	2	72	5,876 Ft.
Publicity Madness	1	7	15	—	59	5,893 Ft.
Rich but Honest	—	2	8	2	70	5,480 Ft.
Secret Studio, The	2	2	12	—	60	5,870 Ft.
Seventh Heaven	—	4	51	35	80	8,500 Ft.
Sharpshooters	—	4	12	1	65	5,573 Ft.
Silk Legs	1	2	18	2	68	5,446 Ft.
Silver Valley	—	1	16	1	70	5,011 Ft.
Slaves of Beauty	1	2	5	2	65	5,412 Ft.
Sunrise	—	1	8	1	70	8,729 Ft.
Tumbling River	—	3	17	1	67	4,675 Ft.
Two Girls Wanted	—	6	12	2	64	6,293 Ft.
Very Confidential	—	2	13	—	66	5,620 Ft.
What Price Glory	—	—	55	47	84	11,109 Ft.
Wizard, The	—	3	14	—	65	5,629 Ft.
Wolf Fangs	—	3	7	1	65	5,331 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	5	24	—	65	6,667 Ft.
After Midnight	—	6	39	4	69	6,312 Ft.
Annie Laurie	—	9	30	4	67	8,730 Ft.
Baby Mine	2	6	17	1	63	5,139 Ft.
Becky	—	5	19	2	67	6,433 Ft.
Ben Hur	—	9	35	45	82	11,693 Ft.
Big City, The	—	2	13	3	72	6,838 Ft.
Big Parade, The	—	3	38	35	83	11,519 Ft.
Body and Soul	2	8	20	2	61	5,902 Ft.
Bugle Call, The	—	3	23	4	71	5,821 Ft.
Buttons	—	1	11	4	76	6,050 Ft.
California	—	3	6	1	64	4,912 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Callahans and the Murphys	—	1	25	7	75	5,875 Ft.
Captain Salvation	—	9	32	2	65	7,395 Ft.
Divine Woman, The	—	3	23	6	73	7,300 Ft.
Enemy, The	1	2	13	1	65	8,189 Ft.
Fair Co-Ed, The	—	—	38	11	77	6,408 Ft.
Foreign Devils	—	1	9	—	67	4,658 Ft.
Frontiersman, The	1	2	12	1	65	4,982 Ft.
Garden of Allah, The	2	10	28	7	66	8,200 Ft.
In Old Kentucky	—	9	23	3	65	6,646 Ft.
Latest From Paris, The	—	1	16	1	70	7,743 Ft.
London After Midnight	—	4	26	9	74	5,687 Ft.
Lovelorn	1	7	11	1	59	5,950 Ft.
Man, Woman and Sin	2	8	30	5	66	6,280 Ft.
Mockery	2	9	31	3	64	5,957 Ft.
On Ze Boulevard	—	6	7	—	56	5,671 Ft.
Patsy, The	—	—	8	2	76	7,289 Ft.
Quality Street	—	10	16	2	61	7,193 Ft.
Road to Romance, The	—	9	27	4	66	6,544 Ft.
Rose-Marie	—	1	17	—	68	7,745 Ft.
Smart Set, The	—	1	12	1	70	6,476 Ft.
Spring Fever	1	5	35	4	68	6,507 Ft.
Student Prince, The	—	1	20	16	82	9,563 Ft.
Tea for Three	—	2	14	—	66	5,273 Ft.
Thirteenth Hour, The	—	6	20	1	64	5,252 Ft.
Twelve Miles Out	—	5	34	10	73	7,899 Ft.
Unknown, The	—	5	26	10	74	5,517 Ft.
West Point	—	1	24	13	79	8,134 Ft.
PARAMOUNT						
Barbed Wire	—	2	28	5	73	6,951 Ft.
Beau Geste	3	4	31	18	75	9,879 Ft.
Beau Sabreur	3	8	18	5	63	6,704 Ft.
Chang		6	30	9	72	6,536 Ft.
City Gone Wild, The	—	8	17	2	63	5,408 Ft.
Doomsday	—	4	7	—	59	5,665 Ft.
Drums of the Desert	—	6	22	4	68	5,907 Ft.
Feel My Pulse	—	6	16	2	65	5,889 Ft.
Figures Don't Lie	—	2	27	3	71	5,386 Ft.
Firemen, Save My Child	1	7	28	7	69	5,399 Ft.
Gay Defender, The	1	3	30	2	68	6,376 Ft.
Gentleman of Paris, A	—	6	26	3	67	6,017 Ft.
Gentlemen Prefer Blondes	—	7	19	6	69	6,871 Ft.
Get Your Man	—	2	32	5	72	5,889 Ft.
Honeymoon Hate	—	4	12	—	63	5,415 Ft.
Hula	—	1	32	14	78	5,862 Ft.
Jesse James	2	4	23	2	65	8,656 Ft.
Last Command, The	—	—	21	15	83	8,234 Ft.
Last Outlaw, The	—	3	9	1	65	6,032 Ft.
Last Waltz, The	1	3	12	—	61	6,940 Ft.
Legion of the Condemned	—	—	11	6	81	7,415 Ft.
Love and Learn	—	3	12	2	68	5,737 Ft.
Madame Pompadour	1	8	20	—	60	7,180 Ft.
Man Power	—	4	35	8	73	5,617 Ft.
Metropolis	4	6	19	6	64	8,039 Ft.
Nevada	—	2	25	2	70	6,258 Ft.
Night of Mystery, A	—	2	13	2	70	5,741 Ft.
Now We're in the Air	—	6	36	8	71	5,798 Ft.
Old Ironsides	1	5	28	8	72	7,910 Ft.
One Woman to Another	2	4	11	1	59	4,551 Ft.
Open Range	—	2	21	—	67	5,599 Ft.
Partners in Crime	—	1	9	—	72	6,600 Ft.
Pioneer Scout, The	—	4	9	—	61	6,118 Ft.
Red Hair	—	—	10	8	83	6,331 Ft.
Rolled Stockings	1	3	19	1	65	6,249 Ft.
Rough Riders, The	5	6	42	7	66	9,443 Ft.
Running Wild	2	3	20	2	65	6,368 Ft.
Secret Hour, The	—	1	10	—	67	7,149 Ft.
Serenade	—	4	16	2	67	5,209 Ft.
Service for Ladies	1	6	18	6	68	6,170 Ft.
Shanghai Bound	1	7	32	6	69	5,515 Ft.
She's a Sheik	—	2	25	3	71	6,015 Ft.
Showdown, The	—	4	8	1	63	7,616 Ft.
Soft Cushions	1	6	14	1	60	6,838 Ft.
Speedy	—	1	9	9	83	7,960 Ft.
Sporting Goods	—	2	21	2	70	5,951 Ft.
Spotlight, The	1	1	13	3	71	4,934 Ft.
Stark Love	2	1	14	—	62	6,203 Ft.
Swim, Girl, Swim	—	1	44	4	72	6,124 Ft.
Tell It to Sweeney	1	8	20	—	67	6,006 Ft.
Ten Modern Commandments	—	4	22	3	69	6,497 Ft.
Tillie's Punctured Romance	2	3	5	—	51	5,733 Ft.
Time to Love	2	7	11	—	55	4,926 Ft.
Two Flaming Youths	—	—	14	4	77	5,319 Ft.
Under the Tonto Rim	—	2	9	1	68	5,991 Ft.
Underworld	—	6	32	13	74	7,643 Ft.
Way of All Flesh, The	—	2	33	21	89	8,486 Ft.
We're All Gamblers	—	—	10	24	1	62	5,935 Ft.
Whirlwind of Youth, The	1	8	16	2	61	5,866 Ft.
Wife Savers	1	7	18	3	64	5,413 Ft.
Woman on Trial, The	—	6	20	2	66	5,960 Ft.
PATHE-DEMILLE						
Angel of Broadway, The	2	4	12	1	60	6,555 Ft.
Chicago	—	3	12	3	70	9,992 Ft.
Country Doctor, The	—	1	19	3	73	7,500 Ft.
Dress Parade, The	—	5	26	4	69	6,599 Ft.
Fighting Eagle, The	—	1	20	1	68	8,002 Ft.
Girl in the Pullman	—	1	11	2	72	5,990 Ft.
Harp in Hock, A	—	3	10	—	63	5,999 Ft.
Heart Thief, The	—	4	4	2	64	6,035 Ft.
His First Flame	—	6	8	—	57	4,660 Ft.
Leopard Lady, The	1	2	11	—	62	6,650 Ft.
Let 'Er Go Gallegher	—	1	7	3	75	5,888 Ft.
Main Event, The	—	4	14	1	65	6,472 Ft.
Night Flyer, The	—	2	7	1	67	5,954 Ft.
Rejuvenation of Aunt Mary	—	1	7	3	75	5,844 Ft.
Stand and Deliver	—	2	12	—	66	5,423 Ft.
Wise Wife, The	—	2	15	2	70	5,610 Ft.
Wreck of the Hesperus, The	—	2	26	2	70	6,447 Ft.
Yankee Clipper, The	—	2	24	3	69	7,920 Ft.
STATE RIGHTS						
Satin Woman, The	1	2	7	—	59	7,000 Ft.
TIFFANY-STAHL						
Lightning	—	—	8	3	78	6,049 Ft.
Streets of Shanghai	—	1	9	1	70	5,276 Ft.
Wild Geese	—	1	25	3	72	6,448 Ft.
UNITED ARTISTS						
Circus, The	—	2	15	24	86	6,700 Ft.
College	—	5	17	6	71	5,362 Ft.
Devil Dancer, The	—	4	12	5	71	6,765 Ft.
Dove, The	—	8	20	9	71	8,400 Ft.
Gaucho, The	—	1	28	14	79	9,256 Ft.
Magic Flame, The	—	—	39	6	74	8,300 Ft.
My Best Girl	—	4	43	17	76	8,500 Ft.
Sadie Thompson	—	1	25	9	77	8,700 Ft.
Sorrell and Son	—	2	23	16	80	9,000 Ft.
Two Arabian Knights	—	1	27	16	80	8,250 Ft.
UNIVERSAL						
Alias the Deacon	1	4	12	—	60	6,869 Ft.
Back to God's Country	1	5	20	—	62	5,751 Ft.
Beware of Widows	1	7	12	1	59	5,670 Ft.
Cat and the Canary, The	—	3	47	14	75	7,190 Ft.
Chinese Parrot, The	1	5	15	5	68	7,304 Ft.
Claw, The	1	3	5	1	59	5,252 Ft.
Cohens and Kellys in Paris	—	2	18	9	77	7,481 Ft.
Fast and Furious	—	—	16	3	75	5,684 Ft.
Four Flusher, The	—	1	9	—	67	6,193 Ft.
Hero for a Night, A	—	—	14	2	74	5,711 Ft.
Irresistible Lover, The	—	3	15	1	67	6,958 Ft.
Les Miserables	—	3	22	3	70	7,713 Ft.
Lone Eagle, The	—	3	14	1	67	5,862 Ft.
Man's Past, A	—	4	14	—	63	6,135 Ft.
On Your Toes	—	4	14	—	63	5,918 Ft.
Out All Night	1	2	20	2	68	6,170 Ft.
Painting the Town	—	—	23	4	74	6,045 Ft.
Prairie King, The	—	1	11	2	72	5,689 Ft.
Silk Stockings	—	3	17	1	67	6,166 Ft.
That's My Daddy	—	3	10	3	70	6,073 Ft.
Thirteenth Juror, The	—	3	15	1	67	5,598 Ft.
WARNER BROS.						
Black Diamond Express, The	—	3	16	1	67	5,803 Ft.
Bush Leaguer, The	—	1	15	—	68	6,281 Ft.
Climbers, The	—	6	7	—	56	6,621 Ft.
College Widow, The	—	2	26	1	69	6,616 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Desired Woman, The	—	2	12	1	68	6,408 Ft.
Fortune Hunter, The	—	1	9	—	67	6,638 Ft.
Girl from Chicago, The	—	4	14	—	63	5,978 Ft.
Good-Time Charley	—	2	9	2	70	6,302 Ft.
Ham and Eggs at the Front	—	2	7	1	67	5,613 Ft.
Heart of Maryland	—	4	25	1	67	5,868 Ft.
Jazz Singer, The	—	—	6	15	91	9,117 Ft.
Million Bid, A	—	4	14	1	65	6,310 Ft.
Missing Link, The	—	5	19	3	68	6,485 Ft.
Old San Francisco	—	2	33	4	69	7,961 Ft.
One Round Hogan	—	1	20	—	69	6,375 Ft.
Slightly Used	—	6	14	—	61	6,012 Ft.
When a Man Loves	—	1	30	6	73	10,081 Ft.

More Trade Paper Advertising Urged by Exhibitors of Northern Minnesota

AT a meeting of northern Minnesota exhibitors held last week, prior to the convention of the Northwest Theatre Owners' Association in Minneapolis, a resolution was adopted advocating more trade paper advertising, according to a dispatch to *Variety*.

The resolution adopted by the meeting called upon producers and distributors to patronize the advertising columns of trade papers more liberally in order to keep theatre owners more fully informed concerning forthcoming productions.

The resolution stated that it is the sense of the body that trade papers "are of vital importance to the industry" and views with alarm the present move to curtail trade paper advertising.

Salt Lake School Sued

Exhibitors Protest Regular Commercial Picture Shows With Admission Fee Charged

SALT LAKE CITY is involved in a suit which will determine the right of high schools to exhibit commercial type pictures in their auditoriums for profit. The complaint charges that the Board of Education has permitted North Summit High School building to be used for the exhibition of ordinary commercial pictures, lyceum entertainments, minstrel shows, dramas and operas. It is alleged that all of these entertainments have been held for private commercial purposes for profit.

The case was instituted by George Beard as a taxpayer and theatre owner, and member of the Motion Picture Theatre Owners of Utah. It was brought against the Board of Education of the North Summit High School district, a body corporate, and the individual members of said board. All of the evidence has been submitted and Judge M. L. Ritchie has it under advisement.

It is alleged that at the entertainments an admission fee is charged and that none of the proceeds have gone to the treasury of the school, but to the person or persons sponsoring the entertainments. The affairs are given by an organization known as the Student Body of North Summit High School. The entertainments, it is alleged, form no part of the school curriculum and are not confined to students of the high school, but the general public is invited and urged to attend.

It is charged that the entertainments add greatly to the school district for fuel, light, heat, janitor service and the general upkeep of the building, and that no part has ever been paid from the proceeds. The defendants are alleged to be allowing the use of the trucks owned by the school district for use in transporting students to and from the entertainments without charge.

The purpose of the suit is to prevent school districts which are tax exempt and exempt from purchasing a theatre license, from entering into competition with legitimate privately owned theatres. The exhibitors charge that it is un-American and unfair to permit public institutions which are supported and maintained by taxation to enter into the field of commercialism and into competition with taxpayers. The case will undoubtedly be appealed to the Supreme Court of the state regardless which side gets a favorable decision. It is the contention of the defendants that they should be permitted to furnish entertainments to the students in order to utilize their leisure time.

West Coast Manager Is Slain by Bandit

JOSEPH F. MALOY, 25 years old, assistant manager of the West Coast California Theatre at San Diego was killed by a bandit last Sunday night when his office was entered with intent to secure the Sunday receipts. The bandit evidently lost his nerve after shooting Maloy through the jugular vein and fled the scene in a car with another man.

The police were soon in pursuit and the bandits abandoned their car and separated, following a gun battle with the officers. One of the bandits was killed and one officer shot through the shoulder, but the killer, thought to be wounded, escaped. Maloy, the slain man was a native of Pennsylvania and had been with West Coast for four years.

Educational Program for June Contains 12 Films

Educational's line-up of short features for June contains 12 subjects.

Lupino Lane does a travesty on wild western thrill drama in "Hectic Days." "Big Boy" is cast as an orphan in "The Gloom Chaser." "Rah, Rah, Rah!" is the new starring comedy for Dorothy Devore. Lloyd Hamilton is pictured as a soda jerker in "A Home Made Man." George Davis and Monty Collins form the comedy team of "Who's Lyin'?"

Two Cameo Comedies, "Crown Me," featuring Wallace Lupino, and "Sailor Boy," featuring Monty Collins, are on the program. There will be the usual Lyman H. Howe's Hodge-Podge and Curiosities releases. A summer month release is the Bruce Outdoor Sketch, "Thoughts While Fishing"—"Silver Shadows." The two Felix the Cat animated cartoon comedies are "Felix the Cat in Outdoor Indore" and "Felix the Cat in Futuritzy."

St. Louis Merchants Wage War on Blue Law

A threat to force St. Louis police and court officers to strictly enforce Missouri's ancient blue laws if the St. Louis Sunday closing ordinance against delicatessen owners is applied, has been made by J. W. Stokes, president of the Delicatessen and Confectionery Merchants' Association, Inc. The delicatessen men plan to carry their fight to the Supreme Court, and if they lose there they will then demand that all of Missouri's blue laws be observed to the letter. That means that all the motion picture theatres and other amusement places of St. Louis will be forced to close their doors.

Stokes' threat was the result of a decision handed down April 30 by Circuit Judge Robert W. Hall dissolving the temporary injunction granted the delicatessen men and enjoining the police from enforcing the closing ordinance.

Berlin and Silvers to Do Music for Jolson Film

Irving Berlin will write a special song number for Al Jolson in "The Singing Fool," which is to be started at the Warner Bros. studio on June 1. The remainder of the music incidental to the new Vitaphone film will be composed by Lou Silvers, who wrote a special song for "The Jazz Singer" and arranged the score. An item of interest in connection with "The Singing Fool" is that Lloyd Bacon will be its director.

Vitaphone activities on the 18 Warners' pictures for next year as well as the specials the company will put out will be supervised by Mr. Silvers, appointed musical director general of the Vitaphone Symphony Orchestra.

First Division Opening Own New England Exchanges

Its own exchanges in Boston and New Haven will shortly be opened by First Division Distributors in connection with Harry G. Segal. The new exchanges will be directly in charge of Mr. Segal with headquarters in Boston, and will offer First Division product to six New England states.

Chester Conklin Renews Paramount Contract

Chester Conklin, screen comedian, signed this week a new contract with Paramount. He recently was teamed by Paramount with W. C. Fields. Plans are now being made for new starring vehicles for him.

7 New Films to Start in May at Burbank

THE current month which has seen filming begin on three new First National pictures, will see four more get under way before the end of the month.

Colleen Moore will begin work on "Oh Kay!" immediately upon her return from Hawaii. She is expected back at the studios about the middle of May. Richard Barthelmess, who is also in Hawaii, is expected to return to the studios a week after Miss Moore's home-coming, to begin at once filming "Out of the Ruins." Billie Dove will start on her next picture, from a Parisian play, within a week, under the direction of Alexander Korda.

The first joint stellar production for Dorothy Mackaill and Jack Mulhall, "Applesauce," will get under way towards the end of the month. No director has yet been assigned. Photography was started last week on "The Phantom City" and "Heart to Heart."

Lois Wilson and Horton Acting in Stage Play

Between stages of their picture work, Lois Wilson and Edward Everett Horton are appearing in "The Gossipy Sex," a stage comedy, at the Vine Street Theatre in Hollywood. Miss Wilson entered the cast opposite the comedian on Friday night, April 27. She is assuming the place of Harrietta George, who was suddenly called to New York. At the close of the play Miss Wilson will immediately start work on a new screen vehicle.

Horton and his brother, Winter D., have taken lease on the Vine Street.

Filming on "The Whip" Finished by Sam Rork

First National's race track special, "The Whip," from the Drury Lane melodrama, has been completed insofar as photography is concerned. The final sequences, a typical English fox hunt, was filmed last week. Cutters and titlers are now at work whipping the film into the proper order and length. Sam E. Rork supervised this production.

M-G-M to Screen Novel by Hermann Sudermann

"Stephen Tromholt's Wife," a novel by Hermann Sudermann, German author, has been purchased by Metro-Goldwyn-Mayer, and will be filmed under the title of "The Wonder of Women." The story will be the second Sudermann novel to be filmed at the M-G-M studio, the first being "Flesh and the Devil."

Mary Brian Signs New Paramount Contract

A new contract has been signed by Paramount and Mary Brian, who is at present working in "The Perfumed Trap." During the season she is scheduled to appear in a series of films with Richard Arlen, including "The Upstart Gentleman."

Columbia Sets Sessions

Season's Product and Sales Policies to Be Discussed at Los Angeles, New York and Chicago

THREE conventions will be held by Columbia Pictures Corporation this year, at which will be outlined the 1928-29 program and the company's sales and production policies. The meetings are to be held from May 10 to 12 in Los Angeles, from May 17 to 19 in New York and from May 21 to 22 in Chicago. Columbia will increase its product for the coming season from thirty to thirty-six features, the most pretentious program ever conducted by the company.

The western division will open its series of sessions on May 10 with Harry Cohn, vice-president, and Joe Goldburg, recently appointed west coast sales manager presiding. The gathering will be attended by production and sales executives now in California, and by the branch and sales managers and the most important members of the sales forces of Columbia's four west coast exchanges.

The delegation will be headed by I. E. Tillman, Portland branch manager; L. J. McGinley, Seattle branch manager; Jack Bowers, Los Angeles branch manager and Phil Weinstein, San Francisco branch manager. Harry Cohn will open the meeting with an outline of the company's production plans, which include ten specials and twenty-six program pictures. Elmer Harris, head of the scenario department, will outline the stories, and Joe Goldburg will tell of the sales policies.

The second meeting in New York will bring together the representatives of the eastern division. This session will be presided over by Cecil Maberry, Columbia sales manager. Others who will address the meeting are, Jack Cohn, treasurer of the company; General Manager Macgowan, and Alex Moss, director of advertising and publicity.

The Mid-West Division will hold its meeting at Chicago starting May 21. It will be attended by all branch and sales managers who are not present at the other two. Jack Cohn, Cecil Maberry, Claude Macgowan and Alex Moss will form the home-office delegation.

The three division get-togethers will be followed by a series of smaller meetings in each territory. They will be presided over by Cecil Maberry, who will start on a tour of the country immediately after the close of the Chicago convention.

Columbia announces the following stars under contract for the coming season: Jack Holt, Hobart Bosworth, Lois Wilson, Bert Lytell, Lya de Putti, Betty Compson and Margaret Livingston. Among the directors signed are, George B. Seitz, Frank Capra, Walter Lang and Irwin Willat.

Dietz Now Visiting Culver City Studios of M-G-M

Howard Dietz, Metro-Goldwyn-Mayer director of publicity, advertising and exploitation, is now on his annual visit to the M-G-M Culver City studio, lining up promotion plans for the coming year. He proceeded directly to the coast from the Western regional convention of M-G-M at Kansas City, which was concluded May 1st.

During his absence, Silas F. Seadler, advertising manager, is in charge of the New York office.

Dorothy Devore Signs for New Educational Series

Dorothy Devore, who has been in New York City for some time on an extended vacation, has been signed by Educational to make a series of six two-reel starring comedies next season.

Miss Devore returned to Short Feature comedies last season after playing for several years in feature length productions. Previous to that she had played in one and two-reel comedies.

3 New Paramount-Christie Releases for June

Bobby Vernon, starring in "Hold 'Er Cowboy," heads the June Christie comedy releases on the Paramount schedule. The other Christie comedies for the month are "Say Uncle," featuring Jack Duffy, and "Slippery Heels," starring Jimmie Adams.

R. H. Cochrane Assures "U" Salesmen Company Is Not for Sale

R. H. COCHRANE vice-president of Universal, in a message to the company convention in San Francisco this week assured the salesmen and executives present that all rumors to the effect that Universal might be sold were groundless and that Carl Laemmle would not sell under any circumstances.

Mr. Cochrane also informed the salesmen that Mr. Laemmle had turned down a profit of $500,000 which he had been offered for the picture rights to the Ziegfeld musical show, "Showboat," which Universal will produce on a large scale. Another offer which Mr. Laemmle had turned down, said Mr. Cochrane, was one of $400,000 for the rights to "Broadway," for which $225,000 was paid last Summer. The San Francisco convention is the last of three held by the company, the others having been at Atlantic City and St. Louis.

Schenck Denies That M-G-M Will Distribute Hoover Films

IN response to inquiries by the press as to the selection of Metro-Goldwyn-Mayer by the Herbert Hoover Campaign Headquarters to produce a campaign picture, Nicholas M. Schenck, President of Metro-Goldwyn-Mayer, stated:

"I have read in the morning papers the news story that 'arrangements have been made with the Metro-Goldwyn-Mayer Pictures Corporation to prepare a campaign film.' This is an error of reporting, since we have never been approached in such a matter either in the East or at our studios in California. The statement in today's press is the first we have heard of such a plan."

"J. D." to Invade U. S.

Is Ready to Distribute Five British Productions Here and in Canada

By Arrangement with Kinematograph Weekly

LONDON, April 26.—Since the inception, a few weeks ago, of United Motion Picture Producers, Ltd., J. D. Williams, the managing director, has been very busy securing recent British pictures for distribution in U. S. and Canada, and has been successful in obtaining half a dozen.

The names of these will be shortly made known. In conversation with "J. D." this week, the Kine, learned that the most important is "A South Sea Bubble," now in its final editing stages by T. Hayes Hunter.

This Gainsborough picture, starring Ivor Novello, is, of course, based on Roland Pertwee's story which ran in the Saturday Evening Post.

Mr. Williams declared that this film is calculated to appeal widely on the other side, and will enhance Novello's reputation enormously.

This project has far-reaching potentialities. "J. D.," who made the Elstree studio possible, has never wavered from his conviction that production, to be successful, must be made for a world market. He is a fervent advocate of British effort in this direction, and his aims are a great deal wider than the mere handling of completed product.

It is his intention of developing on the other side the first real organization entirely devoted to the exploitation of British and other European films. Hitherto all such attempts have failed in the face of insuperable obstacles.

"J. D." declares that America is seeking novelty in settings, and that European mentality, properly schooled in the technique of story presentation, is going to be eagerly welcomed. He regards the all-British insularity of certain firms as a real obstacle to their own advancement; for Hollywood's present predominance can be largely attributed to its freedom from this narrow national attitude.

"J. D.'s" venture is a bold one, and it is frankly difficult to think of another man better qualified to carry it into effect. His record in the industry is one of a man who has several times achieved apparent impossibilities, and his knowledge of the American exhibiting angle is unique.

F. J. McConnell Heads "U" Serial Department

FRED J. McCONNELL, who several years ago left the short subject department of Universal to enter the trade paper field, has re-enrolled under the Laemmle banner and will devote his attention to serials. He last week addressed the sales convention of Universal workers in San Francisco.

Mr. McConnell has lately produced independently for Pathe. In the new line-up of Universal serials he will deal with five productions. They are: "Tarzan the Mighty," story by Edgar Rice Burroughs, to star Frank Merrill; "The Final Reckoning," by Henty; "The Pirate of Panama," by William McLeod Raine; "The Mystery Rider," by George Morgan, and "The Diamond Master," by Jacques Futrelle.

Burr Adds Players to "Black Magic" Cast

A number of players have been cast for "Black Magic," C. C. Burr's forthcoming First National picture starring Johnny Hines. The production is now well under way before the battery of cameras at the Tec Art Studio, in Hollywood. Among those figuring prominently are Edmund Breese, Charles Giblyn, Henry Herbert, Walter James, Betty Egan, Kashi Heraldi and Fred Kelsey.

Columbia Will Release "Modern Mothers" May 13

Columbia's second release for May is "Modern Mothers," officially ready for exhibition on May 13. Helene Chadwick appears as the actress mother in this production. Barbara Kent is the daughter and Douglas Fairbanks, Jr., is the boy.

Change Titles of 2 Alice White Pictures

The titles of two of the four First National pictures in which it has been announced that Alice White will be starred during the season of 1928-29 have been changed. "Hot Stuff" will be the title under which Robert Carr's Smart Set story of "Bluffers" will appear upon the screen. "Ritzy Rosie" will be the release title for the vehicle announced as "Rosie of the Ritz," an original by Charles Beahan and Garrett Fort. Another White film will be "On the Air," story by Paul D. Augusburg.

Miss White's first picture for the new season will be "Show Girl," from the J. P. McEvoy story serialized in Liberty Magazine. Alfred Santell has been assigned the direction. James T. O'Donahue is writing the adaptation and continuity.

"Blue" Sunday Question Stirs Tampa, Fla.

Tampa is in the throes of a "blue" Sunday agitation. Arising a couple of weeks ago when Sunday baseball came up, the question has been prodded into life. The Tampa papers, the Mayor and several civic societies came out in favor of the Sunday baseball games which were vigorously opposed by the Tampa Ministers' Association. The public showed their favor for the Sunday sport by forming the largest crowd ever to attend a baseball game in Tampa when the game was held last Sunday. Both teams and officials were arrested following the game but were later released after bonds were posted. The cases will be tried soon in the Court of Crimes.

A committee formed by the ministers met with the managers of the ball teams and then appeared before the Board of Representatives of Tampa demanding the passage of an ordinance prohibiting all forms of Sunday amusement, or to call an election and have the people vote on the issue. The Tampa Ministers' Association took the stand that all activities shall be prohibited in Tampa except their own.

Roach Studio Reopened; Chase Comedy in Work

Actual production has been started at the Roach studios, following the reopening last Monday after a five weeks' vacation. The Charley Chase unit started a society comedy for M-G-M release the first part of the week. A supporting cast chosen by Leo McCarey includes Ed. Kennedy, Gene Morgan, Vivien Oakland, and Anita Garvin. Hal Yates is directing.

Anita Stewart Will Wear Mask in Columbia Film

In "Name the Woman," her new picture for Columbia, Anita Stewart will have her face covered by a Benda-like Mask. She will depend entirely on her hands and the movements of her body to put over her reactions. The mask will play an important part in building up the suspense of the mystery story.

"War in the Dark" Now in Production

Conrad Nagel was selected last week for the leading male role in "War in the Dark," Greta Garbo's new starring vehicle for Metro-Goldwyn-Mayer, and this film has gone into production under the direction of Fred Niblo. Bess Meredyth did the adaptation.

Great Activity in Talking Movie Field

(Continued from Page 1569)

pany, with the object of producing films for instructive purposes in schools and universities. The corporation papers were filed last week with a capital stock of $1,000,000.

Dr. Thomas E. Finegan, formerly with the New York State Education Dept. and at one time head of the state school system of Pennsylvania, is head of the new Eastman unit and is general manager as well. Dr. C. E. K. Mees, director of the Eastman Kodak Research Laboratories, is vice-president. The directors are: L. B. Jones, M. B. Folsom, E. P. Curtis, Dr. Mees and Dr. Finegan.

Organization of the company follows ten-weeks' experiments involving 12,000 pupils and 176 teachers. The experiments were made in Chicago, Denver, Detroit, Kansas City, Lincoln, Newton, Mass.; Oakland, Cal.; Rochester, San Diego, Atlanta and Winston-Salem.

Forty films are ready and plans are under way for 100 additional.

"U" Will Use Sound in "Show Boat"

Universal is planning to employ a sound device in connection with the making of their big attraction, "Show Boat." It is said that the sound effects will be employed for about one-third the length of the picture. There will also be recorded the effects of a steamboat traveling down the Mississippi, of the negroes singing, and the band leaving the boat and marching up the town's main street.

"Show Boat" is to be put into work June 1. It is not yet known just which of the sound reproducing devices will be utilized in the making of the picture.

"The Tale of Two Cities" for Ronald Colman

"The Tale of Two Cities," the Charles Dickens' novel, will be made by Samuel Goldwyn into a motion picture for United Artists. Ronald Colman will star, playing the role of Sidney Carton. Lilli Damite, the new Goldwyn leading lady, will sail from Europe on May 5 to play opposite Colman. The direction will be by Herbert Brenon.

Pathe to Issue Immigrant Feature on June 4

De Mille's production, "A Ship Comes In," formerly called "His Country," will be issued by Pathe on June 4. Featuring the trio, Rudolph Schildkraut, Louise Dresser and Robert Edeson, the picture deals with the basic theme of patriotism.

Wyler Signed Up Again by Universal

Having finished the Universal feature, "Anybody Here Seen Kelly," William Wyler has signed a new long-term agreement with the Laemmle studio.

Board of Trade Bans Non-Theatrical Sales by Imposition of Fines

EXCHANGES in Oklahoma City and Des Moines are cooperating with exhibitors and refusing to sell pictures to schools and churches for non-theatrical use. From Oklahoma comes word that practically all exchanges have discontinued sales to non-theatrical houses and that with few exceptions pictures booked for non-theatrical houses are coming through houses outside of Oklahoma.

The Board of Trade at Des Moines has issued instructions to its members not to sell product to schools and churches for non-theatrical use. A penalty has been set at $25 for the first offense, $50 for the second and expulsion from the board for the third.

Producers Show Profits

Paramount, Warner and M-G-M Financial Statements Indicate Banner Year in Industry

IT seems evident from statements issued by Paramount, Metro-Goldwyn-Mayer and Warner Bros. that 1928 is to be a banner year in the history of the industry. At least the financial statement by Warners for the first half of their fiscal year, by Paramount for the first quarter and by M-G-M for a 28-week period indicate that business is exceptionally good.

The Warner statement for the first six months shows a net profit of $611,184 and Harry M. Warner, president of the company, predicts that each of the two remaining quarters will net about $450,000, making a total for the year of approximately $1,500,000, after interest and charges.

Estimated profits for 1928 will be equal to approximately $7.50 a share for the 199,780 shares of Class A, and to about $3 a share on the $550,000 shares combined Class A and Common stocks.

The Paramount first quarter statement indicates a record year in prospect with figures that will even eclipse the high mark of last year. The estimated earnings for the first quarter of this year are $2,250,000, after deduction of all charges and taxes, including the undistributed share of earnings of Balaban & Katz Corporation. This is equal to $3.27 a share on the 687,379 shares of common stock outstanding, compared with $2,067,000 or $3.01 a share in the same three months in 1927.

The M-G-M statement for the 28-week period ended March 11, shows net profits of $3,032,838. Gross profit was $6,307,096; operating expenses, $3,592,308; net operating profit, $2,714,788 and miscellaneous income $318,050.

Plans for Opening of "U" Studio Announced

PLANS for the resumption of feature production at Universal City, the big studio plant of Universal Pictures, were made public this week.

The first picture to go into work will be a Reginald Denny Production entitled "Red Hot Speed," slated to start on May 15th, under the direction of Fred Newmeyer.

At the same time Glenn Tryon will start work on his first feature, "The Gate Crasher," under the direction of William A. Craft. Tryon is now on his way to St. Louis to make a personal appearance at Universal's Middle West Sales Convention.

Picture production started at Universal City this week on "The Diamond Master," a serial adapted from a Jacques Futrelle story and to be directed by Jack Nelson.

6 Short Subjects Form Pathe May 20 Schedule

Headed by Pathe Review No. 21, the Pathe short feature program for the week of May 20 consists of five other subjects: "A Race with Death," chapter nine of the current serial, "The Mark of the Frog"; "A War Bride," an Aesop cartoon; Topics of the Day No. 21, and issues Nos. 44 and 45 of the Pathe newsreel.

In the new Review are: "Interesting People—A Master of Murals," "Nice Babies," "The Legend of Laughing Waters" and "The Time, The Gown, and The Girl."

Change Title Barthelmess Picture for New York

"Kentucky Courage" will be the title of First National's Richard Barthelmess picture founded upon "The Little Shepherd of Kingdom Come," in the New York territory. Elsewhere it will be released under the title of the novel. It will have its New York premiere at the Mark Strand theatre, New York, beginning Saturday, May 12th.

F. N. Buys "Saturday's Children" for Griffith

"Saturday's Children," the play by Maxwell Anderson, has been bought for motion pictures by First National. It will serve as one of Corinne Griffith's stellar productions under her new contract with First National. The play played 41 weeks on Broadway.

Censorship of Talking Pictures to Be Tested in N. Y.

THE question as to whether the New York state censorship board has jurisdiction over sound in motion pictures will be tested in a friendly suit with one of the companies producing this type of film.

James Wingate, director of the censorship commission, said this week that the board maintains it has jurisdiction over the "talkies." The point has already been raised in Pennsylvania, where Vitaphone was denied a temporary injunction against the censorship board of that State, but the final disposition of the case has not yet been made.

Mr. Wingate is closely observing developments in the Pennsylvania situation.

M-G-M Assigns Directors

Many of New Season's Features Under Way With Others in Preparation for Starting

METRO-GOLDWYN-MAYER has made a number of directorial assignments for pictures to be produced on the 1928-29 program. There are twenty-four of these directors at the studio busy turning out pictures or preparing to do so.

Aside from those announcements already made of directorial assignments, Tod Browning will direct Lon Chaney in "West of Zanzibar," as well as in other pictures during the season. "While the City Sleeps," another Chaney vehicle of New York underworld life, will be directed by Jack Conway.

Nick Grinde, recently signed as a director, will direct several Tim McCoy Western films, the first of which will be "Beyond the Sierras." William Nigh has been assigned to the direction of "Four Walls," an adaptation of the stage play.

Edward Sedgwick is engaged in directing Buster Keaton's, "The Cameraman," and is likely to direct other comedies during the course of the year. Victor Seastrom appears on the Metro-Goldwyn-Mayer release schedule for 1928-29 with the Lillian Gish starring picture, "The Wind," an adaptation of Dorothy Searborough's novel. Lars Hanson has the male lead.

Sam Wood, who directed "Rookies," the Karl Dane-George K. Arthur picture, and William Haines in "Telling the World," will have as his first picture for next season "Ballyhoo," with Norma Shearer as the star.

Chet Withey is directing Tim McCoy in the first of the coming year's series of McCoy outdoor adventure films, and Frank Capra is to direct "Brotherly Love," a new Karl Dane-George K. Arthur co-starring comedy. Malcolm St. Clair has completed "Beau Broadway," a Lew Cody-Aileen Pringle co-starring comedy for the new season, and Edward Sutherland has completed "The Baby Cyclone," another Lew Cody-Aileen Pringle vehicle adapted from the George M. Cohan stage farce.

Standard Contract Is Adopted by Canada

THE standard form of moving picture booking contract, as drawn up recently in the United States, has been adopted for use in Canada with minor alterations, according to official announcement of Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Toronto, Canada. Changes of names and the inclusion of reference to Canadian Customs duties on films had been made in the form of contract for the Dominion, but otherwise the agreement was essentially the same in both countries.

Canadian contracts are to be filed with the Motion Picture Distributors and Exhibitors of Canada and are identified by the signature of the president of the Canadian association. The names of Canadian key cities are inserted.

New First National Films Employ Many Extras

Long lines of extras now crowd First National's Burbank studios, where several pictures calling for large sets are in production.

The finishing touches are being given to "Happiness Ahead." An elaborate setting is being employed for Corinne Griffith's "The Divine Lady." Nearly 500 extras are working in one of its scenes. "The Barker" is utilizing an entire carnival for certain sequences. "The Whip" will be presently completed.

Jack Mulhall is making some dramatic scenes for "The Butter and Egg Man." Charlie Murray is working on scenes for "The Head Man." Harry Langdon has been staging parades and other scenes for his new comedy. Billie Dove is about to start "The Night Watch." Finally, Mary Astor and Lloyd Hughes are ready to begin work on "Heart to Heart."

Phil Gleichman Heads Ohio Amusement Co.

Phil Gleichman, for many years active in Detroit exhibition, has acquired a substantial interest in the Ohio Amusement Co., which operates 13 neighborhood houses. In addition to Gleichman, who has been elected president, other new officers are: Leo Keller, vice-president; Arthur Keller, secretary and treasurer; Max Greenhut, chairman of the board of directors. Greenhut is also a new shareholder in the firm.

The company plans to acquire and build new houses in Cleveland and surrounding towns. Changes in the policies of houses in the circuit will be made following an analysis of each situation.

Sixteen Loew Houses Open in Sept.

Sixteen houses, all under construction, will be opened throughout the country by Loew, beginning in September. Their capacities will range from 2,400 to over 4,000. As yet their individual policies have not been determined.

The list includes seven houses in New York and one each in the following cities: Jersey City, Providence, Louisville, Roanoke, Va.; London, England; Akron, Ohio. The Providence and Louisville theatres will open in September, the others later.

Sam Wood to Megaphone "Ballyhoo" for M-G-M

Sam Wood, director of M-G-M features, will take over the megaphone on "Ballyhoo," a future vehicle for Norma Shearer. He will collaborate with Frances Marion on the adaptation and it is anticipated that the picture will enter production on June 1.

In and Out of Town

AL LICHTMAN, vice-president and general manager of distribution of United Artists, John W. Considine, Jr., general manager of production of Art Cinema Corporation, and Victor M. Shapiro, advertising and publicity director for United Artists, left New York City last week for Hollywood. They are going West to confer with Joseph M. Schenck, president of United Artists.

WILLIAM M. PIZOR, president of Capitol Productions, left New York on a motor sales tour which will take him to every exchange center in the United States.

EVELYN BRENT, Paramount featured player, arrived in New York last Friday from the Coast for a short vacation and shopping tour.

FLORENCE VIDOR, Paramount star, and her eight-year-old daughter, Suzanne, arrived in New York last Friday, also. They are here from the Coast for a week's stay before boarding the S. S. Paris for Europe, where they will spend a two-months' vacation.

RAY HALL, editor of Pathe News, is visiting his local men in various mid-Western cities, and perfecting plans for the coming season.

MR. AND MRS. HAL ROACH arrived in New York on Tuesday, May 8, on the S. S. Majestic, thus coming to the last lap of their 'round-the-world voyage, which was started in January. They will make a brief stay in the city and then return to Los Angeles.

SAM EFRUS, president of the Peerless Pictures Corporation, has left New York for the Southwest territory on a sales trip.

Chas. J. Eastman Dies After Long Illness

A LOYAL and devoted employee was lost to Motion Picture News when, on Friday, May 4, Charles J. Eastman died in St. Luke's Hospital after an illness of about ten weeks. Services were held Sunday afternoon at the Bender Funeral Parlor, 851 Amsterdam Avenue, and the body was taken to Keene, New Hampshire, for interment in the family plot.

Mr. Eastman was born in St. Albans, Vt., and was 77 years old. At one time he was an executive of the Cheshire Railroad in New England, and for some years he worked with Funk and Wagnalls. Surviving is a daughter.

Affectionately known in the News office as "Colonel," he was with us for nine years. So friendly was his nature and considerate his heart that he commanded the respect of all those with whom he came in contact. A large circle of friends mourn his loss.

Theatre Price War in Omaha

The theatre price war in Omaha has brought things just about down to the bone. At least four of the downtown houses have made one or two cuts during the past three months. The last move was for the Riviera, the Publix de luxe house, to cut its weekday matinee from 40c to 35c, and to offer its balcony at night, except Saturday and Sunday, for 40c. Downstairs seats remain at 60c.

Latest quotations on leading theatres, then, are:

Riviera ..... 60c, 40c, 35c and 25c
Orpheum 50c, 35c, 25c
World 50c, 35c, 25c

The Moon, a second-class house, is contemplating running matinee prices until 7 p. m., while the rest already have let the bars down until 6:30.

The Riviera's cut was the first made since the opening, but the Orpheum has come down twice recently. The World has gone up after installing Vitaphone and Movietone.

Band Will Play "4 Sons" Theme on Mother's Day

The theme song of "Four Sons" has found its way through the air to the White House, where it so appealed to Mrs. Coolidge that she has requested the U. S. Navy Band to play "Little Mother" on Mother's Day, May 13th, it is said.

Featured Players Join Cast of M-G-M's "4 Walls"

Carmel Myers and Vera Gordon will have roles in "Four Walls," which M-G-M is making into a film from an adaptation of the stage play of that name.

Barbara Kent Re-signs With Universal

Barbara Kent has signed a new Universal contract. Her latest role is in "Lonesome," in which she plays opposite Glenn Tryon.

Golf Tourney Lining Up

Thirty-five Already Entered for Event to Be Contested at Rockville Center May 24

WITH the annual Spring film golf tournament still two weeks away, thirty-five enthusiastic golfers have already filed their entries with the tournament committee. The event is to be contested on the course of the Rockville Center, Long Island, Country Club on May 24 and with 200 members to be heard from the tournament committee anticipates a record breaking entry list.

The inclement weather of the past few weeks has retarded the progress of the golfing fraternity, but the regulars have taken advantage of every opportunity for practice and each is confident that he will walk away with the best gross score.

The committee in charge of the event is busy now gathering together all of the available prizes possible so that even those whose low gross is registered in the 140's will be rewarded for his efforts. There will be cups and trophies of every description, prizes and special prizes for foursomes, two-somes, birdies, eagles, for morning and afternoon play and for putting and approaching. There will be prizes for producers, distributors and even exhibitors and then there will be more prizes for those who might not even be inclined toward golf.

Among the individuals and organizations who have donated trophies to date are the following; Jules Brulator, Columbia Pictures, Keith-Albee, Carl Laemmle, Morning Telegraph, Motion Picture News, J. P. Mueller Agency, National Theatre Supply Company, Pathe Exchange, Inc., Stanley Company of America, Stebbins, Lederman & Gates, The Film Daily, and others.

The New York Motion Picture Club will supply two de luxe buses for convenience of golfers, running them from in front of the Astor Hotel. One will leave at 8.30 A. M. and the other at 4.30 P. M.

The tournament committee in charge of the event is made up as follows: Elmer Pearson, Bruce Gallup, William A. Johnston, Don Mersereau, Arthur Stebbins, Nat Rothstein, John Spargo and Jack Alicoate.

Eight from Chesterfield

Company Announces Productions that Will Be Released Regionally During Coming Season

CHESTERFIELD MOTION PICTURE CORPORATION, of which George Batcheller is president, announces that its production activities for the coming season will be concentrated on eight feature productions to be released regionally at six weeks intervals.

The pictures bear the following titles: "The Adorable Cheat," "The House of Shame," "Campus Knights," "Circumstantial Evidence," "South of Panama," "The Roaring Forties," "Below the Deadline" and "The Peacock Fan."

All of these features are to be made under the personal supervision of Lon Young, production supervisor of the company. The first of the group has already been completed and trade-shown. It is "The Adorable Cheat," an adaptation by Arthur Hoerl of an original story by Adeleine Leitzbach, which Burton King directed. Lila Lee is the featured player, while in the supporting cast are, Burr McIntosh, Cornelius Keefe, Gladden James, Reginald Sheffield and others.

The second production, "The House of Shame," will be ready in July. The story is by Lee Authmar. Third on the list is "Campus Knights," by Bernard Anthony and described as a college story without football.

It is announced that "Circumstantial Evidence" will be ready in October. It is a drama by Adeleine Leitzbach. Following in the order named will be "South of Panama," "The Roaring Forties," by Fanny D'Morgal; "Below the Deadline," an underworld drama by Ada Lee, and "The Peacock Fan," by Arthur Hoerl.

A number of well known screen personalities are now being signed for principal roles, and continuities on the seven remaining stories are under way. George Batcheller, president of Chesterfield, will leave for California within the next few weeks, accompanied by Lon Young, who will remain on the coast until production has been completed.

Cleveland Not in Favor of Double Features

THE Cleveland Motion Pictures Exhibitors Association has voted thumbs down on double features. Members of the association believe that double featuring cannot do anybody any good, and is bound to do a lot of harm. Although nothing is being done to compel members to refrain from showing double features, pressure of opinion is being brought to bear to bring the practice to an end in Cleveland. Examples of double featuring were given by the association such as "The Circus" and "West Point"—"Sadie Thompson" and "Sharp Shooters."

Cummings on Location With Fox Unit

Irving Cummings has left for New Bedford, Massachusetts, where he will photograph types and settings characteristic of a New England shipping town for the Fox picturization of Tom Cushing's play, "La Gringa." James Tinling will be in New York for a week while photographing traffic and congestion scenes for "Red Lights and Green."

Sees Cut in Studio Costs

Westinghouse Engineer Points Out Changes in Lighting; Tests Conducted

E. W. BEGGS, Illuminating Engineer of the Westinghouse Lamp Company, has just returned from an extensive inspection trip through all of the large motion picture studios of California. Mr. Beggs, at the request of motion picture studio owners and electric lighting organizations, conducted an extensive test as to the proper lighting for studios in order that full efficiency in lighting equipment could be obtained at all times.

When asked about his California trip, Mr. Beggs said, "Hollywood of the 'movies' is the scene of a revolution that will one day affect all of us. It is not apparent to the casual observer; in fact, many of the citizens of Hollywood itself are not fully aware that it is in progress. It is an industrial convulsion of the type seen only seldom; that is, only when an infant industry reaches maturity. The results will be simply better motion pictures at less cost.

In speaking of the changes in studio lighting Mr. Beggs said: "During these same years which have seen the changes in film and lenses, the incandescent lamp has been developed to a point where scarcely any other light source is needed for our lighting. These lamps are available in sizes ranging from that of a grain of wheat of a fraction of a candlepower to a 10-inch bulb of 30,000 candlepower. Even greater ones are being made experimentally. The result is that now the studio finds Mazda lamps ready for use just as it finds itself ready to call upon them.

"The result of all this is bound to show in reduced film producing cost. Early reports indicate a saving of over one hundred dollars per day per stage set due to elimination of the trimmers and the use of less intense and better controlled light. The indirect costs resulting from delays while carbons were changed, delays during which the entire studio personnel, including stars, director, cast, orchestra, etc., were forced to stand idly by, can hardly be calculated. These too are eliminated. Also, since the intensity of the light can now be readily measured, the danger of a "retake" being necessary to reduce to a minimum.

"These matters of cost are now very important because the motion picture is facing relatively hard times," said Mr. Beggs. "The automobile, plus good roads, leads to huge theatres where one single film amuses thousands instead of hundreds. This reduces the number of productions or prints needed to supply the demand. The radio is also producing a noticeable effect on movie attendance. These two influences, and perhaps the fact that the novelty of the motion picture is wearing off, have made serious inroads into the enormous profits returned by the movies. The studios are striving to meet the situation. They are economizing, and they are producing better pictures.

"This better picture idea has introduced colored and also sound movies. They are not perfect as yet, but they are progressing very well.

Spargo Exec. Secretary of M. P. Club

UPON the eve of his departure on a trip to the coast, Al Lichtman, President of the Motion Picture Club, announced the engagement of John S. Spargo as Executive Secretary of the Motion Picture Club of New York. Mr. Spargo formerly New York Editor of the *Exhibitors Herald and World* will enter upon his new duties immediately and until the club house is open, will make his office at 1560 Broadway.

President Lichtman also called a meeting of the Board of Directors of the Club for May 10th. The purpose of this meeting was to pass upon bids which have been received by Lee Ochs, Chairman of the Construction Committee, and by David Chadkin and Emil Jensen.

Fox News Chief Arrives in Paris

Truman H. Talley, head of Fox News and Fox Varieties, has arrived in Paris to confer with his organization there. His previous stop was in Berlin, where an important audition of the Movietone was given before a distinguished official audience. Important developments are understood to be on foot in connection with Movietone.

Jack Connolly, formerly of the Hays office, and for some time handling Movietone activities in Europe, has returned to America.

New Title Selected for "Southern Skies"

"White Shadows in the South Seas" has been selected as final title of the Metro-Goldwyn-Mayer picture formerly known as "Southern Skies." Exteriors for this film were recently completed under W. S. Van Dyke after five months on the island of Tahiti. A farewell banquet was tendered the M-G-M unit by the native islanders.

Extra Dividend Voted on Loew Common

The board of directors of Loew's, Inc., this week voted an additional dividend of 25 per cent on the common. It is payable June 18 to stockholders of record June 9. Yesterday's declaration supplements the regular dividend of 50 cents, payable June 30 to stockholders of record June 20.

F B O Executives Entrain for Chicago Meet

Home office executives entrained May 11 for Chicago, where the annual sales convention will be held at the Drake Hotel, starting Monday, May 14th.

Joseph P. Kennedy, president, and J. I. Schnitzer, senior vice-president, will address the assembled sales forces, which will be presided over by Lee Marcus, general sales manager.

Other home office executives who entrained for the convention today include: E. B. Derr, secretary and treasurer; Clinton J. Scollard, assistant treasurer and manager of exchange operations; Hyatt Daab, director of advertising and publicity; S. E. Fitzgibbon, director of sales promotion; Ambrose Dowling, assistant to the president; William Dahler, manager of sales accounting department, and E. A. Horne, manager of print and negative department.

The New York exchange will be represented by Charles Rosenzweig, New York State sales manager, and Phil Hodes, exchange office manager. Other branch managers who have already entrained for the meeting are:

E. J. O'Leary, New England sales manager; Cleve Adams, Central sales manager; Jerome Safron, Eastern Pennsylvania and Southern New Jersey sales manager, and J. Frank Shea, Western sales manager.

Alberta Vaughn Returns to F B O

Alberta Vaughn has been signed by Larry Darmour to play the leading feminine role in "Racing Blood," a series of twelve two-reel productions which he is making for Standard Cinema Corporation, to be released by F B O.

Work on the "Racing Blood" series is scheduled to start within a few days.

Fred Kohler Signs New Paramount Contract

Ivy Harris and Tom Ricketts have been added to the cast of "Just Married," first Paramount team vehicle for Ruth Taylor and James Hall. William Austin is the fifth player thus far selected for the picture. Arnold Kent, originally a member of the cast, has been withdrawn.

More Additions to Cast of "Just Married"

Fred Kohler, villain in Paramount pictures, this week signed a new contract. He is at present at work with Mary Brian and Clive Brook on "The Perfumed Trap."

Australian Film Man Visting Britain, U. S.

FILM exchanges and centers in England and the United States will be visited by O. J. Fenwick, ex-president of the Queensland Motion Picture Exhibitors' Association, who left Australia on May 4 for a holiday. While away he will act as the accredited representative of the Queensland body of exhibitors, carrying with him special letters of introduction from Australian exchanges to the managing directors of the countries he will visit.

Mr. Fenwick is the proprietor of a first-run theatre in Brisbane, which he has personally managed over a period of 13 years.

F. N. Signs First Studio Salvage Engineer

A NEW figure has entered motion pictures—the salvage engineer. There are only 25 members of this profession in the United States, Rasburn Pettay Powell, the only one West of Detroit, has just been employed by First National at Burbank.

Powell will systematize the salvage work, highly important in motion picture plants, where sets are erected and destroyed each week, and where many unusual properties and fittings are assembled and discarded every working day.

"As soon as a set is abandoned it will be carefully checked over to see what may be reclaimed and what may be scrapped, and sold," states Mr. Powell.

"Jeanne D'Arc" Opens in Copenhagen Theatre

One of the most significant French productions to date, "La Passion de Jeanne d'Arc," was given its world premiere in Copenhagen on April 21, that city being selected because the director, Carl Dreyer, is Danish. Press comments were enthusiastic.

Mlle. Falconetti, who plays Jeanne, was present at the opening. The film has been produced by the same company that made "The Miracle of the Wolves."

Hungary Is Favorable to American Pictures

Hungary, according to Elek Horvath, Hungarian Secretary of State, who was in Hollywood recently to arrange for booking of films under his country's present quota law, is anxious for showing of American films in his theatres.

The Secretary of State was impressed by the speed and efficiency of Hollywood production. He visited his countryman, Director Paul Fejos, who recently completed "Lonesome" for Universal.

Heavy Increase Shown in Paris Film Receipts

Total receipts at Paris motion picture theatres showed an increase in 1927 of 32 million francs ($1,280,000) over 1926, figures just made public by the Service du Controle de l'Assistance Publique. The total for 1926 was 145,994,959 francs; for 1927, 177,655,896 francs—a very substantial increase for a single year.

Much of this gain is credited to newer and better theatres and to increased use of exploitation.

M-G-M Studio Working on 8 Feature Films

Eight stories with a New York locale are in the process of filming at the M-G-M studios. They are: "Four Walls," "While the City Sleeps," "The Bellamy Trial," "The Camera Man," "Our Dancing Daughters," "Excess Baggage," "The Baby Cyclone" and "The Deadline."

Sapiro Offers U. S. Aid

Organization Will Give Full Co-operation to Government in Suit Against Industry Practices

AARON SAPIRO, president of the Independent Motion Picture Exhibitors Association, Inc., of New York, has forwarded a communication to Charles H. Tuttle, United States Attorney, offering the complete co-operation of his organization to the government in pressing its suit to determine the legality of practices in the motion picture industry having to do with distribution, arbitration and credit.

Two petitions in equity have been filed by the Department of Justice designed to test the legality of these practices. The defendants named are the Motion Picture Producers and Distributors of America, the 32 film boards of trade throughout the country and ten leading motion picture corporations.

The Sapiro letter to U. S. Attorney Tuttle follows in part:

"The Independent Motion Picture Exhibitors Association, Inc., is directly interested in the actions which have been instituted by the United States of America against the combination of Motion Picture Producers and Distributors, generally operating under the direction of Will Hays, commonly known as the Hays Organization. In the trial of these actions the Government will undoubtedly desire testimony from various exhibitors throughout the United States to show how objectionable has been the practice of coercing the exhibitors into the execution and acceptance of arbitrary contracts and coercing them into the acceptance of arbitration arrangements and objectionable credit conditions.

"This Association desires to place itself at your disposal.

"We will gladly co-operate with you in providing proof that the Independent Exhibitors have been unable to secure pictures unless they signed the so-called Standard Hays Organization Contract; and that they could not secure pictures at all, to any practical extent, unless they got the pictures from members of that organization.

"We will also supply proof to the effect that arbitration provisions of the contract were thus forced upon the exhibitors, and that these arbitration provisions contain terms which are absolutely inequitable and improper.

"We will provide proof that procedure of the Boards of Arbitrators, particularly in cases of default, have been worse than arbitrary; and that the provisions for the suspension of service by all distributors because of a quarrel with one company is one of the most high-handed and arrogant provisions that lawyers have ever met in contracts.

"We will further provide proof that the Film Boards of Trade have been accepted only because the exhibitors had to take any system forced on them by the combination of producers and distributors acting through the Hays Organization; and that the statement of the 'overwhelming satisfaction' with the plan is based wholly upon the fact that the exhibitors have had no choice and have been compelled to take anything in the line of contractual arrangements that the Hays Organization chose to impose upon them."

With regard to the attitude of the Sapiro organization to the Hays organization, the former issued the following statement, which is printed in part:

"The I. M. P. E. A. was formed as a co-operative body. It is eager to co-operate with bodies representing other elements of this business for the welfare of the industry exactly as its own members co-operate for their own welfare. We are not out to fight anybody or any other organization. We do propose, however, to have the exhibitor take his rightful place in the councils of the industry; we intend to make the exhibitor a force as strong as his proportionate service and investment in the industry entitle him to be, and we believe that the exhibitor will hereafter speak for the exhibitor in the discussion of problems of the industry.

"The Hays organization has served its members well; but the interest of those members and the interest of the whole industry, including Independent Exhibitors, have not always been the same. The I. M. P. E. A. respects the accomplishments of the Hays organization; but the exhibitor has had little chance in any deal or business contact with it. Henceforth, the exhibitor, particularly the exhibitor-members of the I. M. P. E. A., intend to get all that is coming to them, without any attempt to take a thing from the other fellow."

Ingram's U. A. Film Will Be "3 Passions"

REX INGRAM and United Artists have definitely settled arrangements for release throughout the world of "The Three Passions," an Ingram film version of the new and unpublished novel by Cosmo Hamilton, which will be the first of a series of productions that the director will make in Europe.

Alastair Mackintosh, former assistant general manager of Les Artistes Associes, distributors of United Artists Pictures in Continental Europe, will be production head of the Ingram company that will film this story in England and France. The cast will include Alice Terry, Ivan Petrovich, Claire Eames, Shayle Gardner and Gerald Fielding. Production will be started before the end of May and the film will be released by United Artists in the Fall.

"The Three Passions" will be published shortly serially in the London Daily Mail.

Drop of $350,000 in Admission Taxes

Washington, D. C.—A drop of approximately $350,000 in collection of theatre taxes is shown for the nine months ended with March 31, compared with the corresponding period last year, in figures just compiled by the Bureau of Internal Revenue. The total collection for the period was $13,003,838, against $13,352,570.

Exhibitors Service Bureau

"Student Prince" Drive Blanketed City

Wide Variety of Ideas Used in Campaign Staged by Pantages Theatre in Salt Lake

IN point of getting thorough coverage of the town through a wide variety of exploitation connections, the campaign for "The Student Prince," put on by Grand Pemberton of Pantages Theatre, Salt Lake City, stands out as one of the most remarkable drives executed in behalf of this picture in any of the first-run presentations. Pemberton was assisted by an M-G-M exploiteer.

In addition to the scope of the publicity drive, the campaign was notable in the respect that the interest in "The Student Prince" was worked up well in advance of playdate. Among the highlights of the drive were the following displays and co-operative stunts which acquainted Salt Lake picture patrons with the presentation of "The Student Prince" at Pantages Theatre.

A circular flasher, lettered "Coming—Ramon Novarro and Norma Shearer in 'The Student Prince,'" was placed at the rear of the orchestra floor two months in advance of play date.

A fifteen-foot shadow-box reading: "'The Student Prince' with Ramon Novarro and Norma Shearer—Coming," appeared in three dailies for three weeks before the opening.

Full-sheet pastels of Novarro, Shearer and Hersholt were displayed in the theatre lobby for ten days in advance. Ten lobby alcoves were covered with cathedral-like windows lettered at the base: "Coming—'The Student Prince.'"

House Advertising

The theatre ushers, whose uniforms are quite familiar to those worn by the Old Heidelberg studentry, further enhanced the effect by yellow shoulder ribbons, lettered "The Student Prince." These ribbons were used for one week in advance of opening, and later did duty at Liggett's Drug Store, where they were worn by the fountain girls in connection with the Student Prince Sundae as featured at the store. The University of Utah Drug Store also concocted this special sundae.

Heralds were attached to the house programs a week prior to opening.

Station KDYL broadcast "The Student Prince" Question Contest. This included a description of the picture's highlights, as well as a questionnaire relative to cast, director, producers, etc., of "The Student Prince." Theatre tickets were offered to the contest winners.

Station KSL stated that "The Student Prince" music could not be broadcast owing to a ruling of the Composers' Association. They advised their radio friends accordingly, adding that while this was a condition with which they could not cope, it would still be possible to hear all selections from "The Student Prince" operetta by attending the Pantages Theatre.

A ten-foot high flasher sign, reading: "Stop and see 'The Student Prince'," was placed in front of the box-office during the engagement of the picture.

Three by eight foot pastel heads of Novarro and Shearer were used at either side of the theatre entrance.

A Panatrope was placed directly behind the picture screen and used during the drinking and love sequences of "The Student Prince." "Deep in My Heart" and "The Drinking Song" were the selections played.

Preceding the showing of the picture, a singer rendered: "Deep in My Heart" to the organ accompaniment.

The opening night of "The Student Prince" was also the opening night of the German play "Alt Heidelberg." Before the curtain descended on the last act, an announcement in German was made from the stage descriptive of "The Student Prince" at the Pantages Theatre.

A "Student Prince" Contest was conducted at the East High School. The principal permitted the display of a full-sheet mat in the main hall of the school, advising of the contest. The five boys receiving the largest number of votes because of their qualifications in athletics, scholarship and popularity, were guests of the school paper.

The Salt Lake Telegram sponsored the Want-Ad Jingle, the Scrambled Ad and the Essay Ad Contests, all of which netted three hundred and seventy-three inches of space, covering a period of nine days.

Special cards were used on the dash space of seventy-five street cars during the run of the picture.

Napkins, printed with an announcement of the film, were distributed at restaurants and soda fountains.

Music store window displays were obtained at Glen Bros., Roberts, Daynes-Beebe, and the Consolidated Music Co.

Crippled Youngsters See Themselves on Screen

The children from the Junior League Home for Crippled Children in Nashville, Tenn., saw themselves in a motion picture as well as seeing First National's Milton Sills picture, "Burning Daylight," when the manager of the Knickerbocker Theatre in that city tied up with the Daily Tennessean to give a party for them. A motion picture was taken of the children at the home and run off in conjunction with the feature picture.

Showmanship

Briefs

CHARLIE TAYLOR, of Shea's Buffalo, laid himself out a nice campaign for exploiting "Legion of the Condemned," which plays at this theatre during the week of May 6. Some of his tie-ups included an arrangement with the U. S. Army recruiting station whereby 25 Army boards with 1-sheets on each side were prominently displayed, stating in effect that the kind of heroes seen in "Legion of the Condemned" are the kind the Army turns out. He also arranged with the Spalding sports goods stores to put aviation coats in their show windows, the cards mentioning the picture. The Courier-Express was advertising that it soon would begin a story called "Aces Up," all about America's flyers in the world war, and Charlie grabbed the chance to tie up with the paper on that.

MANAGER H. M. ADDISON of the Great Lakes theatre, Buffalo, isn't overlooking any bets on capitalizing the forthcoming personal appearance at his theatre of Buck Jones and his famous movie horse. "Addy" already has arranged for Jones to meet the Mayor, attend luncheons, talk on the radio, visit crippled children and orphans and, in his spare time, do his stuff three times daily on the Great Lakes stage, during the week of May 13. Another of Addison's recent stunts has been to reduce the admission price for children under 12 to 25 cents up to 6 o'clock during the summer.

THE Victoria Theatre management, in Mahanoy City, Pa., has introduced a plan of giving coupons at certain performances which entitle children to admittance to the show advertised for the following week, at a reduced rate. These coupons are given at all performances on the days designated, and the plan has the effect not only of attracting parents to the theatre with the idea of getting the coupons, but also of increasing the number of children attending the following week.

ON April 22 the West Coast California Theatre in San Diego, completed its first year and Manager H. L. Hartman made the celebration a feature of the week. He sent complimentary tickets to many of the prominent social and business people of the community for one evening. Another angle was covered by the gift of tickets to all couples whose wedding anniversaries came in the week, and pictures of these people were used in the daily publicity in the newspapers. A giant birthday cake was an attraction in the theatre lobby during the week.

IN order to stimulate business during June, Abe L. Einstein, publicity director for the Stanley Company, is outlining a campaign to be known as "Stanley Theatres Jubilee Week," which will start off the summer picture season by calling special attention to the hot weather comforts of Stanley houses.

OUT in Rock Island, Ill., they figure a mule is faster than a horse as was evidenced by Manager Everet R. Cummings using a mule to pull a specially-built troley car through the streets to advertise "Speedy" at the Fort Armstrong Theatre.

Changes in Personnel of Midwesco Organization

A realignment of the managerial line-up of the Midwesco Theatres, Inc., has been made by H. J. Fitzgerald, general manager of the circuit. J. William Deubach, formerly manager of the Oriental theatre in Milwaukee, has been appointed purchasing agent, with George F. Crismann, until recently associated with B. & K. as assistant.

Louis Orlove, who has been in charge of the purchasing, is manager of the Mirth theatre in Milwaukee, succeeding Milton Harman, who has been transferred to the Savoy. The Savoy post recently was vacated by Harry Perlewitz, who has taken over the Jackson, Murray and Astor theatres in Milwaukee in association with John Ludwig. B. R. Griffiths, formerly with the Fischer circuit, is managing the Tivoli, succeeding Donald Smith, who is in charge of the new Capitol theatre in Racine.

Deubach's former managerial post at the Oriental is being filled by Charlie Murray, formerly with F. & R. at Minneapolis. Russell Leddy has been appointed assistant production manager under direction of E. J. Weisfeldt, while Cliff Gill has been added to the advertising department in charge of publicizing the circuit's deluxe neighborhood houses.

Prizes for Best Drawing of Hat for Colleen

The Knickerbocker Theatre, Nashville, Tenn., the Lebeck department store, and the Nashville Tennessean tied up in a Colleen Moore hat contest to publicize her picture, "Her Wild Oat."

The public was asked to choose a spring hat for Miss Moore—that is, to draw and color a hat to fit the face of Miss Moore which was published in the Tennessean along with the announcement of the contest, rules, prizes, etc.

The drawing of Miss Moore's face was to be cut out, pasted on cardboard or heavy paper and a fitting hat drawn and colored. The first prize was a $10 spring hat from the millinery department of Lebeck's; second prize, one $5 hat awarded by the same firm; the third prize, $2.50 in cash awarded by the Knickerbocker Theatre. Prizes Nos. 4 to 8 inclusive was one dollar in cash. Prizes Nos. 9 to 25 were two tickets each to the Knickerbocker Theatre.

Hugo's Works Subject of Essay Contest

An essay contest sponsored by the Liberty theatre, Youngstown, Ohio, for local schools recently in connection with the presentation of "The Hunchback of Notre Dame" is of special interest because the same idea can be applied to any picture based on a story by Victor Hugo, or for the matter of that any picture based on a story by any prominent novelist. The Youngstown contest was on the subject "Do you think "The Hunchback of Notre Dame' is Hugo's greatest Book?" It was arranged by A. J. Sharick, Universal exploiteer, and the management of the Liberty theatre.

Prizes were offered for the best letter of not more than 250 words on the question.

Lyric, Dover, Mass., Celebrates Nineteenth Anniversary

THE Lyric theatre in Dover, Mass., celebrated its 19th anniversary during the week of May first, with special programs arranged in honor of the event. The Lyric has long held a prominent place in the community life of the town and consistently has enjoyed a success that gives it rank among the most flourishing picture houses in the country.

This theatre, now operated by Publix, is managed by Iona M. Redden, who has the distinction of being the only woman manager of a theatre in the circuit. During the past several years Manager Redden has been conspicuously associated with the community life in her connection as chief executive of the Lyric theatre. She received her training in theatre management and operation under the tutelage of her aunt, Mrs. John Dolan, a pioneer in the development of the motion picture business in New England.

Curtain Announcer for "Patent Leather Kid" at Imperial

MANAGER T. R. EARL used a novel way of getting advance advertising on "The Patent Leather Kid" by using a curtain at the Imperial Theatre, Asheville, N. C.

Letters made out of compoboard and done in silver were placed on a black oil cloth drop. The thin lines appearing in each letter was a sparkle bronze which gave out colored reflections when hit by the spot light.

Two weeks in advance, the letters on the drop read, "Coming The Patent Leather Kid." The following week the word 'Coming" was dropped and in its place was 'Next Week.'

The set was hung on a trolley and presented to the patrons between each show. All house lights were out in order to bring about the best color effect and add to its attractiveness. A spot from the booth was thrown directly on the title and four colored 1000 watt floods were used from the side and proscenium.

This was rather a novel way of advertising "The Patent Leather Kid" as it was the first time a coming attraction had ever been presented to the patrons from the stage. Those who saw it—and there were many—were most enthusiastic in their praise and complimented the theatre staff upon the idea as well as the colorful way in which it was presented.

The lobby was unusually attractive. The cut-outs and panels which were placed on both sides of the lobby were given a varnish finish and as a result, greatly resembled oil paintings.

Just over the box-office—a little to the front was an electric sign. By leaving the outer lobby lights cut off, the electric sign was very effective.

Just in front of the box office was a frame holding six 11 x 14 stills from the picture with a small heart cut-out on top showing Richard Barthelmess and Molly O'Day and title of picture.

An oil cloth banner was hung completely around the marquee on which contained the title of picture in large square letters.

Perrin Engineers First Stage Wedding in Greeley, Colo.

UNTIL it was accomplished by Manager C. T. Perrin of the Sterling theatre in Greeley Colo., the idea of having a couple wed on the stage of a theatre in that town was generally considered a most improbable occurrance, if not an impossible one. However, Greeley has witnessed a stage wedding of a local couple. That more did not view the event is due entirely to the lack of space to accommodate all that attempted to be on hand.

The wedding took place on the opening night of the Adolphe Menjou picture "A Night of Mystery" at the Sterling.

Twenty local merchants rendered full and absolute co-operation in publicizing the idea by breaking the news with a full page spread on the morning the picture opened.

The merchants also contributed appropriate and substantial gifts to the bride and groom and further advertised the wedding by placing their gifts on display in the windows together with neatly lettered cards about the wedding, picture, theatre and play dates.

Even the opposition theatre profited by the wedding by taking care of the people who were unable to get inside the Sterling. It was safely estimated that 800 people were turned away.

The beauty of the whole thing was that the wedding didn't cost the theatre anything.

Key City Reports

New York City

REGULAR customers and others of the Broadway houses got their first taste of Spring last week and that, coupled with the advent of daylight saving time, did not help matters. Business was just about on a par with the preceding week, pretty good in spots but on the whole a trifle slow and not at all unusual for this time of the year. At this season theatres always feel the competition of outdoor amusements and the big town has always demonstrated that it can take its movies or let them alone. The strongest of the shows were pretty well patronized and perhaps this can explain another angle of the decline—none too many of the strong ones around just at present.

A bright spot along the Street was where the Capitol held forth with "Across to Singapore." Business here was good—good enough for the M-G-M house to hold the picture over for a second week. Joan Crawford, Ramon Novarro and Ernest Torrence were the featured players and the trio made a strong combination. **At the Roxy, business picked up a bit over the preceding week with a good Rothafel presentation and a Fox film, "Honor Bound."** Of late it has been the presentation end of the Roxy program which has been the means of sending the customers away in a satisfied state of mind. The big Publix house, **the Paramount, also had a touch of Spring fever with the result that the Wallace Beery-Raymond Hatton comedy, "Partners in Crime" gave this house a little below average week.** This week-end, the famous Paul Ash of Chicago, comes to town to make his debut at the Paramount and many are wondering whether New York will give this maestro the same big hand the mid-west metropolis gave him. "Hello New York" is the apt title of the first Ash venture .

It was just a regular Strand week at the Stanley house where Pathe's "Blue Danube" and the first Stanley-patterned presentation were offered to the public. The Strand has its ups and downs and last week business was even a bit below average—attractions not strong enough to offset general conditions.

The Rialto and Rivoli, the Publix-U. A. houses, each did a fair week's trade with "Drums of Love" and Lloyd's "Speedy," respectively. **They both will go out at the end of the week,** the former being replaced by "Steamboat Bill, Jr.," and the latter by "Ramona." **The little Cameo had a German made picture. "The Raider Emden"** for very fair returns.

It is reported that Paramount's "Wings" will be held at the Criterion through the entire Summer. This is not surprising in view of the fact that this picture has been doing consistently good business ever since it opened. **Universal's "The Man Who Laughs" is getting along nicely** at the Central, demonstrating thus far at least that Hugo has been widely read and that this type of picture has entertainment value in spite of a rather out-of the ordinary theme. **"Abie's Irish Rose" at the 44th Street has still to show** what it will do. Business here has not been any too good. It is possible that the present conditions along Broadway have something to do with it but on the other hand it is also possible that the large crop of Irish-Jewish pictures indulged in by several producers has also had the effect of glutting the market with this type of entertainment. **Fox' "Four Sons" and "Street Angel" are doing very fair business** at the Gaiety and Globe, respectively. At the Times Square, **"Mother Machree" does not show so well.** U.-A.'s **"Two Lovers" at the Embassy is sagging a bit** but has made a pretty fair run of it. At Warner's, **"Glorious Betsy" continues to get very fair returns.**

Harrisburg

TWO warm days, with temperatures close to ninety, interfered with the business of the picture theatres in Harrisburg the latter part of the week to an extent that made the net results, financially speaking, somewhat below normal.

"The Heart of a Follies Girl," starring Billie Dove, at the Colonial, did a fairly good business, the hot weather notwithstanding, while Phyllis Haver, in **the much-exploited "Chicago," at Loew's Regent, enjoyed fair patronage.** At the Victoria, Richard Dix in **"Easy Come, Easy Go," netted only fair** box-office receipts.

The State offered as its film attraction, in addition to the regular vaudeville the last half of the week, **"The Desert Bride,"** starring Betty Compson, **with only a moderate degree of financial success.** The Broad Street **stimulated business with a double bill consisting of two features, "Almost Human," with Vera Reynolds, and Tex Maynard in "Gun-Hand Garrison."** The Grand presented **"Rose of the Golden West,"** with Mary Astor and Gilbert Roland in the principal roles, and the Capitol showed Fred Thomson in **"Arizona Nights."**

Manager C. M. Gibble, of the State, was quick to sense the effect of the sudden reappearance of hot weather by inserting in his newspaper advertisements the statement that "our refrigerated air plant keeps you comfortable hot afternoons and evenings."

The Royal attracted good-sized juvenile audiences with Fred Thomson and his horse, Silver King, in "Don Mike," while the National offered a double program including George Bancroft in **"The Showdown,"** and Charlie Chaplin **in "The Fireman."**

Los Angeles

BOX office receipts dropped off this week following a hot wave that shot thermometers up over the 90 mark. Downtown houses reported a falling off in business, while the first run theatres in Hollywood held up under the first hot spell of the season.

Grauman's Chinese closed with "The Circus" after a successful run and will open next week with **"The Trail of '98."** At the new Warner theatre **"Glorious Betsy" with Vitaphone presentations is doing excellent business.**

"Sunrise" at the Criterion is playing to satisfactory business.

Good business is reported for "Street Angel" at the Carthay Circle.

"Potemkin" at the Broadway Palace **is attracting considerable attention.**

"Wings," now in its seventeenth week at the Biltmore, is advertised to close in eight days.

"The Good-Bye Kiss" at the Million Dollar is not registering at the box office.

Bebe Daniels in "50/50 Girl" at Loew's State **and Pola Negri in "3 Sinners"** at the Metropolitan **are doing satisfactory business.**

Atlanta

WARM weather showed its effect on Atlanta box-offices this week. Despite a line-up of heralded features, on the whole business was off.

The management of the Howard received a surprise in George Bancroft's latest, "The Showdown," which started taking a slide on the opening day and continuing throughout the week. Although a great picture from point of acting, directing and technical perfections, it proved very unfavorable to a feminine audience—hence the slump. Men thought it a real picture, but women, with few exceptions, couldn't give it a semblance of a good hand.

Next door Norma Shearer in **"The Actress," brought Loew's Grand fair business,** but not what was expected of this popular actress.

"We Americans," the Universal long heralded special, failed to live up to its prediction at the Capitol. Although pronounced a splendid feature picture, filled with human interest, it did not draw the title of a special. **Business at the Capitol was very good, but most of the credit must be given to the vaudeville,** one act in particular , which showed some native children in a sketch under the supervision of Virginia Semon, daughter of Manager Martin Semon, of the Capitol.

Keith's Georgia had a good house, on the whole, to see William Boyd in "The Skyscraper." Perhaps Keith's may rightfully claim the high mark for the week.

"Mad Hour" played to fair business at the Metropolitan.

The Tudor, with three westerns, enjoyed a usual week, while the New Alamo, with a bill of second runs and **reissue of "Wine," pulled well.**

Dallas

DALLAS theatres enjoyed another good average week's business, although no big receipts were registered at any of the first run houses.

At the Majestic **"A Girl in Every Port"** with Victor McLaglen and Louise Brooks **brought in above the average attendance** for the past seven days. A good vaudeville bill completed the very satisfactory program.

"The Noose" with Richard Barthelmess at the Melba secured good patronage and was well received. This picture was the first to be shown by the Melba using the Vitaphone with a non-synchronized score, and proved more than satisfactory.

The Palace showing "The Patsy" with Marion Davies fell a little below the Palace's usual weekly gross, but business was on the safe side of the ledger for the seven day run.

At the Capitol "13 Washington Square" with Jean Hersholt and Alice Joyce failed to bring them in, and the week's attendance was only fair, with the largest crowds at the end of the week.

"Doom's Day" with Florence Vidor and Gary Cooper, and **"Skyscraper"** with William Boyd and Sue Carol **registered the usual fair business** at the Old Mill.

At the Arcadia **"Man, Woman and Sin"** with John Gilbert, **"Seventh Heaven"** with John Farrell and Janet Gaynor, and **"Freckles"** with Hobart Bosworth and John Fox, Jr., **accounted for another good week at Dallas' suburban theatre de luxe.**

Milwaukee

MILWAUKEE downtown theatres just completed a rather slow week. The weather was the languid, spring-fever variety that keeps folks out on the country roads touring about in the family flivver without a thought of the attractions offered in downtown theatres. **The Riverside opening on Saturday attracted a very large portion of theatre-goers throughout the week. The photoplay feature at the Riverside was "The Big Noise," which was greatly appreciated** by the throngs of Milwaukeeans, who crowded to the new theatre.

The Wisconsin offered "A Girl in Every Port" to moderate houses.

"Speedy" was held over for a second week at the Merrill, and continued to draw exceedingly well. **"The Gay Retreat"** was offered at the Strand, and **was accorded very slim patronage.**

"The Jazz Singer" continues to do very good business at the Garden, where it has been returned for a brief engagement. This was its sixth week in Milwaukee.

Gilda Gray spent a week in her home town at the Davidson, appearing in conjunction with her picture, **"The Devil Dancer." The performances were very well attended.** An unusually strong bill was offered at the Orpheum, where **"Blue Danube"** was the photoplay feature, and **the house was crowded** at every performance.

Neighborhood houses also found business rather dull throughout the week. **"The Joy Girl"** was featured at the Tower, Garfield, Uptown and Modjeska. **Business was fair.**

"Quality Street," offered at the Oriental, **drew fairly well.**

"Cheating Cheaters," at the Venetian, **did good business.**

Minneapolis

BUSINESS was about average in Minneapolis last week, with the new Minnesota still taking away much of the trade from the other theatres. **This theatre showed "Across to Singapore," with Ramon Novarro, and did about the best week of any** since its opening in March.

The State had "We Americans," which did just a fair business, while the Strand was making a **fairly good showing with "Tillie's Punctured Romance."**

Pantages lost a big attraction when the city council placed a ban on the personal appearance of Fatty Arbuckle, **but it had a rather nice drawing card in the film, "The Escape,"** with Virginia Valli and William Russell. The Hennepin-Orpheum rounded out its vaudeville program with Sally O'Neil and Owen Moore in **"Becky."**

Doug Fairbanks in "The Gaucho" came into the Grand for a second run showing, and **ran up a big gross** for the week.

Among the neighborhood houses **the Lagoon found "The Smart Set" to be a popular attraction, while the American, Lyndale and Rialto did from fair to good business with such pictures as "Stand and Deliver," "Bush Leaguer" and "The Cohens and Kellys in Paris."**

Indianapolis

BUSINESS was "spotty" in Indianapolis last week. Afternoon business was off and evening attendance was "just fair," indicating a 25 to 30 per cent drop in box-office receipts.

Berkell stock opened season at English's with "Mary's Other Husband," drawing heavily from movie crowds. Enormous advance sale for Stuart Walker's opening week at Keith's this week. "Why Marry?" is opening bill.

"Tenderloin," with Dolores Costello, set the pace in attendance, although it was held the second week. Movietone newsreel and Vitaphone vaudeville acts also on bill.

Sells-Floto circus Tuesday night drew its share of business. Weather was fair.

"The Smart Set" with William Haines, Charlie Davis and Indian Stage band, led major downtown houses for the week. **"Love and Learn" at Circle, and "Laugh, Clown, Laugh" at Loew's Palace, played to fair crowds.** Dave Silverman, guest conductor at Circle, is proving popular. Eddie Pardo's stage band, which was introduced three weeks ago at the Circle, is proving an attraction.

No special exploitation effort made by any houses.

Cleveland

NOTHING very startling happened in local movie circles last week. None of the theatres reported any broken records. And, on the other hand, none of them reported any flops. **Taken by and large, it was a moderately successful week,** as judged by the box office.

"Ramona" was sufficiently well liked by patrons of the Stillman to justify holding the picture over another week. The Allen drew good crowds with "The Actress" as the feature picture. "Something Always Happens," unusually well sustained mystery play, maintained the general high average at Keith's Palace.

The State theatre also reports that **business was average for the week with "Lady Be Good,"** good comedy, full of breezy action and a satisfactory love ending. **Reade's Hippodrome did pretty well for the first week of the new all-picture program. "The Sunset Legion" was the feature** attraction, **unanimously agreed to be good standardized popular entertainment.**

"Wings" built up consistently during its fourth week at the Colonial, where it is being roadshowed at $1.65 top. **Keith's East 105th had a fair week with a fair picture, "Love and Learn."** The Park and the Cameo played second run engagements of **"The Gaucho,"** following a continued downtown run of the picture. **Both houses did well, but nothing extraordinary.**

Competition was keen as the Metropolitan Opera **drew capacity attendance** to the Public Auditorium.

Neighborhood house business was **below average.**

Buffalo

BOX-OFFICE receipts were not startling at any of the leading Buffalo theatres last week, although, for the most part, they were on a par with average weeks.

Loew's State had a very good week, due largely to the personal appearance of Francis X. Bushman, which attracted the old-time theatre-goers who remembered him as the Beau Brummel of the screen in years gone by when he played alongside Beverly Bayne. **Bushman's appearance in a dramatic sketch was accompanied by a screen comedy, "Circus Rookies,"** in which Karl Dane and George K. Arthur added to their local popularity.

Shea's Buffalo had a darb of a Publix revue in "Sun Shades," featuring Joe Jackson, the pantomimist, with **Richard Dix on the screen in "Easy Come, Easy Go," which wasn't particularly "hot." The house had a normal box-office** turnover.

The Great Lakes drew good crowds all week, with "Sharp Shooters," featuring George O'Brien and Lois Moran, proving a good film attraction, and eight vaudeville acts helping to entice the public. **Shea's Hippodrome had a money-maker on the cinema in "Doomsday,"** with Florence Vidor, which drew much favorable comment. The stage bill also was good, with "A Chameleon Caprice," a talented company, headlining. **"French Dressing," with H. B. Warner, and a well-balanced vaudeville offering, attracted normal audiences** to the Lafayette.

Neighborhood houses reported normal business throughout the week.

Albany

MARION DAVIES did what had been regarded as impossible at the Leland in Albany last week, when "The Patsy" scored a knockout over daylight saving, packing the theatres not only for one show but for both shows each evening and with matinees running extremely heavy. Miss Davies is extremely popular in Albany, and a large personal following did the trick. **At the Mark Strand, "The Legion of the Condemned" likewise played to good business** with daylight saving making little or no inroads at the box office. **Richard Dix in "Easy Come, Easy Go," went over fairly well** at the Ritz. **"Simba,"** playing at the Capitol at prices ranging from 50 cents to $1.65 **went over fairly well, although not up to "King of Kings,"** which had been the attraction at the theatre the previous week. Some good preliminary work had been done through the schools and the newspapers in building up business for **"Simba."**

The Clinton Square theatre went over well with a Tom Mix picture the **"Horseman of the Plains"** and another feature entitled **"Domestic Troubles."**

Neighborhood houses reported business as being slightly off on account of daylight saving. Proctor's Grand continues to use exceptionally good pictures with its vaudeville.

The outstanding feature the past week in Troy was the excellent business done by "Speedy." Business that ran far ahead in many instances of other weeks when there was no handicap in the way of daylight saving. Coupled with the feature were two excellent Vitaphone presentations which included the Rose and Taylor orchestra and a comedy entitled "Papa's Vacation."

At the Lincoln in Troy, **"The Mad Hour" ran to good business for four days while "Bringing Up Father" did only fair for three.**

Business held up well at the American in Troy with "Beyond London's Lights" for four days and with "Heroes in Blue" dropping a bit for the three remaining days.

The smaller theatres in Troy reported business as being good.

Tampa

NOTHING shown in Tampa the past week developed what you could call a real draw, but the week as a whole was satisfactory. **"Easy Come, Easy Go" failed to keep receipts up to the average** of the Tampa. Dix is well liked here, and his pictures usually draw excellent business, but this one didn't seem to click. It was used the first four days. **"The Crowd," featured the last half, did better, but it was not a draw.**

At the Victory the business continues very good with Vitaphone productions and presentations, and the added attraction of the Movietone news reel. **The feature last week was "The Silver Slave."**

"Wickedness Preferred" started the week off very nicely for the Strand. **Following this, "The Enemy" was used for three days, and it went over very good. "Homeless Men" completed the week, and brought average returns.** The gross for the week was a little better than average.

The Franklin gave the entire week to the showing of "The Red Kimono." The matinees were exclusively for women, and the night shows for men. Children were not admitted and a straight price of 50c was made. **The business was fairly good,** but nothing that could be considered big.

The Seminole, Tampa's finest neighborhood house, had "The Big Parade" for two days, and "stood 'em up" at every show. As this is about the fourth showing of this picture in Tampa the business was really remarkable.

Baltimore

INROADS on the patronage of the first-run moving picture theatres for the week beginning Monday, May 7, were caused by the opening of the races here and the annual visit of the circus, for two days.

However, with the exception of only a few theatres, business was good generally and in several cases excellent. **At Loew's Century "Rose Marie," featuring Joan Crawford and James Murray, held up very well** with The Maryland Collegians on the same bill. **Business throughout the week was excellent,** due in part to various nights being arranged for pupils at the various colleges.

"Speedy," featuring Harold Lloyd, **did excellently at Loew's Valencia during its second week** at that playhouse.

"Lucrecia Borgia," at the Little theatre, presented by the Motion Picture Guild, Inc., **proved a good business getter** with Conrad Veidt and Paul Wegener, who have been seen in American made productions, playing two of the principal roles.

At Keith's Hippodrome, **"The Sporting Age,"** starring Belle Bennett, **went over fairly well with five acts of Keith-Albee family time** vaudeville, doing a better business than during the previous week.

At the Keith-Albee New Garden **"The Shield of Honor,"** featuring Neil Hamilton and Ralph Lewis, **proved a fairly good pulling vehicle with seven acts of Keith-Albee high class vaudeville.**

"Tenderloin," starring Dolores Costelo and Conrad Nagel, with Vitaphone accompaniment and dialogue and other Vitaphone attractions, **proved a good business getter at Warners' Metropolitan for the second week** of its engagement. **It was held** for a third week.

The Stanley only had fair patronage throughout the week with "The Showdown," featuring George Bancroft and Evelyn Brent and a stage presentation, entitled Around the Clock.

However, it must be remembered that it takes 4,000 persons to fill the Stanley when every seat is taken.

Boston

WITH the inroads of daylight saving offset by continued cool weather, Boston theatres had about an even break during the week. The expected falling off from daylight saving may have occurred, but if it did the weather brought up the box-office receipts to figures which are eminently satisfactory.

Conditions have not yet been favorable to the opening of the summer resort theatres, and, until these are opened, Boston managers do not expect any material slowing down of programs. It has not been necessary to advertise the cooling plants yet, although it may become so any day now.

Metropolitan Theatre had an unusually good week with "Stand and Deliver" as its feature, coupled with Paul Whiteman and his band. The combination brought capacity houses all week, and were it possible to hold over a Metropolitan show for a second week, there would be no question as to what would happen.

"Garden of Eden" was the feature at Loew's State, and played to the large audience, which has become a habit at this playhouse.

"Something Always Happens" attracted rather better than average audiences to the Keith-Albee Boston Theatre, and receipts were highly satisfactory.

"The Silver Slave" and "The Night Flyer" were the double features at the twin theatres, the Modern and Beacon, following features which have been held over from one to eight weeks. **The films drew far better than the average houses** at these two theatres for a good week's business.

"The Circus" and **"The Showdown" divided honors** at the Exeter for a good mid-spring week. **"Motherhood" and "Flying Romeos" at the Fenway provided the box-office with plenty of material.**

Other films of the week drawing good houses were: "The Smart Set," at Loew's Orpheum; **"Man, Woman and Sin"** and **"Sadie Thompson,"** at Loew's Columbia; **"Buck Privates,"** at the Scollay Square Olympia; **"Heart of a Follies' Girl,"** at the Washington Street Olympia; **"Skyscrapers" and "Wife Savers,"** at the University; **"The Circus,"** at the Allston; **"Little Shepherd of Kingdom Come,"** at the Capitol; and **"The Circus,"** at the Central Square.

San Diego

ONE **of the longest runs given any picture at any local house has been the four weeks' showing of "The Jazz Singer,"** featuring Al Jolson, at the Plaza the last three weeks of April and the first week of May. **Manager Dwight Hill says it has been one of the best business getters he has had,** even though its predecessor, "Chicago," did a big business for three weeks.

"That's My Daddy" would have had a specially good run at the West Coast California, based on its merits, even though little Jane La Verne, known as "Pudge," the tiny juvenile star in the play, had not made a personal appearance at the house during the week. Jane became an instantaneous favorite and proved a big attraction in herself.

"Beau Sabreur" proved to be a good attraction at the California and, as one of the house staff put it, "everybody liked it." **"Feel My Pulse," featuring Bebe Daniels, also was shown to good houses,** for Bebe always goes well in San Diego.

While a special local appeal was expected when **"Gentlemen Prefer Blondes"** was shown at the Cabrillo, because of the fact that Anita Loos, its author, was a former San Diego girl, **it did just a fair business.**

"The Last Command," at the Cabrillo, did well for the two weeks it was on the screen.

"We Americans," at the West Coast California, the film attraction during the first anniversary week celebration for the house, **did a very good business,** with its lesson on Americanization, and its touch of the World War patriotic appeal.

One of the best films featuring Harold Lloyd, from the standpoint of popularity, was his "Speedy," which filled the Cabrillo for every showing, with a waiting queue as a general thing.

"Seventh Heaven," which came back to San Diego after its first showing at Pantages, **was one of the biggest drawing cards ever shown** at the community houses, **declared Kent Bush, of the Bush Theatres, Inc.,** who had it at the Egyptian.

Des Moines

AT the Des Moines Theatre **"The Little Shepherd of Kingdom Come" was the attraction, and it opened up with a rushing business.** It may have been the good record that Barthelmess made in "The Patent Leather Kid," or the fact that the audiences expected it to be a Vitaphoned picture, but **the first shows were big; the week did not hold up so well.**

At the Capitol business was good with Richard Dix in "Easy Come, Easy Go," a pleasant comedy, and a good stage show. Casey Jones, stage hand director, made a good personal drawing. **At the Strand "The Crowd" caused much comment with opinion about evenly divided.** The ones who were for it were strong for it, and those opposed felt as decidedly. **The week finished with Fred Thomson in "The Sunset Legion," and did very well.** At the Garden **"The Student Prince" did big business on a second run,** and held up well for a half-week run. Some objection was made to the sentimental bits in the picture, while others were most enthusiastic about the charm of the picture.

Ottawa

CONTINUED coolness and rather copious rain have tended to help the theatres in the Ottawa, Ontario, district and every type of film attraction has been getting attention from the public.

A very interesting program was presented by Manager Ray Tubman at the Regent theatre, Ottawa, during the week of April 30. **This comprised "Red Hair," starring Clara Bow, and "40,000 Miles with Lindbergh." The latter aroused much interest** because of Lindbergh's visit to Ottawa last year. **"Red Hair" was fair.**

There was plenty of fun around B. F. Keith's theatre with **"The Fortune Hunter"** with Syd Chaplin. **Big crowds were the rule** and they were generally satisfied with the picture.

Heavy patronage was registered at the Imperial, where "Bringing Up Father" was the attraction. The cast of this picture proved to be a strong argument for the older people while, of course, the juveniles rushed to see it because of its cartoon fame.

At the Centre theatre **"A Girl in Every Port"** was the feature and **opinions were rather divided but the theatre got big business all week.**

Rin-Tin-Tin packed them in at the Columbia theatre as usual, the vehicle this time being second run of **"A Dog of the Regiment."** The canine actor **always draws a crowd at the Columbia.** The program also included a serial, news weekly and comedy.

There was another well-balanced program at the Fern theatre, another bustling neighborhood house, and the capacity crowds were eager and noisy. **The bill included "The Frontiersman,"** the serial **"Melting Millions,"** and Lloyd Hamilton's comedy, **"Somebody's Fault."**

"The Stolen Ranch" was just the type of feature to make the Rex theatre popular. On top of this, Manager Nolan had second run of the pictures showing the Bremen and crew at Greenly Island, with a serial chapter and comedy. **Both the crowds and the theatre got their money's worth.**

San Francisco

AL JOLSON, **in "The Jazz Singer," which just finished playing its eleventh week at the Embassy Theatre, broke a record for any picture ever shown in San Francisco, not only from the standpoint of weeks, but also because the theatre held its crowds so wonderfully the entire number of weeks the picture was shown.** This was due to the fact, that many went two or three times to see this picture, and were such good boosters for it. Many were surprised "The Jazz Singer" did so well, as the theatre is not as centrally located as some of the other houses.

"Ladies' Night in a Turkish Bath," shown at the Loew's Warfield Theatre, **proved very popular.** On the stage, "Moscow Ideas" and Rube Wolf and his orchestra. **The Granada Theatre was comfortably filled with the picture, "Skyscraper,"** the Publix Stage Revue with the presentation act, "Treasure Ships," helping to draw. **"The Patent Leather Kid," was shown a third week at the St. Francis Theatre, where it did as well the third as the second** week. **"Speedy," at the California Theatre, was held over for a few days more** than the second, but this picture did not do well those days.

The Union Square Theatre reported excellent business with **"Pretty Clothes,"** "Painty Pappas" and five acts vaudeville. **The Golden Gate Theatre reported big business with "The 13th Hour,"** partly due to the popularity of Barrymore in this city and the vaudeville acts.

The residential theatres, as a whole, reported good business. The Coliseum showing **"Coney Island,"** together with "The Varsitonians," who play on the stage, and the Alexandria showing the picture **"French Dressing."**

Salt Lake City

ATTENDANCE at the Salt Lake City downtown theatres has varied some this past week, according to reports. Good weather conditions prevailed, the week having been cool and clear throughout.

Exceptionally big crowds were enjoyed at the Capitol Theatre, the main feature apparently being Moss and Frye, "The original blackbirds," in the stage presentation "How High Is Up?", a Fanchon & Marco offering, which caused a great deal of merriment. Poli Negri in **"Three Sinners" was also very well received** at this house.

The Paramount Empress Theatre did a highly satisfactory business on "Speedy," Harold Lloyd's latest comedy. **"Two Girls Wanted" went over to fairly large crowds at the Victory.**

Special lobby displays and a good deal of exploitation was employed at the American Theatre during their presentation of **"We Americans," which though it did not play to extremely large houses, was received with a good deal of favorable comment** by those who were in attendance, and the **box-office receipts were above the average.**

Beatrice Fairfax's romance, **"The Lovelorn," was the picture offering shown at the Pantages Theatre this past week, with fairly satisfactory results.** This house also presents Pantages vaudeville.

"Chicago After Midnight" proved to be quite a good drawing card at the Gem Theatre, with crowded houses being the rule.

"The Shepherd of the Hills," with Molly O'Day, was the second-run offering at the Rialto last week, having been very well received in consideration of this fact.

The Mission, a suburban house here, **did very well with John Gilbert and Greta Garbo in "Love."**

Kansas City

A WEEK of warm weather, a novelty thus far this spring, last week sent a large part of Kansas City's population scurrying into the country with motor cars at night, with the result that business at none of the downtown houses measured up to the previous week, despite the fact that the line-up of pictures was strong. The condition merely was temporary, however, most exhibitors agreed.

At Loew's Midland, Emil Jannings in **"The Last Command" played to fair houses, but fell short of what was expected** of it, in so far as attendance was concerned. **"Under the Tonto Rim," at the Newman, played to meager crowds, but "Why Sailors Go Wrong" held up fairly well** at the Pantages Theatre, **as did "Harold Teen"** at the Mainstreet.

"Tenderloin," at the Globe, did only a small business. A return engagement of **"The Merry Widow,"** at the Liberty, however, **played to an average attendance.**

There was nothing unusual in the way of exploitation at any of the houses.

Comerford Will Improve House in Honesdale, Pa.

Purchase of the Lyric theatre, Honesdale, Pa., for $65,000, by the Comerford Amusement Company, of Scranton, which controls a chain of 150 theatres, was announced on April 30, when negotiations in the transactions were closed. The house will be modernized by an expenditure of $25,000 when the new owners take possession July 1. Improvements will include the installation of a Vitaphone device, betterment of the acoustic properties, addition of more seats and extensive interior decorations.

Newsreel Resume

No. 39 of Pathe News takes in the Shriners parade in Miami; the Bremen crew honored in New York and at Washington; West Pointers instructed in gunnery at Aberdeen, Md.; the Sinclair oil refinery swept by fire; the President and Mrs. Coolidge attending the circus; pursuit planes maneuvering in the clouds. This last mentioned bit shows a dazzling display of airplane skill. Some splendid shots were obtained by the newsreel man.

The airplane tragedy in which Leonard Bonney met his death while trying out new plane; the West Point cadets on parade; the quakes in Greece and Bulgaria; the King's troops in march review before the Duchess of York; and the war games at Langley Field, Va.; were the important features of No. 40 of Pathe News. Two additional items concerned the May festival at Wellesley College and the back-yard show put on by the kids of New York's East Side.

Issue No. 81 of Paramount News dealt with the visit of King Emmanuel to Tripoli; army pilots in war play at Langley Field; the West Pointers receiving gun instruction, and the fliers received in Washington. Other stories were about the salvaging of a liner wrecked off the Massachusetts coast; the Shriners impressive procession at Miami, and the new seaplane service from Nice to Monaco along the Riviera.

No. 82 had views of Italian workmen hailing Mussolini; the dam at Greeneville, S. C., which imperils neighboring valley; and the crash of Bonney's plane. The remainder of the shots were of motor bike stars in a tricky hill climbing contest; the annual spring regatta at the "Venice of Mexico"; the West Point cadets in parade; the builder of the Bremen plane; German woman athlete practicing for the Olympics; Walter Hagen defeated on British links, and a daredevil exploit by girl who jumps successfully from airplane.

No. 76 of M-G-M News reported the West Pointers studying the big guns at Aberdeen; the capital's tribute to the Bremen fliers; the Coolidges attending the circus, and the march of the Shriners at their national conclave at Miami. Interspersed throughout the reel were other stories—diving and other water sports at Austin, Tex.; the huge throng attending the Pimlico opening; airman sets a new record for upsidedown flying; pelicans come out of doors after long winter sojourn.

No. 77 presented the smartly dressed West Point cadets on the parade grounds; the May day celebration at Wellesley College; the visit of the Italian king to North Africa; and the plane demonstrations at Langley Field. Helen Wills in France and a round up of wild horses in Oregon also contributed to the interest of the reel.

Kinograms No. 5393 offered scenes of Rome's mayor visiting New York and the Bremen fliers received at Bolling Field, Va. Also viewed were shots of the colt, Alacrity; the huge derrick which collapsed in New York's street; Helen Finkley training for Olympic Games; jiu jitsu experts in a match.

No. 5394 related more scenes of enthusiasm anent the Bremen fliers as they attend a ball game in New York. In the line of news were more items: the Duchess of York inspecting her regiment; English boys trained in gymnastics; Walter Hagen beaten in golf match in England; Wellesley students saluting the seniors; Chicago drivers racing on the Roby Speedway; the West Pointers parading; the army fliers staging a "battle" in the air.

Fox News, Vol. 9 No. 63 began with scenes of Rome and the celebration of the city's 2,681 birthday. Also on hand was the New York welcome to the Bremen crew. Other events that obtained notice were the bestowal of prize cups to Spanish polo players, carnival at Columbus, Ga., in honor of its 100 birthday; track stars in the Penn relays.

No. 64 showed the West Point corps getting instruction at Aberdeen and the Bremen airmen decorated by the President. On hand also were items relating to a kid's top spinning contest in the south; Lindy Landing at Washington in the "Spirit of St. Louis"; California athlets training for the Olympics; Danish prince, who is leaving California to return home; Dixie girls in the dress of Cleopatra's time; Pike's Peak emerging from the winter shows.

In the Fox Movietone, Vol. 1 No. 23, were heard the voices of the Bremen fliers responding to their reception in New York; a squad of motor cyclists performing difficult feats and an aviation cadet undergoing a rigorous test in an "orientator."

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Opinions on Pictures

The Big Noise

Film Travesty, Neatly Done and Amusing

(Reviewed by Laurence Reid)

HERE is a neat little piece of satire which is exceptionally well done—which serves in introducing a smart take-off on the tabloid type of journalism. Yet beneath its outer shell of humor one can spot a deal of pathos—which shapes up as genuinely human. There is a background of something which might register as utter futility of life. And this note is what makes it click so well. There are points about it which suggest several recent films. It takes its character around New York's East Side and West Side, too. And on to Coney Island. After carrying out a touch of the humdrum existence of its characters it settles down into a story somewhat approaching "Chicago."

Chester Conklin plays the central figure —that of a subway guard. He is a meek chap who never feels any importance until he puts on his uniform. It develops that a mayoralty campaign is on which exploits the uplift of the overworked subway guard. After the candidate gets elected on this particular platform the subway guard is forgotten. And he becomes the work-slave again. Here is real pathos. And here is reality. What is presented here could reasonably happen. It is all very good—and acted very deftly by Conklin and the others of the cast. Your patrons should enjoy this number. It is far from being the usual diffle of the day.

Drawing Power: Needs heavy exploitation, but word-of-mouth advertising should put it over. **Exploitation Angles:** Feature Conklin as having ideal role. Bill as true slice of big city life.

THEME: Comedy-drama of subway guard exploited by politicians.

Produced and **distributed** by First National. **Length**, six reels. **Released**, May, 1928. **Cast:** Chester Conklin, Alice White, Bodil Rosing, Sam Hardy, Jack Egan, Ned Sparks, David Torrence. **Director**, Allan Dwan.

The Escape

A Fair-To-Middlin' Melodrama

(Reviewed by Laurence Reid)

AN effort to capture the highlights of the original of this picture which met with tolerable success on the stage hasn't been very successful. It can't be catalogued as very interesting, nor, on the other hand, very poor. It just serves up an average line of action concerning bootleggers and night clubs, with other ingredients to keep it moving. Being absorbed with much incident the plot does become complicated —so much so toward the climax that it becomes rather difficult to follow.

There is a hospital interne in the story who is sent out on a poverty case. When he arrives at the house he is compelled to use the phone next door to report the matter to his hospital. And by using the phone he meets the "little mother." And thus starts the romance. The heroine's father is a bootlegger and when he is bumped off in a raid she gets a job as hostess in a night club—a racket run by the very man responsible for her dad's death, though the girl is ignorant of it.

Along comes the young doctor, who, after getting discharged from the hospital, takes up with furnishing liquor for the club. After this episode, well the story runs into a flock of episodes before it fades into a happy ending. Miss Valli is appealing as the heroine, but the other characters are kind of lost in the shuffle. Just a so-so film.

Drawing Power: For average houses. **Exploitation Angles:** Feature as film version of successful play. Feature Miss Valli. Bill as serving up lots of action, etc.

THEME: Melodrama of bootleggers, etc., and the appeal of innocent girl to bring boy friend away from wayward path.

Produced and **distributed** by Fox. **Length**, six reels. **Released**, May, 1928. **Cast:** Virginia Valli, William Russell, Nancy Drexel, George Meeker. **Directed** by Richard Rosson.

Easy Come, Easy Go

Good Enough Entertainment Here

(Reviewed by Laurence Reid)

AS a play this wasn't so hot, but it presented sufficient high jinks to keep most any audience in a good frame of mind. Coming to the screen it carries on with some creditable comedy—and shapes up as the best picture Richard Dix has had in some time. He could stand even better ones than this—as its plot is kind of vapid. The idea revolves around the goings-on in a sanitarium where the star follows his girl friend. The hero has been fired by his father from the job of radio announcer. He becomes the innocent accomplice of an aged bank crook. And during the trip to the sanitarium where he has followed the girl friend he is suspected of lifting the loot from the passengers on the train.

And that's about all there is to it. Dix makes the piece hum with plenty of incident, and his personality makes the piece really enjoyable. There are many amusing complications, though several of them are hoary with age. Altogether it shapes up as a pretty spritely film, though it could stand some trimming here and there. Nancy Carroll makes an attractive heroine, though the role is limited.

Drawing Power: Title and popularity of star. Okay for average houses and first runs, too. **Exploitation Angles:** Tease the title and go after Dix's popularity. Feature Nancy Carroll of "Abie's Irish Rose" fame.

Produced and **distributed** by Famous Players. **Length**, six reels. **Released**, May, 1928. **Cast:** Richard Dix, Nancy Carroll, Charles Sellon, Frank Currier, Arnold Kent. **Directed** by Frank Tuttle.

The Man Who Laughs

Strong Drama Finely Acted and Directed

(Reviewed by E. G. Johnston)

THIS is the third of Victor Hugo's stories to be made into special productions by Universal and the author's characteristic outbursts are once more admirably conveyed to screen drama—this time by a master-craftsman of lights and shadows, Paul Leni. This is strong drama—a big production almost faultlessly made as far as motion pictures go. Any adverse criticism to this picture must be directed at its theme. Some of Hugo's novels have not been pleasant ones and this one falls under this classification. There were instances when his tirades were against horrifying states of affairs and this deals with one—the imperialistic regimes of King James the Second and Queen Anne. There were cruel practices those days and this quality must necessarily run through the picture in order to preserve story value. When these occur they are treated delicately as circumstances permit and the result is—we repeat—a really, fine motion picture even though it may have its gruesome moments.

Conrad Veidt does excellently as the clown who, in childhood, was the victim of Comprachicos, a marauding band of gypsies whose surgeon distorted the boy's features to a wide grin at the order of James II. The father of the boy had incurred the King's displeasure, he was executed and all property of the peer passed into the hands of the Duchess Josianna. Time passes and the boy develops as a famous clown. Olga Baclanova has the role of the Duchess and along with Veidt, Brandon Hurst, Caesar Gravina and Mary Philbin, contributes what this writer thinks to be an exceptional piece of work. As the defiant and wayward Duchess she fits the role to perfection.

The disfigured child grows up in the home of Ursus (Gravina) who capitalizes on the boy's ability to make the public laugh. A blind girl (Mary Philbin) rescued when a baby by the boy, is also used as a member of the family show troupe. From childhood, romance develops between the clown and the girl who cannot see her lover's distorted features. This affair, which is about to materialize into marriage, is almost upset by the Duchess' entry in the field and the discovery that the clown is the rightful heir to her estate. Josianna is not in good standing at Court and Queen Anne orders that she marry the clown and that the latter be made a peer of England. The turbulent court scene follows—the clown escapes and rejoins old Ursus and the blind girl after a violent scene at the docks where his enemies seek to prevent the departure. The somewhat incongruous entry of a police dog at this point aids the escape.

Drawing Power: Is of extended run calibre for the larger cities. As a more popular priced attraction for the smaller

cities it should go big. It may have a lack of appeal to some of the feminine sex—this is questionable. **Exploitation Angles:** Les Miserables and the Hunchback of Notre Dame have proved beyond a doubt that Victor Hugo has been widely read. Capitalize on this. It is a most unusual story—play up this and also names in the excellent cast.

THEME: The romance between a disfigured clown and a blind girl who are thrown together in early youth. Fate decrees that they go through life together—the man sensitive to the point where he attempts to stifle his love for the girl even though she cannot see his distorted countenance. Many tribulations beset the two due to the discovery that the clown is rightful heir to a peerage. They escape their enemies and the ending is as happy a one as can be made—the two in each other's arms and their decision to brave life together. The real story ends much more tragically. ....

Produced and **Distributed** by Universal. **Length**, eleven reels. **Released**, Fall of 1928. **The Cast:** Conrad Veidt, Mary Philbin, George Siegmann, Torben Myers, Brandon Hurst, Josephine Crowell, Olga Baclanova, Caesar Gravina, Stuart Holmes, Sam De Grasse, Edgar Norton, Nick De Ruiz, Zimbo, the dog and Julius Molner. **Story** by Victor Hugo. **Directed** by Paul Leni. **Adaptation and screen play** by J. Grubb Alexander.

Hellship Bronson

A Melodramatic Sea Story

(Reviewed by Chester J. Smith)

THIS is an unlovely, almost revolting sea story with a mother-love appeal in it that will win feminine audiences, while the underworld sequences and the brutality exhibited aboard the sailing ship are bound to have the wrapt attention of the males. So with these various elements making up the action it should prove a good audience picture.

It is inclined to be slow in spots with entirely too much of the brutality injected, and is too long in working up the feminine appeal, but it is a powerful story, well conceived, with some remarkably strong situations and climaxes well worked out.

The cast is a splendid one, and does its work well. In the leading roles are Noah Beery, Mrs. Wallace Reid and Reed Howes. Beery is the unbelievably cruel, sinister captain of the sailing craft, who brings his son up to hate his mother, whom he has deserted, because of an unwarranted belief that she had been unfaithful to him. Beery, as usual, proves himself the capable actor, but the work of Reed Howes, the chip of the old block, hard, fighting, and versed only in the ways of the sea, is going to surprise his most ardent admirers. It is perhaps the best Howes has ever done. Mrs. Reid makes the most of the sad, oppressed mother, whose patience and tenderness wins out in the end.

Drawing Power: It has all of the elements that appeal to an audience, and should prove a good draw in all types of houses. **Exploitation Angles:** The underworld sequences of San Francisco's old waterfront; the storm at sea and the popularity of the leading players.

THEME: Sea captain, believing his young wife has been unfaithful to him, takes his young son and rears him in the ways of the sea at the same time instilling him with hatred for his mother. After an absence of twenty years the mother locates the missing pair, stows away on their ship, and, before the voyage is completed, wins the love of her son and forgiveness of her husband.

Produced and **Distributed** by Gotham Productions. **Length**, 7,000 feet. **Released**, May 1, 1928. **The Cast:** Noah Beery, Mrs. Wallace Reid, Reed Howes, Helen Foster, James Bradbury, Jr., Jack Anthony. **Director**, Joseph Henabery. **Screen play** by Louis Stevens. **Supervised** by Harold Shumate.

"You're Darn Tootin'"

(M-G-M-Comedy—Two Reels)

(Reviewed by E. G. Johnston)

DON'T miss this Stan Laurel-Oliver Hardy comedy. It's a cuckoo if there ever was one in this line of entertainment. When an ennuied bunch of film reviewers fairly laugh their heads off—even hard-boiled old Jack Harrower—then we'll go the limit toward congratulating this popular Roach comedy team—and their director, Edgar Kennedy. It's good all the way through, but the choice highlight is the employment of a simple gag which is admirably built up to a point where, if it doesn't produce some of the best laughs you ever heard, then put this writer down as one who doesn't know what it's all about.

Laurel and Hardy have a job with a concert band and they're not so good and this is what starts all the trouble. A boarding-house bill also contributes to their difficulties.

With the musical theme some good effects might be introduced by your theatre orchestra.

"Fair and Muddy"

(M-G-M-Our Gang—Two Reels)

(Reviewed by E. G. Johnston)

THERE'S a great deal too much mud-throwing in this Gang comedy to bring it up to the level of other McGowan-directed two-reelers, which deal with these prankish kids. A little mud would have been alright, but when the film develops into just one mud-heave after another it becomes very monotonous entertainment. The story has to do with a child-hating spinster who, in order to receive a bequest from a rich uncle, must somehow acquire a child of her own by a certain date. An orphanage furnishes "The Gang," its director instructing the kids to make life as miserable as possible for the lady when they all start for a day's outing via auto. The mud-throwing turns out to be just the means of softening her attitude toward children and she adopts the whole crew.

If you like "The Gang" plus lots of mud, take a chance.

"Three Tough Onions"

(Educational—One Reel)

(Reviewed by Raymond Ganly)

THE ancient institution of marriage comes in for a few breaks in this new comedy of the Cameo series starring Monty Collins. Monty works as energetically as ever. He is one comedian who puts everything he has into his work. As the hen-pecked husband, pestered to death with his wife's relations, considerately come to live with him, he has several opportunities for comedy and they are for fans occasions for effective laughter. Estelle Bradley, Robert Graves and Katherine Parrish are the assistant players. They were directed by Jules White.

Most of the reel consists of Monty's troubles in his own home, where the in-laws have taken possession of everything. Some of this comedy is good, other portions of it are just about fair. All in all, it will provide an entertaining ten minutes for the program of the average exhibitor.

"Navy Beans"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

"BIG BOY," Educational's smallest player, (smallest in size but not in fame or popularity by a long shot), has a fairly strong laugh vehicle in this one, which deals with the navy. Teamed with little Lorraine Rivero and Jackie Levine in the first few hundred feet, the scene of his activities shifts to shipboard when he hides inside a sailor's kit, and is accidentally carried on board ship, where a peck of trouble ensues for him. While not as competently gauged for laughs and as nicely proportioned as some of the star's other comedies, "Navy Beans" can be counted on to draw a goodly share of chuckles.

The gags on board ship have a certain repetition, but that will be overlooked in the average theatres where the fans are not critical minded and ready to burst into a laugh. The kid actor has troubles with the captain of the vessel and the fun culminates in a scene of gun inspection wherein "Big Boy" is revealed as a culprit, but nevertheless is taken to heart by the captain and the crew.

Other performers are Lewis Sargent, Robert Graves and Lila Leslie. As usual, Charles Lamont directed "Big Boy." William Byer did the photography, which is very much in evidence in a slow motion scene of the boy sea sick.

"Whose Wife"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

MIKE and Ike have a better vehicle than usual in this one. It affords them an opportunity to display some knockabout comedy that is better than the average, and it has some humorous situations. Mike takes just the wrong time to make up his mind to get married, against the judgment of Ike.

As the wedding ceremony is concluded a wire arrives from Mike's uncle saying that if Mike is still single on his immediate arrival, he will make Mike his sole heir. Uncle arrives as the wedding party is about to board the train, and Mike deceives him into believing that Ike is the real bridegroom. Uncle decides to join the party on the honeymoon, and insists upon Mike occupying the upper over him, leaving the adjoining lower to the bride and Ike, to the keen embarrassment of all concerned.

Complications come thick and fast as Mike, Ike and the bride endeavor to untangle the situation, which eventually is accomplished when Mike and his bride fall out of the compartment window as the train lurches. Uncle then realizes that the joke has been on him and the happy couple are permitted to do their honeymooning alone.

"The Newlyweds' Happy Day"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THE Newlyweds with their young hopeful, Snookums, go through some funny antics on a hunting trip, during the progress of which Snookums and his dad are chased by a bear. They take refuge in a tree, and Snookums saves the situation by dropping a pine cone on the bear's head and chasing him off.

On their arrival back home they find a telegram from Snookum's wealthy grandfather saying he will arrive immediately. This brings to the Newlyweds' home all of the poor relations, each seeking to win the favor of grandfather. Snookums gets into all sorts of mischief, and all but drives the entire assemblage to distraction. His parents fear for results as grandfather is the victim of many of the youngster's misdeeds.

Mrs. Newlywed is in tears over Snookums' behavior, but these tears quickly change to smiles of joy when grandfather announces that Snookums is his sole heir. There are a few real good laughs in the two reels.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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WINNER OF $50 PRIZE in Harold Lloyd's "Speedy" Exploitation Contest, as announced in January 28th issue of Motion Picture News, desires position as manager or publicity man. Have operated own theatres for past eleven years. Now disposing of all interests, with view of making connection with theatre circuit State salary, etc. Address Box 310, care of Motion Picture News, New York City.

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FOR SALE—Washington Theatre, Granite City, Illinois. Modern and up to the minute in every detail; cost half a million dollars and owing to sickness will sacrifice. Seats 1900, can stand 700—open air theatre next to building, seats 1600, can stand 1000 — Seven day town — population over 30,000 and from surrounding towns draw 30,000 more. Pay rolls 2½ million a month. Two other small theatres in town. Will gladly show all records for past five years which show $50,000 a year profit. $125,000 cash will handle deal, balance in ten years. Address Box 342, care Motion Picture News, 729 Seventh Ave., New York City.

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THEATRE WANTED.—Country Town or Suburban, will lease or buy. Give particulars. H. R. W., 8 Downing Ave., Downington, Pa.

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Reproductions of some first run theatre displays featuring First National's "Shepherd of the Hills." The group includes a 3-column layout in half-tone for the Circle theatre, Indianapolis; a 3-column ad for the Imperial, Columbia, S. C.; a 4-column display for the Pantheon and a 4-column ad for the Southern, Columbus, O., and a 2-column ad for the Orpheum in South Bend, Ind.

Regional News from Correspondents

Buffalo

FIRE swept Loew's Yonge Street theatre in Toronto on Friday, May 4, destroying a pipe organ valued at $12,000, and damaging the building and furnishings to the extent of approximately $18,000. The loss was fully covered by insurance, but the performances will have to be given on a roof garden on the same property until repairs can be made.

Alex Weissman, who recently resigned from the sales staff of the Metro-Goldwyn-Mayer exchange here, has joined the Hollywood Pictures outfit in New York City, according to word reaching his Buffalo friends.

Bernstein Brothers of Elmira broke ground last week for their new theatre at Ithaca. It will be a 2000-seat house, playing both pictures and vaudeville. Expectations are that the theatre will be completed and formally opened to the public about November 1, next.

The Fox Film Corporation exchange here was visited last week by Max Roth of New York City, home office representative.

Buffalo exchange salesmen returning for the weekend from Syracuse report that Harry Gilbert, former owner of the Regent theatre there, and who is now building a new and imposing-looking house on South Salina Street in Syracuse, expects to open up on September 1.

Joe Miller, manager of the Tiffany exchange here, left for New York on Friday to attend the national sales convention of his organization on May 5 and 6.

On May 3, Nicholas Kuhn, for 57 years identified with theatre work in Buffalo, died in his Buffalo home after a ten days' illness.

Jim Kelly, Tonawanda theatre owner, is initiating the Kiwanis club there into the habit of becoming show addicts.

Miss Ruth Rappaport, booker for the Warner Brothers exchange, had to remain in bed several days last week on account of a heavy cold.

The film folk know that Spring, a long time in coming, has arrived with a bang. John Sitterly was seen on Film Row last week all dolled up in a new suit.

Fred Zimmerman, Bobbie Albert and Maurie Cohen were among those seen at the opening of the baseball season here last week.

Charlie Johnston, from the Ridge theatre at Lackawanna, expects to have his car on the road again soon. He had a severe smashup recently.

Manager C. E. Almy of Warner Brothers exchange here has just returned from his organization's national sales convention.

Mrs. F. J. A. McCarthy, wife of the manager of the First National exchange here, is recovering from a severe attack of the flu.

The Model theatre at Syracuse, managed by R. Stevens, the Dew Tell at South Dayton, operated by Tickup & Cunningham, and the Savonia at Savonia, managed by Walter Deming, have been closed recently, according to word reaching Buffalo film folk last week.

Joseph Kooperman has sold the Liverpool theatre at Liverpool to Victor L. Parsons, who appointed E. E. Roberts as manager.

J. Meyer Schine of Gloversville, head of the Schine Theatrical Enterprises, paid a brief visit to Buffalo last week, and then entrained for Rochester to look over the field there.

Manager Dave Miller and the salesmen of the Universal exchange here are out in the field selling the 1928-29 product following their return last week from the national convention of Universal at Atlantic City.

Charlie Hayman, owner of the Cataract and Strand theatres in Niagara Falls, and one of the most widely known exhibitors in this part of the country, who returned recently from a three months' European trip with his wife, is now planning on a trip soon to Californ- their city residence for the season

Mr. and Mrs. Behling of the Fillmore-Palace, the Ellenterry, and the Sylvia theatres, have given up their city residence for the season and are now at their summer home in Waverly Beach, Canada.

F. D. Rundell, manager of the Capitol theatre at Waverly, is highly enthusiastic over the results noted since the recent installation there of a Vitaphone. Rundell also manages the Tioga theatre at Oswego.

Elmer Lux, booker for F B O, got too intimate last week with a cold and, as a result, was forced to spend several days in bed.

John Nolan, manager of the Fox Film Corporation exchange here, spent most of last week in New York, conferring with officials in the home office.

F B O exchange here enlarged its staff last week. Leo Murphy resigned from the Tiffany exchange sales force to join F B O's, and Eddie Walsh, formerly of First National, also was added to the F B O staff. Max Rowley, who has been with F B O for many years, has resigned to become a farmer, having purchased some acreage at Silver Creek.

Charles Martina of Mt. Morris, who recently took over the Academy theatre at Nunda, gave V. G. Sanford, National Theatre Supply company salesman from the Buffalo office, an order last week for two new Peerless reflector arc lamps and one Unitron.

Manager John E. Carr of the Hippodrome won the hearts of the Boy Scouts here last week by turning the theatre over to them one morning free of charge so they could stage a play of their own.

The American Seating company, catering to theatres, has just opened an office in Buffalo in the Huyler Building, across the hall from the Film Board of Trade offices. John R. Bentley is in charge.

The Photoplay theatre at Castile has closed indefinitely, the Palace and Webster theatres at Rochester have closed for repairs and will be reopened in the fall, and the Connette at Ripley has closed indefinitely.

Miss Jennie Barone of the Fox Film Corporation was stricken with a cold last week and had to remain away from the office several days.

John A. Flewellyn, 56, for more than 35 years a stage employe at Niagara Falls and Lockport theatres, died in Niagara Falls on April 28 of pneumonia.

Chicago

"DOC" NED RAFELSKI, manager of Bland Bros.' Rogers and Magnolia theatres, was held up by two armed men and robbed of his automobile and five hundred dollars on Sunday night. "Doc" was driving home when the robbers leaped on his running board at Canton and Maplewood avenues and forced him to turn over the money, which comprised the receipts of the Rogers theatre for the evening. They tossed "Doc" out at Homan avenue and Augusta street, but fortunately he escaped injury.

Pat Garyn of National Screen Service, who has been on the west coast, making an extensive trade survey, stopped in Chicago last week for a conference with Manager H. C. Young of the local office and left Tuesday for his New York City headquarters.

A feature of Tom Mix's successful week's visit to Chicago was the exhibitors' reception given for him at F. B. O.'s exchange, by Manager Herb Washburn and staff. The luncheon committee was in charge of Ted Meyers and Len Ullrich. Monte Blue was also a visitor of F. B. O. on that day and took part in the festivities.

M. Marcus, of the C. C. Quimby Enterprises in Fort Wayne, Ind., made a flying trip to Chicago last week. When seen on film row he stated that the new Emboyd theatre is expected to open on the 12th of this month. According to Mr. Marcus, this theatre will be one of the largest and most beautiful de luxe houses in the state of Indiana. Al W. Sobler, well known Chicago publicity expert, is handling the exploitation and publicity in connection with the opening of this house.

E. Braum, who has recently taken over the Ritz theatre in North Milwaukee, was in Chicago this week on business. The Ritz, which is classed as one of Milwaukee's finest suburban houses, was formerly operated by George Fischer, but Mr. Braum will take the house back on May 15th. Mr. Braum, by the way, was the first exhibitor to sign a regular service contract at the new office of the National Screen Service.

B. N. Judell, of B. N. Judell, Inc., announces that he is opening a new office at 828 S. Wabash avenue, on May 8th.

Edward Lindeman, special representative for D. W. Griffith, has been in the city for several days on business, and is making his headquarters at United Artists exchange.

Simansky & Miller opened the Forest theatre at Forest Park, Ill., on Saturday night and got away to a good start. The house, which was formerly owned by Ascher Brothers, has been completely redecorated and refurnished, since acquired by Messrs Simansky and Miller, and presents a very handsome appearance. Mike Siegel has been appointed manager and E. D. Miller, Jr., assistant manager.

Al Lichtman, Victor Shapiro, manager of publicity, and Producer John Considine, visited the local United Artist exchange last week and then left for the west coast, where they will remain for several weeks.

James Morrissey, managing director of Midwesco theatres in Kenosha, Wis., has resigned that position to become associated with his former employer, Tom Saxe, as Detroit manager of White Tower, Inc., and will supervise the installation of a chain of these White Tower hamburger stands in Michigan

Baltimore

THE Garden Roof, atop the New Garden theatre here, will be kept open as a dance hall throughout the entire summer according to the present plans, which is the first time in the history of the place that this has been done, so far as is known.

Fred Robbins, who has conducted the orchestra there, has gone to Carlin's Dance hall for the summer and the orchestra to play throughout the summer will be a Charles Farson unit under the direction of Oscar Apfel.

Joe Robbins, father of Fred and Sam Robins, both leaders of orchestras, has gone to Virginia Beach, Va., to superintend the opening of his concessions there.

B. Marsh, veteran theatrical man, who has been assistant manager of the New Theatre for several weeks, has resigned.

Stanley Turo, formerly concert master at Loew's Valencia, has resigned that position.

Bernard E. Schnapper, who has been for five years with the Baltimore Daily Post here, and for several years of that time handling motion picture advertising, has been appointed Classified Manager of that paper, but still handles movie display.

T. M. Cushing, movie critic of the Morning Sun here, had charge of the Colonial Day Pageant, at St. Johns College, Annapolis, Md., which took place recently.

The Brooklyn Theatre, here, seating 500 persons, was opened recently by Louis Tunick, who also operates the Overlea Theatre.

The Grand theatre, Highlandtown, Baltimore, Md., operated by the Frank H. Durkee Interests, and managed by C. Elmer Nolte, will be closed during the summer for extensive alterations.

William A. Busch, formerly assistant manager at the Stanley here, and previous to that First National salesman, has recovered from an illness which he suffered recently.

George W. Jacobs, manager of the Goldfield theatre, here, has gone to Mt. Clemens, Mich., for his health.

Mrs. Charles Rich, wife of a salesman for Warners Exchange, Washington, D. C., presented her husband with a baby girl recently.

The annual conference of the Film Boards of Trade, to be held on the West Coast, will be attended by James B. Fitzgerald, secretary of the Washington, D. C., Film Board of Trade.

J. W. Wickham has succeeded Leroy Breitbarth as manager of the Elite Theatre, Washington, D. C. Mr. Brietbarth has become manager of the Hippodrome there.

M. Bechtold has been succeeded as cashier of the United Artists Corporation Exchange, Washington, D. C., by George E. Bonesteef.

Joe Kronman has succeeded Mrs. Clara Cunningham as cashier of the Metro-Goldwyn-Mayer Exchange, Washington, D. C.

Another theatre is planned for Catonsville, Md., a suburb of Baltimore, by the Catonaville Theatre Corporation, A. C. Brueckman, president. The theatre will cost about $100,000 and plans are being drawn by J. J. Zink, architect.

A new theatre is to be built at Bethesda, Md., by Walter R. Tuckerman. It will measure 85 by 100 feet and will cost about $90,000.

Vitaphone mechanism will be installed in the Colony Theatre, Portsmouth, Va.

The Regent Theatre, colored, Baltimore, Md., operated by Isaac Hornstein, has had Vitaphone mechanism installed.

Bernard Depkin, Jr., formerly manager of the Stanley here and then production manager for that house, has been promoted to handle the stage production work for both the Earle in Washington, D. C., and the Stanley in Baltimore. He stages the productions which are brought from New York at the Earle and then they are taken to the Stanley in Baltimore for the following week.

The Liberty Theatre, Cumberland, Md., managed by Thomas H. Burke, will be rebuilt this summer. The ceiling will be raised, rest rooms and 600 more seats will be added. A vacant space adjoining the theatre measuring 90 by 135 feet will be used in the remodeling.

The Aladdin Theatre, Baltimore, Md., has been reopened as a colored house by Harry Morstein, who operates the Queen theatre here.

Salt Lake City

AMONG exhibitor visitors spending some time at the local exchange mart last week were Steve Deal of the Star Theatre at Springville, Utah, George Lindsay of the Star theatres at Eureka and Payson, Utah, and O. E. Ostlund of the Rivoli at Springville, Utah.

Mr. and Mrs. William Worman who have a circuit of theatres out of Ogden, Utah, have been lining up some new pictures here of late, as have Mr. and Mrs. Littlejohn of the Star and Lyric theatres at Price, Utah.

J. Frank Shea, District Manager for F B O spent several days in this city from San Francisco last week. Sid Wiesbaum, Denver Branch Manager for F B O was also here.

Manager Al O'Keefe spent last week at the Butte Pathe office.

Lee Stallings of a circuit of theatres out of Richfield, Utah, was a visitor here last week.

Ben Fish, Seattle Manager for M-G-M, stopped off in this city enroute to the convention being held at Kansas City.

Manager L. C. Wingham, Metro-Goldwyn-Mayer exchange manager here, also attended the convention at Kansas City.

Manager George E. Carpenter of the Capitol Theatre here expects to make a two weeks' trip to the Pacific Coast within the coming month, accompanied by his golf bag.

The Victory Theatre management here announced that preparations are being made now for the installation of the Vitaphone and Movietone.

The National Theatre Supply Company of this city has recently sold an up-to-date booth equipment and a screen to C. C. Voeller, manager of the new theatre now under construction at Buhl, Idaho.

A. K. Shepherd, Montana sales representative tor Paramount-Famous-Lasky at the local exchange, was in for a few days.

O. J. Hazen, representative here for the National Theatre Supply Company, after completing a four weeks' trip throughout the state of Idaho, has returned to the local office, it is stated. This company has just completed the installation of Reflector Arc Lamps and Generator equipment in L. M. Zug's Rialto Theatre at Jerome, Idaho.

Dallas

A PEP-TOMIST Club is being organized by the Palace theatre, Dallas, the members of the club being the wives of the theatre staff, and their mission will be to take an active part in Dallas civic movements in behalf of the Palace theatre. Last year the theatre was instrumental in placing over three hundred needy children in vacation camps and the club will continue this good work during the year, and will endeavor to see that needy children receive attention. A. Haydn Mason is managing director of the Palace.

Homer Phillips, head pianist of the Palace stage band, will play at the Elizabeth Gerard benefit at the Fair Park Auditorium.

Leroy Bickel, manager of the Dallas Metro-Goldwyn-Mayer exchange, has been awarded a place in the Legion of Honor, M-G-M's prize sales organization, for his effective work in developing an exceptionally fine sales organization, and for his unusual executive ability over a long period of years.

William Zoellner, manager of the Oklahoma City M-G-M exchange, received a similar award for securing distribution on all classes of products and for holding second place in short subjects sales.

James O. Cherry, managing director of the Melba theatre, has proved himself to be no "mean" arranger of scores for feature pictures by arranging a non-synchronized vitaphone score.

L. E. Schneider, western divisional manager for Publix, has returned from the Washington convention and will attend the opening of the Majestic in Austin.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Albany

MISS EDNA PFISTER, who who has served as a very efficient secretary of the Albany Film Board of Trade for the past year leaves on May 15 for Los Angeles, as a delegate to the national convention of Film Boards of Trade.

The Farash Theatre Company is planning to build a new house in Scotia, across the river from Schenectady. Officials of the company say that the new house will be the first of a chain that will be either bought or constructed within a radius of 100 miles of the Electric City.

Mrs. Charles Stombaugh, wife of the manager of the Pathe exchange in Albany, has returned east after spending several weeks in Minneapolis.

At least three theatres have decided to close their doors during the summer months. The trio includes the Bright Spot and the Columbia in Rensselaer, owned by Ross Fayles, while the Queen theatre in Saranac Lake has also closed.

Jack Golden, whose work as manager of Proctor's theatre in Troy, contributed to the S. R. O. sign being out practically every night, is once more back on the job after spending several days in New York city.

The meeting of the Albany Film Board of Trade as well as the Arbitration Board, was held on Monday of last week and lasted for several hours on account of the large number of cases up for consideration.

Charles Marshall, of Ausable Forks, believes that he has one of the best combinations from a business standpoint, of any exhibitor in all New York state. During the winter months, Marshall applies himself to his duties as owner of a theatre, while during the spring and summer he spends the greater part of his time in selling automobiles.

The Vitaphone has been installed at the Broadway theatre in Kingston and had its premiere on Monday of this week. The house is owned by Harry Lazarus, a former resident of Albany.

It now looks as though there would be a new theatre built soon in Plattsburg. It is said that there are three after the house, these including William Benton of Saratoga Springs, the Publix theatres, and the Schine organization.

Subsequent run houses in Schenectady appear to be doing a good business this spring, in fact making a better showing when overhead is considered, than the bigger houses. When business slows up at the huge manufacturing companies in Schenectady, and people begin to pinch their pennies a bit, the smaller houses gain business.

Al Gutek, local manager for F B O, made a business trip through the Adirondacks last week and reported that many of the mountain towns are getting in shape to open for the summer tourists.

The biggest event of the week so far as C. H. Buckley of Albany is concerned was the arrival of the stork one day last week and with it a boy nine and a quarter pounds.

Sue Weller has decided to devote all of her time to her theatre at Alexandria Bay, and plans to sell the large garage which she has owned and operated for several years there.

Watervliet had its first carnival of the season last week, much to the disgust of exhibitors in that city. The carnival also drew from both Troy and Albany.

Elizabeth Friedlander, a booker at the Educational exchange in Albany, is recovering from a sickness of several weeks standing.

I. Shancupp, who is connected with the State theatre in Utica, and Sam Goldstein of Springfield, Mass., were along Albany's Film Row during the week. Henry Frieder of Hudson and Maurice Chase, president of Chase Pictures, were also in town.

The theatre in Lake George, which has been run for several years by Mrs. Carpenter, will reopen next week under the same management.

Lew Fischer of Fort Edward, arrived on Albany's Film Row last Monday, and dropped in at several of the exchanges. Fischer announced that he had just bought a new organ for his house in Hoosick Falls.

Probably no one in this section was more greatly affected by the tragic death of Congressman Sweet than Jake Golden, who served several years as a newspaperman at the State Capitol, and whose work then brought him in close touch with Mr. Sweet who was then Speaker of the Assembly.

Among local film managers, either out of town or just back from conventions, are Kenneth Robinson, of the Paramount; H. O. Worden, of Metro; Harry Seed, local manager for Warner Brothers; Nat Levy, of Universal, and R. S. Wehrle, manager for First National. The sales force from each of these exchanges also attended the conventions.

From the speed that is being shown these days in preparing the way for the new theatre that is to be built by the Stanley interests in Albany, it is evident that the house will be in shape to open this coming fall.

The town hall in Ellisburg, has closed as a motion picture theatre for the summer months. The Hudson theatre in Albany, damaged by fire some weeks ago is still closed. A new priest has arrived in Altona, and will show pictures one night a week.

Louis Saperstein handles the American theatre in Troy and boasts that he hasn't had a day off in months. Under his direction the house has become one of the best known and likewise best paying subsequent run theatres in the Collar City.

The Temple Theatre in Pulaski will serve for a month or so as the meeting place for members of the First Baptist church, as the result of a courtesy extended by Manager Frank W. Lane. The church is in process of being repaired.

Pete Dana, of Albany, manager for Tiffany, spent a few days last week attending the Tiffany-Stahl convention.

Pete Gordon, who has the theatre in Keeseville, is nursing a fractured wrist sustained in a recent fall from a ladder, while engaged in house repairs.

Clara Page, who has charge of the ticket office at the Troy theatre, has returned to her duties after a week's illness with grippe. The young ladies serving as ushers at the Troy theatre, appeared in new uniforms last week.

Jack Campbell is back on the job at the Griswold theatre in Troy, after a short illness. He is continuing his Monday "opportunity nights" and they seem to be going over well.

Minneapolis

A VOTE is to be taken soon in Clark, S. D., to settle the Sunday show question. Sentiment in the community seems to be strongly in favor of the shows.

Studios have been opened at 624 Hennepin avenue, Minneapolis, by the Ted Brown Producing and Booking Agency in order to better serve their clientele and to have a larger number of productions available.

Hitchcock and True, of the Princess theatre, Minneapolis, have recently installed one of the latest models of the Robert Morton Unit organs with the result, according to the owners, that business has increased 50 per cent. C. B. Cooper, Northwest representative of the Robert Morton Company, handled the entire transaction.

W. L. Hamilton, salesman out of the Minneapolis office for Pathe, was able to leave the hospital this week after undergoing a serious operation. He expects to return to cover the Wisconsin territory shortly.

Another exchange man to return to his desk after a serious illness is T. A. Burke, manager of the Minneapolis First National office. Burke's illness was apparently due to overwork and he is now doing part time at his desk.

Ben Blotchy, district manager for Paramount, has just completed a three weeks' trip of the company offices in the middle west.

The Opera House at Brooten, Minn., is again showing motion pictures under the direction of Lawrence Reine.

J. E. Nason, Minneapolis architect, has been secured to draw the plans for a new $30,000 theatre at Phillips, Wis. John Estrel of Park Falls, Wis., expects to start work on the theatre this summer.

W. H. Bannister closed his Grand theatre at Hallock, Minn., the last of April.

The third annual Vodvil Dance of the St. Paul Movie Managers' Club was held the first of the month in St. Paul. A large crowd reported a fine time.

The Sandon theatre at Jackson, Minn., is to be closed. It was recently purchased by Frank A. Matuska, owner of the State theatre in the same town.

The State theatre at Fairmont, Minn., has been purchased by Finkelstein and Ruben and W. L. Nicholas and will be closed.

J. W. Woodman, an exhibitor at Frederick, S. D., died recently at his home in Frederick.

John Vogt, who was formerly with F. & R., has been appointed manager of the Fischer-Paramount Company's Rialto theatre at Gladstone, Mich.

Extensive improvements in the building and equipment of the Gem theatre at McVille, N. D., have necessitated the closing of the house for six weeks.

The Bettendorf theatre at Bettendorf, Iowa, has been purchased by L. J. Ashwin of Minneapolis.

A new theatre is to be installed in a building at Adrian, Minn., by Joe Fischenich and M. E. Carrigan.

While I. J. Craite is in Milwaukee on an extended business trip, the Lyric theatre at Little Falls, Minn., will be under the management of R. L. Nedry of Chicago.

The Eagle theatre at Austin, Minn., has been sold by W. J. Hamilton to John Kent of Olson, Wis.

Indianapolis

MISS MARION McCULLOUGH, now assistant secretary at Cincinnati, Ohio, will return to Indianapolis as permanent secretary of the Indianapolis Film Board of Trade about June 1. She had charge of the Indianapolis office last year before accepting a position as traveling representative for the National Board.

She will come to Indianapolis May 12 and leave May 16 for the Los Angeles convention. Miss Patricia Lynch, who will relinquish her post to Miss McCullough, will join the Portland, Oregon, board.

W. W. Williamson, resident manager of Metro-Goldwyn-Mayer exchange, returned this week from the Kansas City convention, where he conferred on the new selling season.

Dudley Williston, local manager, attended the Warner Bros. convention last week.

Fred Sanders announced the Sanders neighborhood house at Fountain Square was permanently closed May 4.

Dr. Carl Osterheld has sold the Broad Ripple theatre, north side neighborhood house, to W. M. Turner.

The Lyric at Lafayette has been purchased by R. C. Watson. C. W. Thompson formerly owned the property.

The Liberty at Morristown, owned by O. R. Cane, has been sold to E. B. Copeland.

L. W. Marriott, sales manager, and Owen Donham, office manager, have returned from the Tiffany-Stahl sales convention at the Stevens Hotel, Chicago, April 28-May 1.

Tamler Bros., Indianapolis chain owners, have purchased the Tacoma, on E. Washington street, from Floyd Beitman. The neighborhood house makes the fourth theatre under Tamler control. The others are the Savoy, Garfield and Tuxedo.

C. E. Penrod, F. B. O. of A., local manager, will leave May 13th for the Chicago convention.

Morris Horwitz, of Louisville, has joined the Capitol Film Exchange sales staff.

Irving W. Mandel, Chicago, owner of Security Pictures, conferred with E. A. Sipe, local manager, last week, about the coming season.

Phil Dunas, of Pittsburgh, is new sales manager of United Artists Corp., replacing Ralph Abbett. Dunas formerly was with Universal.

The Fountain Square theatre, new presentation playhouse on the south side, was opened Saturday night.

Louis B. Goulden of the Goulden-Feldman Theatres, Inc., conducted the formal opening. Westin B. Masters, formerly of West Coast Theatres chain, was the concert organist. Goulden is president and general manager and Morris Horowitz, treasurer. This 1500 seat house is the finest south side theatre.

Tim Crawford, until recently featured organist at the Indiana theatre, appeared at R. R. Bair's Uptown theatre Sunday.

The Wabash theatre at Clinton is closed for a month for extensive cleaning and repairs.

Work on a two-story Spanish design theatre to cost $45,000 has been begun at Spencer, Ind., E. M. Viquesney, sculptor, announced.

The Ideal theatre, in the Jennings building, on Broad street, opened last Thursday. Walter Green is manager of the new house, which seats 250.

The Emboyd theatre at Ft. Wayne will open May 14th. The new house was designed by A. M. Strauss and Charles Eberson, architects.

Atlanta

ACCORDING to reports which reached Film Row this week, the Liberty Theatre at Roanoke, Ala., was badly damaged by fire last Monday night, April 30. The house was operated by Dr. C. B. Welch. It is understood that Dr. Welch plans to start immediately to repair the house for an early reopening.

An approaching wedding of interest to members of the film circle is that of Carter Barron, manager of the Metropolitan theatre, to Miss Velma Snelling, of Bostwick, Ga., which will be solemnized June 6.

Carl F. Mock, well known to exhibitors throughout the Southern territory, has established a connection with the Atlanta branch of Educational as salesman and will cover Alabama territory.

James Lynch joined the sales force of Arthur C. Bromberg Attractions this week and left Wednesday for the Tennessee territory, to which he was assigned by Fred F. Creswell, district manager of the company.

E. L. Coel, secretary to the Atlanta Film Board, will leave May 15 for Chicago, where he will join the main party going to the convention of the Film Board Secretaries in Los Angeles.

Universal's Atlanta delegation to the company's second regional sales convention left early last Tuesday morning. The meeting took place in the Coronada Hotel in St. Louis, beginning Wednesday, May 2, and will last through Saturday. The members of the Atlanta party arrived the morning the convention opened. In the delegation were R. B. Williams, Southern district manager; "Shag" Jordan, Atlanta branch manager; Earle E. Griggs, district publicity director; and Salesman Frank W. Salley, C. G. Harrell, Heyward and Harry M Williams.

John W. Mangham, Jr., manager of Liberty-Specialty, returned last week from a trip on the west coast of Florida.

George F. Blethen and Alex Callen, Liberty-Specialty representatives, were in the Atlanta office for the week-end.

Flynn Haygood, of the Grand Theatre, Waynesboro, Ga., was a recent visitor to Film Row.

C. R. Beacham, M. Blick and George Almon, First National representatives who attended the company's sales convention in Chicago, returned last Friday.

C. A. Clegg, manager of First National's Atlanta branch returned last Monday from a trip to the company's home office.

"Buster" Miller, of the Conyers Theatre, Conyers, Ga., made a trip to Atlanta last week.

Recent visitors to Film Row included E. T. Hopkins, of the Strand Theatre, Lawrenceville, Ga.; W. F. Wells, of the Opera House, Newberry, S. C.; Major C. F. Rhodes, of the South Amusement Corporation, Fair Park, Birmingham, Ala.; C. H. Carney, formerly operator of the Trojan Theatre, Troy, Ala., who will operate the new theatre, yet unnamed, at LaFayette, Ala. Mr. Carney expects to open his new house on June 1st.

M. Mitchell, Pathe salesman, attended the opening of the new Royal Theatre in Columbus, O.

Tracy Mathewson, Pathe newsreel cameraman returned to Atlanta last Tuesday from Columbus, Ga., after attending the opening of R. E. Martin's new theatre, the Royal.

C. L. Peavey, Atlanta branch manager for F B O, made a trip into South Georgia last week.

Canada

LOEW'S theatre, Toronto, one of the largest theatres in the Dominion, suffered serious loss by fire early on the morning of May 4, when flames destroyed the pipe organ, piano, orchestra instruments, along with the orchestra pit, a number of rows or orchestra seats, as well as rooms under the stage. Decorations and furnishings of the theatre were also damaged by smoke and water while the starting of the automatic sprinkler system by the heat also caused some loss back stage.

That the well-known theatre was not destroyed was probably due to the quick judgment on the part of Isaac Thompson, night watchman.

Manager J. Bernstein transferred the week's show to Loew's Winter Garden, which is atop the theatre which was damaged.

Property damage, apart from the mural decorations and furnishings, was estimated at $30,000, the pipe organ representing a loss of $12,000. The cause of the fire is unknown.

J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, Ontario, who has been an officer of the Rotary Club for a number of years, has again been elected a director of the Ottawa branch of the organization for the fiscal year just starting.

Incidentally, Mr. Franklin has found the Saturday opening plan for Keith's theatre in Ottawa to be highly successful in its operation and resulting in profits.

A special free show for children was given at Keith's theatre Saturday morning under the direct auspices of the Ottawa Humane Society, of which Manager Franklin is a director.

P. J. Nolan, proprietor of the Rex and Columbia theatres, Ottawa, Ontario, has taken out a building permit for the erection of a third suburban theatre in Ottawa, this being the Globe theatre at Bank street and Second avenue. The house, which is costing $50,000, is designated as fireproof. Construction has already been started.

New England

THE Strand theatre at Oakland Beach, R. I., is to open soon under the management of John Carey, formerly of the Cranston Palace theatre.

Branch Manager R. C. Cropper of the Pathe exchange at Boston is recovering from an attack of the grippe at his home.

Ed Urschel, booker at the Pathe exchange, Boston, has taken up his residence at Whitehead avenue, Nantasket Beach, for the summer season.

L. J. Hacking, former district manager of Pathe-Producers, now special home office representative for Pathe, with headquarters in New York City, was a visitor in Boston during the week.

Ralph Quive, formerly salesman at the Pathe exchange, Boston, has been appointed manager of United Artists office at Winnipeg, Manitoba, and left early in the week to take charge there.

Ernest Warren of the sales force at Pathe exchange has returned to duty after being laid up with a badly injured knee, sustained in trying to crank a balky auto.

Miss Rosamond Cohen, assistant contract clerk at the Fox exchange at Boston, is confined to her home with the grippe.

Harriet is the new arrival at the home of Mr. and Mrs. Saul Simons. Mr. Simons is advertising manager for Independent Films, Inc., Boston.

Tom Lewis, of the Town Hall at Westboro, Mass., is seriously ill at his home.

District Manager M. N. Wolf of Metro-Goldwyn-Mayer exchange, has been in Pittsburgh attending the convention of that company.

First National exchange, Boston, was represented at the Chicago convention by District Manager Thomas B. Spry, Jack Mangan, Dave Purcell and Frank Scully. They returned Saturday after having been absent from Boston since the preceding Saturday.

Charles Williams, of Boston, who recently took over the Victory theatre at Lowell, a house which has changed hands several times in the past few months, is making a success of the theatre.

Cunningham Park, at East Milton, of which William Caldwell is manager, closes this week for the summer season.

Charles Repec, assistant booker at Metro-Goldwyn-Mayer exchange, has returned to his desk after a week's absence from illness.

Sam Bischoff, formerly of Boston and now a producer on the West Coast, was welcomed to Boston for a week's visit the past week.

Harry Segal, manager of Royal Films and First Division Films, is in New York on business. First Division Films are now being handled through the Royal exchange.

Louis Rottenberg, well known theatre operator, is confined to his home by illness.

The Red Seal exchange, 46 Church street, Boston, has been extensively remodeled and new equipment added.

Miss Mina Chamsky, formerly of First Division films, is now secretary of the Royal Film exchange, Boston.

Miss Sylvia Walkon has been promoted to booker at the Red Seal exchange, Boston.

Dave Adams, of the Auditorium theatre at Concord, N. H., was in Boston during the week for summer bookings.

Joseph Sully, formerly projectionist at Pathe exchange, Boston, is now operator at the Paramount exchange, Boston.

Miss Martha Ferris of the New England Film Board at Boston and Miss Katherine Sullivan of the New Haven Film Board expect to leave May 14th for the convention at Los Angeles of the Film Board Secretaries.

District Manager H. F. Campbell of the Fox exchange, Boston, was in New York last week for an important conference with District Sales Manager James R. Grainger.

The Community theatre at Montgomery Center, Vt., formerly owned and operated by Merton D. Craig, has been bought by L. D. Hart, who will continue along the same lines as the former owner.

The Royal theatre at Olneyville, R. I., which has been operated by M. Acker, has been taken over by Philip J. Smith. Mr. Smith was formerly manager of the National theatre at Boston. He is now operating the Strand theatre, South Boston, and will continue both theatres.

The recent dance of the New-England Bookers Association at Loew's State ball room was a big success and is expected to add in the vicinity of $2,000 to the organization's philanthropic fund.

Herman Rifkin and George Solomon, who operated the film exchange known as Supreme Films, on Piedmont street, Boston, have named their exchange the Bayart Film Exchange.

Des Moines

AT Afton, Iowa, a petition in favor of Sunday movies is being circulated among the citizens here. The churches and the W. C. T. U. are fighting the measure and Mayor John Porter has expressed his disapproval. He also stated that he believed the council would vote the proposition down.

Prefaced with some of the warmest campaigns in the history of the city, voters of Ames went to the polls to express again their sentiments on whether movie theatres shall be opened on Sunday, and voted the measure down by a vote of 2037 against 1999. The city council recently elected was favorable to the Sunday shows and the loss of the measure by thirty eight votes was a disappointment to those who had spent some hard work on the campaign.

Chris Nelson who has been operating the Empress Theatre over a period of years at Pella, Iowa, sold his house last week. The theatre has been in the process of being redecorated since a fire in the building over the theatre caused much damage from water to the interior of the theatre. The house has been completely reseated. The new owner of the Empress is E. P. Hosack. Mr. Hosack has been an exhibitor at Elston, Iowa, where he had the Community Theatre until he sold it some time back to Miller and Fauser.

W. E. Banford, manager of the Metro-Goldwyn-Mayer exchange, returned from the conference of branch managers and district managers at Kansas City last week.

Nine of the sales and executive staff of the Paramount office have left for the national convention in San Francisco. A. W. Nichols, district manager will join the Des Moines group which is made up of R. M. Copeland, branch manager, E. J. Frase, C. W. Robbins, H. J. Kitchenerer, H. H. Savereide, E. R. Rushing, of the sales staff, and M. E. Anderson, booking manager, L. M. Palmquist, ad sales manager.

Casey Jones, who has been acting as personality man at the Capitol Theatre, Des Moines, while Jimmy Ellard is on vacation, expected this week to alternate with Jay Mills who is at the Columbia at Davenport. Mr. Mills, however, was rushed to the hospital at Davenport with an attack of appendicitis. Casey Jones made a good record his first week here and will now stay for the second week.

Representing the Des Moines office of Universal at the Convention at St. Louis were Jack Osserman, branch manager, and Frank Crawford, Herb Case, J. C. Wolfe and J. J. Jacobson.

W. H. Eddy, owner of the Empress Theatre at Indianola, and also secretary and treasurer of the Iowa theatre owners association, is at Lutheran Hospital, Des Moines. He is able to see visitors and a daily delegation from Film Row stop in.

Visitors at the office of Paramount were E. Michaels of Jefferson, L. C. West of Mt Vernon, A. B. Pettit of Winterset and Wes Mansfield of Tama.

Morris Smith who formerly had the Royal Theatre at Sioux City, is booking pictures in North and South Dakota.

Carl Reese left the Des Moines office of Paramount to take up a place with Universal out of the Omaha office.

Miss Lena Dissoli who has the management of the U. and I. Theatre, a suburban theatre in southern Des Moines, has reopened the theatre for the new season.

Ross Ewing, formerly owner of the Rex Theatre at Newton, Iowa, accompanied E. P. Smith, president of the Motion Picture Theatre Owners of Iowa, on a trip to Missouri. Mr. Ewing sold his theatre about six months ago.

E. Levine, manager of the Des Moines Theatre, Des Moines, is leaving this week to return to New York to take up again his work as instructor at the Paramount School. Mr. Levine was in charge of the school for a year before he came to take charge of the Columbia at Davenport and after that of the Des Moines. Announcement will be made next week of his successor.

Abe Frankel, who has the Casino Theatre in Des Moines and is one of the oldest exhibitors of Des Moines, announces that Riverview Amusement Park of which he is manager, will open on May 9.

At Corydon, Iowa, J. G. Sterns has secured permission to show on Sundays.

Jess Day, who has been with the A. H. Blank organization for nearly ten years, is leaving to take the management of the Oshkosh Theatre at Oshkosh, Wis., for the Midwesco Theatres. Mr. Day has been manager of the Strand Theatre in Des Moines.

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New York & New Jersey

FIRE did $40,000 damage to Joelson and Suchman's Blenheim theatre on Tuesday of last week when a blaze started in the organ chamber and swept through the stage, damaging two hundred chairs before being brought under control. The origin of the fire is said to have been due to a short circuit. It will probably be from four to six weeks before the Blenheim is able to resume business operations. The Blenheim is located at 167th Street and Park Avenue.

After a severe siege of the grippe, W. T. Bainbridge, proprietor of the Dale theatre, Farmingdale, L. I., is again able to resume his trips to Film Row.

Chas. Fischer opened the Paragon theatre, Fulton Street and Eastern Parkway, last Thursday evening. Ray Lestrange, lately connected with one of the Schmukler theatres, will manage the house. General manager Cellar, also of the Schmukler circuit, will do the buying for the Paragon. This house was originally named the Ritz.

Frank Philocco will manage the recently reopened Tip Top theatre, 357 Wilson Avenue, Brooklyn. Frank Busceni is the owner.

J. Greene has resigned from management of the Tiffany theatre, Chester Street, Brooklyn.

Bratter & Pollak will open their new house at Nyack, N. Y., May 15. All equipment was supplied from National Supply Company.

National Supply also recently supplied new Hall & Connolly lamps for the Parthenon theatre, Brooklyn.

Sam Baker's new Hicksville theatre, Hicksville, L. I., opened on Tuesday evening, May 8.

Sam Sonin's West End theatre at Long Beach will start the season next Sunday.

Schwartz and Mueller's Roosevelt at Richmond Hill recently treated itself to a new screen, bought from National Supply.

Manager Rosay is now at Sam Burman's Senate theatre, Brooklyn.

Bill Price has started in on his new job as manager of Rudy Sanders' Globe and Sanders theatres, Brooklyn. Mr. Price recently returned from a trip to Cuba.

Small and Straussberg are reported as having closed their Globe theatre, Sumner Avenue, Brooklyn, for the Summer months.

Harry Sid White is a new associate of Seider and Moley's and will attend to the job of selling the S. & M. acts for neighborhood theatres. White is now installed in his new office at 745 7th Avenue. He moved there from 1658 Broadway.

After ten years service as manager of the New Plaza theatre, 156 High Street, Brooklyn, Billy Mauro recently resigned.

The Filmland theatre, Church and Nostrand Avenues, Brooklyn, recently hung up a brand new sign with the name Crescent on it. It is said that a new corporation has been formed to control the house. Manager Garfield remains in charge.

Jack Steinhauer has resigned from the Consolidated Amusement Co.'s Oxford theatre, New York City.

John de Mato, owner of the Washington theatre, 474 Myrtle Avenue, is trying his hand at operating the house.

Eddie Canter, after a long siege of sickness, was seen around the Film curb last week. He is slowly regaining his health—but very slow. It is reported that a benefit is under way by some of the boys in this business to provide funds for a special treatment of Canter's malady.

It is rumored that Harry Harris will close his West End theatre for the Summer months.

The Atlantic Playhouse, closed for a long time, will probably be reopened for the Summer. The house is located at 7th Avenue and 52nd Street, Brooklyn.

Aaron Freedman, formerly assistant manager of A. H. Schwartz' Marine theatre, Flatbush Avenue, Brooklyn, has lately assumed the management of the new Marboro theatre, a recent addition to the holdings of Rapf Enterprises and spoken of as one of Brooklyn's most beautiful theatres. Aaron is probably New York City's youngest theatre manager, having only recently passed his 21st milestone.

W. M. Horne, formerly Home Office representative of Universal and manager of the contract department for Warner Bros., and previously, exchange manager for the Standard Film Co. of Pittsburgh, has joined Zakoro Film Corporation as Manager of Sales for State-Rights.

Cincinnati

THE Fayette theatre, Washington, C. H. Ohio, built by Harry V. Smoots, Mt. Vernon, O., was formally opened the early part of May. The new house, located on South Fayette street, has a seating capacity of 750. It is built along the Spanish style of architecture, with antique ivory and gold as the predominating colors in the finish treatment. A special cosmetic room for lady patrons is located on the mezzanine floor. The lobby, which is 16 feet in width, is finished in Italian marble. A Page "Old Master" organ has been installed. Hoy O. Simmons has been appointed manager. The house, designed by Harry Holbrook, architect, Columbus, Ohio, is one of the most complete in point of modern conveniences and furnishings in this section of Ohio.

According to the latest rumor the Keith-Albee interests will soon have a house at Portsmouth, Ohio, a 30-day option having been taken on property at Washington and Chillicothe streets, in that city.

John A. Schwalm, manager of the Rialto theatre, Hamilton, O., recently set apart a certain night to be known as Hi-Nite, at which time the house was turned over to students of the local high school.

J. L. Kohler, manager of the Ohio theatre, Prospect, Ohio, announces that his house will hereafter operate on Sunday. Kohler has always observed the Sunday closing law, but since the theatres at Marion, Ohio, a few miles distant, are now open Sundays, Kohler says his Saturday patronage has diminished as his patrons seem to prefer Sunday entertainment, and have been going to Marion to get it.

Herbert Elkins, house superintendent of the Palace theatre, Hamilton, Ohio, has been absent for the past several weeks, due to an appendicitis operation.

John G. Gregory, of Springfield, Ohio, and George Revelis, of Washington, C. H. Ohio, have purchased additional ground on which an extension may be built to the new Washington theatre, which is now under construction in that city. The house is to have a seating capacity of 1,300, while the plans call for the addition of a balcony should the owners later decide to build it. Gregory and Revelis now operate the Palace theatre at Washington C. H.

Loew's theatre, Dayton, Ohio, recently held a special midnight show, the proceeds of which were turned over to a local committee in charge of a drive for funds to erect a new hospital.

Thomas Jones and Miss Katheryn Rousch, of Portsmouth, O., are building a new house at Waverly, O.

Florida

THE A. C. Bromberg Attractions, of Atlanta, opened a branch in Tampa last week on Twiggs Street near the Union depot. The exchange is under the management of George T. Chester with Carl Floyd as booker and office man. This is the first film exchange, handling a line of releases, to be operated in Tampa since the "Mutual" went out of business a dozen years ago.

Tom Bigger and his brother, owners of the Winter Garden theatre at Winter Garden, visited in Tampa last week. They reported business holding up fairly good and stated they intend to increase their capacity during the summer so as to handle the crowds better during the winter season.

Colleen Moore, a former Tampa girl, one of the First National stars, remembered her alma mater with a check for $1,000, as her contribution to the building fund of the new Holy Name academy which is now under construction on the Bayshore boulevard.

Manager Charles Lester, of Universal's Jacksonville exchange, and Salesmen Simpson and Simrell, returned Wednesday from the Universal convention, held at the Ritz-Carlton Hotel in Atlantic City.

C. B. Ellis, manager of F B O's exchange in Jacksonville, is planning to attend the company's sales convention, which will be held at the Drake Hotel, Chicago, from May 14 to May 21.

Scotty Chestnut, manager of Paramount's Jacksonville exchange, and his salesmen attended the company's convention in Washington, D. C. They reported an interesting meeting and an enjoyable time in the capital city.

South East

THE Grand Theatre, Greer, S. C., which was recently taken over by C. W. Drace from J. A. Reynolds and George Hughes, was totally destroyed by fire on Monday, April 20. No plans have as yet been announced regarding the rebuilding of the theatre.

E. E. Whitaker, former manager of the Imperial Theatre in Charlotte was in the city last week. He is now manager for Publix in Spartanburg, S. C.

George Overend, manager of the Warner Brothers Broadway Theatre, Charlotte, spent three days last week in New York.

Fred C. Aiken, general representative of the Grantland Rice Sportlight, was in Charlotte this week visiting the local Pathe exchange. Mr. Aiken left Thursday for Washington, D. C.

Mrs. Edward L. McShane, wife of the manager of Pathe exchange, left Monday night for Washington to visit friends.

The Board of Directors of the North Carolina Motion Picture Theatre Owners Association, consisting of Charles W. Picquet, president; Nat. L. Royster, secretary, and L. L. Drake, Percy Wells, W. E. Stewart, A. F. Sams, Jr., and U. K. Rice met in Charlotte Wednesday for an important conference. A tentative date, June 26, was set for their summer convention at Wrightsville Beach, Wilmington, N. C.

The Imperial Theatre, Charlotte, opened Monday after having been closed for a week for complete redecoration and installation of Movietone.

Rufus A. Davis, of National Theatre Supply Company, left last Tuesday night for Atlanta.

Mrs. Jack Dorland, whose husband is connected with Paramount as salesman, left last Sunday for a week's visit to Augusta, Ga.

The Rivoli Theatre, Greenville, S. C., which is owned by Publix and has only been operating two days a week for the past few weeks, will close next week for the summer.

Walter Griffith, of the Horlacher Delivery Service, left Sunday night for New York on business.

On May 20, W. S. Scales, who operates the Lincoln Theatre, Winston Salem, N. C. (a colored house) will take over the Eagle Theatre, (Colored) High Point, N. C., from Jack Dillard.

E. C. Davenport has sold the Amuzu Theatre, Inman, S. C., to J. C. Crowe.

Visitors on Film Row last week were F. E. Manley, Omar Theatre, Spartanburg, S. C.; C. I. Cresham, Artcraft Theatre, Mooresville, N. C.; U. K. Rice, Colonial Theatre, Winston Salem, N. C.; A. F. Sams, Jr., Piedmont Amusement Company, Winston Salem, N. C.; L. L. Drake, Ansonia Theatre, Concord, N. C.; Percy Wells, Bijou Amusement Company, Wilmington, N. C.; Charles W. Picquet, Carolina Theatres in Hamlet and Pinehurst, N. C.; Walter Griswold, Manager of the Playhouse, Broadway and Crescent Theatres, Statesville, N. C.; V. D. Humphries, Lyric Theatre, Bishopville, S. C.; and Dan Yarborough and his mother, Cameo Theatre, Goldville, S. C.

Philadelphia

THE new Fern theatre at 5th and Fern streets, Philadelphia, will be ready for opening about the first week in July. The new theatre, which has a seating capacity of 1,400, will be under the management of Christopher Stamper.

Jack Greenburg, secretary of the local Film Board of Trade, will attend the annual convention of Film Board Secretaries in Hollywood from May 21 to 24.

Ground has been broken for a new theatre to be operated by the Stanley-Benn Company in Colling dale, just outside of Philadelphia. The new theatre will be built by the Mercantile Theatre & Properties Company, which is now constructing a number of large houses for the Stanley Company. The new theatre will have a seating capacity of 1,000 on one floor and it is expected will be ready for opening about August 1st.

Friends and relatives of Jack Rosenthal, chairman of the Entertainment Committee of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, tendered him a surprise party on April 14th in honor of his fortieth birthday. The affair was held at the Colonial Cafe, Fifth and South streets, and Mr. Rosenthal was the recipient of many beautiful and useful gifts.

Mr. and Mrs. William Freihofer will sail on May 11th for a three months' tour of Europe. It is reported that Mr. Freihofer will meet Fred G. Nixon-Nirdlinger in Paris to discuss the Stanley-Freihofer-Nirdlinger agreement covering West Philadelphia theatres.

The Great Northern theatre, Broad street and Erie avenue, Philadelphia, which reverted to William Freihofer, the owner, when the Stanley Company lease expired on April 1st, has been completely renovated and redecorated and reopened under the present ownership on April 30th. A new organ, new booth equipment and lighting system were installed and the theatre was redecorated throughout.

Walter Stuempfig, veteran Germantown theatre owner, was elected to honorary membership in the Lions Club of Germantown on May 2nd. Mr. Stuempfig opened the first theatre in Germantown and was lauded as the "man who has done most for Germantown during the past year."

The Stanley Company of America is now making tentative plans for closing and change of policy in some of its houses for the coming summer. The Broadway, Cross Keys and Orpheum, which have been running vaudeville and pictures, will probably revert to popular priced pictures. The Grand Opera House, which has heretofore run as a vaudeville house and always closed for the summer, may remain open as a picture house, although the Stanley Company already has one picture theatre, the Liberty, practically just around the corner.

Milwaukee

THE Milwaukee Theatre Circuit has recently made a few changes in management of local theatres. Marvin Harris who was formerly at the Lake theatre is now managing the Venetian in the place of Emil Franke who has returned to the State. Harry Tondreau former manager of the State is now managing the Lake theatre. Leonard Grossman who has been in charge of the Juneau theatre in Milwaukee for the past six months, has been transferred to the Rialto theatre at Racine. Eugene Arnstein has been transferred from the Kosciuszko to the Juneau theatre, and Edwin Koenigsreiter is now manager of the Kosciuszko.

E. M. Saunders, general manager for M-G-M spent Saturday in the new exchange here.

Francis Kadow, manager of the Mikado theatre at Manitowoc was a recent visitor at exchanges.

Miss Rosemary Grant of the M-G-M exchange has spent the past week at a sanitorium recovering from a nervous break down.

Irvin Rink of the Rink Advertising Service is at his home seriously ill. He is not expected back at his office for about two weeks.

Edwin Berth, manager of the Pastime at Kiel was a visitor at exchanges last Wednesday.

Al Robarge, manager of the Cosmo theatre at Merrill came to Milwaukee last Tuesday and stopped in at several of the exchanges.

E. E. Hemming is no longer representing M-G-M in northern Wisconsin.

George Levine, western sales manager for Universal was in St. Louis attending the Universal convention.

About 25 Milwaukeeans, members of the Film Board and Exhibitors association went to Racine on May 1st to be present at the opening of F. E. Wolcott's new theatre, the Majestic. They were the guests of the Kiwanis club of Racine while there and were very royally feted. Mr. Wolcott was given an elaborate desk and chair by the Kiwanis club of Racine and the Uptown Business men's Association presented him with an attractive grandfather clock.

J. H. McIntyre has been transferred from the Milwaukee to the Minneapolis branch of Pathe as manager. W. A. Aschmann who was branch manager before Mr. McIntyre's regime, is back again piloting the Milwaukee branch. Koss Baldwin, formerly booker, is now covering the territory for Pathe in northern Wisconsin.

Max Schwartz, Chicago city salesman for M-G-M, came up on Saturday to look over the new exchange.

South West

PERMIT to operate a new motor bus line between Oklahoma City and Ada, Oklahoma, for the purpose of transporting motion picture films, has been granted the Blue-Bird Motor Express Company. This company was organized several months ago by H. N. Walker, W. Z. Spearman, manager of the Barton and Cozy Theatres at Stroud, Okla., and president of the M. P. T. O. of Oklahoma, has recovered sufficiently from a recent illness to permit him to make his tri-weekly visits to Film Row again.

E. W. Johnson, manager of the Orpheum Theatre, Tulsa, Okla., spent last Monday and Tuesday visiting friends on Film Row.

Mr. and Mrs. W. T. Brooks, of Broken Arrow, Okla., spent Monday and Tuesday in Oklahoma City. Mrs. Brooks has been operating the Crystal Theatre at Broken Arrow for the last nine years, and devoted her time while here to looking after her bookings, while Mr. Brooks enjoyed himself attending the State-wide Republican Convention at the Coliseum.

Joe Dock advises he has closed his Midway Theatre at Schulter, Okla., for an indefinite period.

A. M. Abbott, of the Ki-he-kah Theatre, Pawhuska, Okla.; Charles Mahone, of the Cozy and Palace Theatres, Hobart, Okla., and Leonard White, of the Bungalow Theatre, Weatherford, Okla., were in Oklahoma City the latter part of the week attending the State Rotary Convention.

Edw. G. Kadane, of the Criterion and Gem Theatres, Frederick, Okla., spent several days in Oklahoma City last week. While here Mr. Kadane made the announcement that he had purchased the A-Mu-Su Theatre at Frederick, and would assume charge immediately. The A-Mu-Su was but recently taken over by West Harris from Mrs. Grace Brown.

The Gem Theatre at Loco, Okla., has closed until after the summer months.

G. T. Williams, formerly of the Quannah Theatre, Commanche, Okla., has recovered his health sufficiently to leave the sanitarium where he has been for several months.

Joe Bloustein, former checker for Metro-Goldwyn, has now been added to the sales force as junior salesman.

J. C. Hinds, manager of the Orpheum Theatre, Haskell, Okla., together with Mrs. Hinds, were callers on Film Row last Monday and Tuesday.

Wm. Redfearn, manager of the Dixie Theatre at Tulsa, Okla., spent the early part of last week in Oklahoma City attending to bookings for his theatre.

Leonard White, whose Bungalow Theatre at Weatherford, Okla., was destroyed by fire recently, advises work on his new theatre is progressing rapidly.

A. R. Bender, of the Melba Theatre, Cleveland, Okla., spent several days recently on Film Row.

Ruth Tolbert, who operates the Rialto Theatre at Hobart, Okla., is remodeling and redecorating her theatre.

F. H. Cochran advises he has leased the Cozy Theatre at Lamont, Okla., from W. C. Snyder.

C. Badger Reed has purchased the Hancock Opera House at Austin, Tex.

The Dorbandt Theatre at Jacksonville, Tex., has reopened after having been closed for repairs.

Charles Bros. have placed orders for new scenery for their theatre at Alice, Tex.

Jack Adams, president, Home State Film Co., at Dallas, Tex., has returned from Mineral Wells, Tex., where he has been recuperating.

Authorities at Oklahoma City have requested all theatre owners to remove advertising signs from the sidewalks in front of their houses, in accordance with city ordinance.

The operation of the first movie show at San Angelo, Tex., last week, caused considerable stir and opposition, and the preachers are going to test the matter out.

The Midwest Amusement Company will erect a new theatre at Edinburg, Tex., in near future.

James Moyer, assistant manager at Loew's State Theatre, Houston, Tex., has been promoted to assistant manager of the new Loew and United Artists Theatre in St. Louis, Mo.

The Dixie Theatre at Athens, Tex., is being remodeled.

Rubin Frels will erect a new theatre at Cuero, Tex., in near future.

The Home Theatre at Valley View, Tex., was recently destroyed by fire.

Cleveland

GEORGE RYDER, manager of Loew's Mall theatre, and prior to that manager of Loew's Liberty theatre, died last Sunday after an illness of more than a year. Ryder had been connected with the local Loew organization for almost ten years. He is survived by a son and a daughter.

Reade's Hippodrome last week inaugurated its summer policy, showing a straight motion picture program. Presumably vaudeville will be resumed in the fall. Summer prices have been cut to 25c. for adults and 15c. for children.

Sam Gorrell has been appointed manager of the Cincinnati office of Security Pictures Corporation. Gorrell resigned as city salesman for Standard Film Service Company to take on his new duties. Gorrell is well known all through the territory and has the confidence of the exhibitors. His success in Cincinnati is assured.

Tom Mix will meet his film friends in the local F. B. O. exchange Wednesday afternoon, May 16th. "Tony" will not attend the party. Mix and "Tony" will headline the bill at Keith's Palace the week of May 13th.

Ed. Johnson's car was stolen the other night at Superior and East 105th streets. Golf sticks were in the car. Johnson isn't interested particularly in the return of the car but he does want his sticks back.

Mrs. George Moffett, secretary of the Cleveland Film Board of Trade, leaves here May 21st for Los Angeles, to attend the gathering of the secretaries of all the film boards.

Harry Lande has closed his local independent exchange, the Lande Film Distributing Co., and is said to have retired from the picture business.

Ben Wise has let a contract for the complete rebuilding of his National theatre, East 55th street and Lexington avenue. Only the outside walls of the theatre will remain intact. When completed the National will have a greater seating capacity than formerly. It is expected to be finished by July 1st.

The Oliver Moving Picture Supply Company has taken on the distribution in Ohio of the monronaphone, a musical instrument.

Thomas H. Gardner has sold the Circle theatre, Toledo, to William Rehklau. The new owner took possession May 6th.

Central Penn

THE Grand Theatre, Lancaster will be closed temporarily on July 1 to permit extensive improvements which will include the installation of a new pipe organ, chairs, draperies and projection booth equipment. The house is a link in the chain of theatres controlled by the Stanley Company of America, of Philadelphia.

L. Mainker, who recently purchased the Franklin Theatre, Allentown, announces his intention to expend $25,000 to remodel and improve the house.

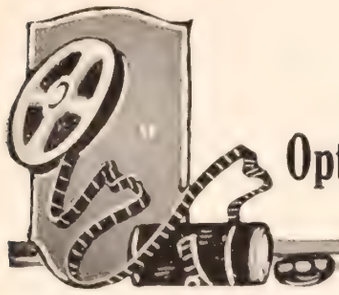
Luke Gring, owner of the Capitol and Strand theatres, Chambersburg, has announced that he and Mrs. Gring have adopted a nine months' old baby who has been named John David Gring.

L. J. Chamberlain, of the Chamberlain Amusement Company, of Shamokin, which controls a chain of picture theatres in the hard coal mining regions of Pennsylvania, was a recent visitor to the film exchange district in Vine Street, Philadelphia, where he booked a number of film attractions for his theatres. Another recent Vine Street visitor was Louis Appell, of the Appell Amusement Enterprises of York, which control practically all the theatres in that city and several in York county and adjacent counties.

Between $50,000 and $60,000 is being expended by J. Beilin, owner of the Palace Theatre, Bethlehem, in improving the property. A new pipe organ is being installed and a new front is being put in the theatre together with an ornate marquee extending to the sidewalk. The lobby will be enlarged and many decorative features will be incorporated. The seating capacity will be increased and there will be new flooring and a number of rest rooms.

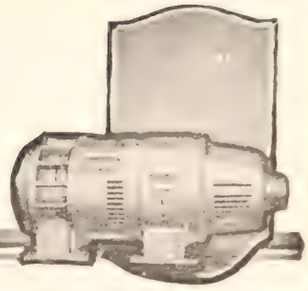
Theatres of Pottsville are heading a movement to raise funds for the widow and child of Patrolman Morgan E. Skidmore, who was slain by a bandit on April 16.

C. Floyd Hopkins, district head of the Wilmer & Vincent theatres in Reading and Harrisburg, donated the use of the State Theatre, in the latter city, on May 8, for a public meeting that was addressed by Rabbi Stephen S. Wise, of New York City.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Aerial Image May Cause Loss of Light

PART I

FEW projectionists realize that it is practically impossible with present arc systems of illumination to obtain the full effectiveness of projection lenses even when the lens is completely filled with light and presumably, is working at its full aperture.

For example, a quarter size lens, or one having a free aperture of 1⅝ inches may be used in conjunction with an ordinary arc-condenser illuminator and this lens may appear to be completely filled with light which would indicate that it was working to full advantage. Yet it is possible and indeed, quite likely, that this lens is only about fifty per cent effective under the conditions which means that it is transmitting to the screen only fifty per cent of the light it could really deliver were it used under the right conditions with every arc lamp illuminator, a virtual loss of light occurs beyond the projection lens. This loss is occasioned by the formation of the aerial image which is nothing more than an image of the condenser formed by the projection lens at a distance which may vary from 6½ to 10 or more inches ahead of it (the projection lens).

The presence of the aerial image does not necessarily imply a loss of light under all conditions because with some light sources, notably the incandescent lamp, it is possible to design the projection system so that the aerial is quite harmless in this respect.

With all of the ordinary forms of arc lamp systems, however, the conditions are such that the aerial image seriously effects the screen illumination because it acts as a restriction to prevent the full passage of light from the entire area of the projection lens.

Size of Aerial Image Determines Loss

The size of the aerial image determines whether or not a loss of light occurs and if so, the extent of this loss.

In order to insure complete effectiveness of the projection lens for the purpose of screen illumination, it is necessary that the aerial image be larger than the free opening of the lens; how much larger, will be determined by the size of the screen picture, the throw, and the distance of the aerial image from the projection lens.

For best results, the aerial image should be of such size that a straight line drawn from the top of the projection lens to the top of the screen picture, will touch the top of the aerial image and a similar line, drawn from the bottom of the lens to the bottom of the screen picture, will touch the bottom of the image. In other words, the aerial image must subtend the same angle as the screen, as the latter is viewed by the lens.

Small Aerial Image Acts as Aperture Restriction

Where the aerial image is smaller than the required size, as above determined, or, where it is smaller than the projection lens (presumed to be working at full aperture), a virtual loss of light occurs because we are then faced with the problem of making a lens project light to a screen through an aperture which is smaller than the lens and the screen.

In other words, the conditions are similar to those found at the condenser and of the system where a set of condenser lenses are used to project light through the aperture plate and into projection lens. Here also, the aperture is smaller than the condenser lenses and projection lens so that it is impossible for the condenser lenses to work at maximum efficiency in providing light to the projection lens.

In effect, the aerial image acts a secondary light source for providing illumination to the screen. It derives its brightness from the projection lens and its size from the imaging of the condenser by the same lens.

Obviously, then, if the aerial image is small, it will have low illuminating powers and if large, it will have illuminating powers in proportion to its increased area. Its effective size can never exceed the limits imposed upon it by the projection lens for the reason that it is dependent upon the latter for its virtual brightness.

Indeed, it appears that the aerial image can never be in the nature of advantage and the best that can be done is to see that it does not become a disadvantage.

Like Peck's Bad Boy, it can only be restrained from making a nuisance of itself—and that, only at times.

It may seem ambiguous to say that a small aperture placed in an optic system prevents the free passage of light between two elements such as two lenses, but unless the projectionist understands just why this is so, it will be difficult for him to see how the formation of a small aerial image can also act as a real aperture to prevent the free passage of light from the projection lens to all points on the screen surface.

This may best be explained by comparing it with the action of the condenser in providing light to the projection lens.

If a typical set of conditions were drawn up to scale, so that the condenser, aperture, and projection lens were correctly shown in their relative sizes and distance from each other it would readily be evident that the aperture acts to prevent all points on the rear element of the projection lens from seeing a complete view of the condenser placed on the other side of the aperture.

Only the center points on the projection lens would have the advantage of this complete view but those points on the edge would see but a small part of the condenser. Under the best conditions, the edge points of the projection lens would see somewhat less than half of the complete condenser area. This simply means that those points not favored with such a complete view would receive light in direct proportion to the amount of condenser area which was visible from the particular point.

Thus, if only one-quarter of the entire condenser were visible from a given point on the projection lens, this point would receive but a quarter of the total light which the condenser was capable of delivering. Those points at and near the center of the projection lens would enjoy a complete view of the condenser and so would receive the full benefit of the condenser illumination.

If the condenser were extremely large, not even the center points on the projection lens would be able to see its entirety so that the aperture really acts to limit the size of the condenser which can be used for any given set of conditions. This condition has not yet been reached, however, because no condenser now used—not even the mirrors of reflector arc systems—is of such size that the center point on the projection lens cannot see its full surface under ordinary conditions.

Aerial Image Hides Lens from Screen

While no real aperture is placed at the aerial image, the image itself acts as an optical aperture to prevent the free passage of light between the projection lens and the screen.

In this respect, the conditions are similar to those just described for the condenser system and the results, too, are exactly the same as if a real aperture were placed before the projection lens.

If the aerial image is appreciably smaller than the free diameter of the projection lens, it will be impossible for all points on the screen (within the confines of the picture) to see a full view of the projection. This means that those points not so favored will be illuminated to a lower degree than the screen points which enjoy such a complete view. Here, too, only the central screen points will have a full view of the projection lens so that the center of the screen will be bright while on the edges, where only a partial view can be had, the intensity will be materially low. For this reason, the old form of arc-condenser sys-

(Continued on page 1360)

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Inquiries & Comments

(*Continued from page* 1599)

tems found it impossible to give even screen illumination.

This condition has been considerably improved through the use of reflector arcs but the ultimate has not yet been reached.

In extreme conditions, where the aerial image is quite small, not even the central screen points have a full view of the condenser so that the intensity over the entire screen area is reduced.

The effect of the aerial image on various systems, now used, will be discussed in the concluding article.

(*To be continued*)

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Warners Open New West Coast Theatre

Another achievement of importance for Warner Brothers and for the home of their combined endeavors, Hollywood, was realized on the night of Thursday, April 26, when the doors to the new Warner Brothers two million dollar theatre were officially opened to the public and the world premier of their special production, "Glorious Betsy," followed a prologue of unusual entertainment value.

For several days previous to this event, streets adjacent to Hollywood Boulevard and Wilcox Avenue, were generously decorated with flags and banners. Indeed, the city at large paid the builders of this magnificent edifice almost unprecedented tribute.

Preliminary ceremonies and the entire presentation of Warner Brothers' Vitaphone features included in the prologue, as well as the projection of "Glorious Betsy," moved along smoothly and the combined opening of the theatre and a world premier may be modestly described as a triumphant success.

The most impressive feature about the interior of the Warner Brothers Theatre in Hollywood, is its charming and dignified simplicity. It is a marvelously spacious structure of Spanish architecture and design, with a seating capacity of three thousand and is equipped with every modern convenience from a hospital to an electric plant. Hollywood already has several theatre palaces; the new Warners is a worthy addition.

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel. Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April 19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept. 15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April 7	5466 feet	
College Hero, The	Agnew-Lease-Garon	Oct. 9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forest	Mar 26	5425 feet	
Fashion Madness	Windsor-Howes	Dec 8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May 1		
Isle of Forgotten Women	Tearle-Sebastian	Sept. 27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan. 25	5471 feet	
Matinee Idol, The	Walker-Love	Mar. 14	5925 feet	
Opening Night, The	Windsor-Bowers	Nov. 14	5524 feet	Mar. 17
Sally in Our Alley	Mason-Arlen	Sept. 3	5892 feet	
Siren, The	Revier-T. Moore	Dec. 20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb. 6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar.	5467 reet	
Stage Kisses	Harlan-Chadwick	Nov. 2	5435 feet	
That Certain Thing	Graves-Mason	Jan. 1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct. 21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov. 26	5791 feet	Jan. 7
Wife's Relations, The	Mason-Glass	Jan. 13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb. 18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes			
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent		
Name the Woman	Stewart-Glass		

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
All Bear	Curiosities	April 29	1 reel	
All Set	W. Lupino-Sargent-L. Hutton	Jan. 29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins	May 13	2 reels	
Between Jobs	Lloyd Hamilton	Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton	April 22	2 reels	April 7
Builders of Bridges	Bruce Outdoor Sketch	Feb. 26	1 reel	Mar. 10
Call of the Seas, The	Hope Hampton	Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb. 19	2 reels	Feb. 17
Circus Blues	Dorothy Devore	Mar. 25	2 reels	Mar. 18
Count Me Out	Barney Hellum	Mar. 11	1 reel	Mar. 3
Cutie	Dorothy Devore	Jan. 15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins	Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane	May 6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May 13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April 1	1 reel	
Felix the Cat Draggin' Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 15
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	Mar. 31
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	Mar. 17
Felix the Cat in Folly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	April 14
Felix in Sure-Lock Holmes	"Sullivan Cartoon"	April 15	1 reel	
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Fighting Orphans—Evening Mist	Bruce Outdoor Sketch		1 reel	
Green-Eyed Love	Ruby McCoy-George Hall	April 8	1 reel	Mar. 24
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
How to Please the Public	Hodge Podge	Mar. 11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Kitchen Talent	George Davis	April 15	2 reels	Mar. 31
Landlord Blues	Curiosities	May 27	1 reel	
Listen Sister	Lupino Lane	Mar. 25	2 reels	Mar. 24
Love's Springtime	H. Hampton-J. Catalaine	Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May 27	2 reels	
Never Too Late	Wallace Lupino	May 6	1 reel	
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	
No Fare	"Big Boy"	April 8	2 reels	Mar. 24
Off Balance	Monty Collins	April 22	1 reel	April 14
Peculiar Pair of Pups, A	Bruce Outdoor Sketch	May 20	1 reel	
Penny Postals	Curiosities	April 1	1 reel	Mar. 17
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	
Spring Has Came	Monty Collins	Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch		1 reel	
Three Tough Onions	Monty Collins	May 20	1 reel	
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May 6	1 reel	
Wedding Slips	Monty Collins	Jan. 15	1 reel	Feb. 11
Whoozit	Charley Bowers	April 1	2 reels	Mar. 17
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
You'll Be Sorry	Charley Bowers	May 20	2 reels	

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov. 10	5980 feet	
Bit of Heaven, A	Lee-Washburn	April		
Bowery Cinderella, A	O'Malley-Hulette	Nov. 1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct. 1	6300 feet	Oct. 14
Satan and the Woman	Windsor-Keefe	Dec. 15	6400 feet	Mar. 10
Striving for Fortune	Walsh-Roberts	Jan.	5337 feet	
Stronger Will	Marmont-Carewe	Jan. 15	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar.		

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		

F B O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec. 18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May 13	5872 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov. 20	4769 feet	
Bantam Cowboy, The	Buzz Barton	Aug. 12		
Beyond London's Lights	Shumway-Cadsdon	Mar. 18	5573 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct. 23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April 1		
Cherokee Kid, The	Tyler-Lynn	Oct. 30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar. 4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept. 17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan. 13	6396 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	April 7		
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan. 15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec. 25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	May 28		
Dog Justice	Ranger-Hearn	June 10		
Driftin' Sands	Bob Steele	Jan. 1	4770 feet	
Fangs of the Wild	Ranger-Nelson	Feb. 5	4578 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July 1		
Flying U Ranch, The	Tyler-Lane	Sept. 4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar. 21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct. 2	6301 feet	July 29'27
Harvester, The	Kingston-Caldwell	Nov. 23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb. 12	5140 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov. 13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept. 18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct. 16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov. 6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Miller-Nyer	April 8	4769 feet	Mar. 10
Legionnaires in Paris	Cooke-Guard	Jan. 31	5711 feet	
Little Buckaroo, The	Buzz Barton	Mar. 11		
Little Mickey Grogan	Darro-Ralston-Nye	Dec. 27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	April 24	6403 feet	April 21
Loves of Ricardo, The	George Beban	June 17	7477 feet	Sept. 4'26
Man in the Rough, The	Steele-King	May 20		
Mojave Kid, The	Steele-Gilmore	Sept. 25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April 22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April 29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept. 1	5932 feet	Dec. 16
Ranger of the North	Ranger dog	Oct. 9	4977 feet	
Red Riders of Canada	Miller-Byer	April 15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb. 19		
Sally of the Scandals	Love-Forrest	July 15		
Shanghaied	Miller-Ince	Oct. 19	5969 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May 11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec. 4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec. 10	6300 feet	Feb. 18
Swift Shadow, The	Ranger dog	Dec. 11	4892 feet	Dec. 23
Texas Tornado, The	Tom Tyler	June 24		
Trail of Courage, The	Steele-Bonner	July 8		
Wall Flowers	Trevor-Arthur-Todd	Feb. 16	6339 feet	
When the Law Rides	Tyler-Darro	Feb. 26		
Wizard of the Saddle	Barton-Thompson	Jan. 22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
After the Squall	Al Cooke	April 16	2 reels	
All Alike	Carr-Alexander-Ross	April 9	2 reels	
All Washed Up	Al Cooke		2 reels	Feb. 18
Big Berthas	Karr-Ross-Alexander	May 14	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Come Meal	Al Cooke	May	28	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	2	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah! Rah! Rekie	Al Cooke			2 reels	Feb. 18
Restless Bachelors	Al Cooke	April	30	2 reels	
Silk Sock Hal	Al Cooke	May	14	2 reels	
Social Error, A	Al Cooke			2 reels	Feb. 11

Coming Attractions

Title	Star	Length	Reviewed
Big Bow Mystery, The	I. Rich-Brook		
City of Shadows, The	Luden-Lynn		
Down Our Way	Valli-Caldwell-Darro		
Eagle's Talons, The	Tom Tyler		
Hit of the Show, The	Brown-Astor		
Saddle and Spurs	Barton-Eason		
Stocks and Blondes	Logan-Gallagher		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5970 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Nov.	15	5880 feet	Aug. 12
Devil's Cage, The	Garon-Keith	May			
Fagasa	Kelly-Kelton-Wells	Mar.			
Firnegan's Ball	Landis-Mehaffey	Oct.	1	6200 feet	Dec. 9
Masked Angel, The	Compson-Oakman	Feb.	1	5700 feet	Mar. 24
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Dec.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	15	6700 feet	Sept. 9
Sculs Aflame	James-Wells-Lard	Mar.			
Temptations of a Shop Girl	Compson-Garon-Kaliz	Dec.	1	5604 feet	

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25		
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	29	5800 feet	
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6396 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeo	Sidney-Murray	Feb.	26	6187 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27		
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	
Kelly's Kids	Charlie Murray	July	29		
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6		
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Lilac Time	Moore-Cooper	April	22		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Oh Kay	Colleen Moore	Aug.	26		
Patent Leather Kid, The	Barthelmess-O'Day			11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Roulette	Barthelmess-Basquette	June	10		
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	April	29		
Upland Rider, The	Maynard-Douglas	June	3		
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13		
Wagon Show, The	Maynard-Faire	Feb.	19		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20		

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man	Mackaill-O'Day		
Code of the Scarlet	Maynard-McConnell		
Divine Lady, The	Griffith-Varconi		
Head Man, The	Murray-Reed-Dawson		
Heart to Heart	Astor		
I'll Tell the World	Colleen Moore		
Whip, The	Mackaill-Nilsson-Forbes		

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	5612 feet	Jan. 14
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan. 21
Dressed to Kill	Lowe-Astor	Mar.		6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Fleetwing	Norton-Janis	Feb.			
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Jan.	29	5882 feet	Mar. 3
Hello, Cheyenne	Mix-Lincoln	May	13		
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Horsemen of the Plains	Mix-Blane	Mar.		4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April		5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Play Girl, The	Bellamy-Brown	April		5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.		5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.		5112 feet	April 14
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Arkansas Traveler	Variety	Jan.	8	1 reel	
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Feb.	5	1 reel	
Hold Your Hat	S. Phipps-N. Stuart-T. Hill			2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
Jack and Jilted	P. Cunning-M. King			2 reels	
Jungles of the Amazon	Variety			1 reel	Jan. 21
Kiss Doctor, The	T. Brooke-D. Thompson			2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher			2 reels	
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley			2 reels	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Too Many Cookies	T. Brooke-L. Miller			2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Cock-Eyed World, The	Lowe-McLaglen		
Don't Marry	Moran-Hamilton		
Escape, The	Valli-Russell		
Fazil	Farrell-Nissen-Busch		
Four Devils, The	Macdonald-Gaynor-Morton		
Four Sons	Mann-Hall-Bushman	9412 feet	Feb. 18
Girl Downstairs, The	Moran-O'Brien		
Hangman's House	McLaglen-Collyer-Kent		
Mother Machree	Bennett-McLaglen	6863 feet	Mar. 17
Mr. Romeo	Sterling-Carroll-Meeker		
None But the Brave			
Painted Post, The	Mix-Kingston		
Pigskin	Rollens-Carol		
Plastered in Paris	Cohen-Pennick		
Red Dancer of Moscow, The	Del Rio-Farrell-Revier		
Street Angel, The	Gaynor-Farrell	9221 feet	
Sunrise	Gaynor-O'Brien	8729 feet	Oct. 14
Thief in the Dark, The	Meeker-Hill-Lee		

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Faith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	10	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Head of the Family, The		July			
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May			
Man Higher Up		June			
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31
Thru the Breakers		Aug.			
Turn Back the Hours	Loy-Pidgeon	Mar.	12	6500 feet	Mar. 17
United States Smith	Gribbon-Lee-Harlan	May			

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A.	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
River Woman, The	Alma Rubens				
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	Mar.	24	6805 feet	
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	25
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	
Cossacks, The	Gilbert-Adoree	April	14		
Crowd, The	Boardman-Murray	Mar.	3	8548 feet	Feb.
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3

Title	Star	Rel.	Date	Length	Reviewed
Laugh, Clown, Laugh	Chaney-Young-Asther	April	7		
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	
Patsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	00		
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9566 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	31	5901 feet	
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	1 reel	
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	00	2 reels	
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy			2 reels	
Tokens of Manhood	Ufa Oddities	June	2	1 reel	
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brother Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy		
Deadline, The	Flash-Lorraine-Gray		
Detectives	Dane-Arthur		
Excess Baggage	Haines		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Law of the Range, The	McCoy-Crawford		
Madamoiselle from Armentieres	E. Brody-J. Stuart		
Masked Stranger, The	McCoy		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Southern Skies	Blue-Torres		
Telling the World	Haines		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Greta Garbo		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Barclay-Asther	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6704 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19		
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5652 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7720 feet	
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5280 feet	Mar. 3
Flirty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Last Command, The	Jannings-Brent	Jan.	21	8154 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Nevada	Cooper-Todd	Sept.	10	6258 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7900 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6600 feet	
Peaks of Destiny	Special Cast	Jan.	28	5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Red Hair	Bow-Chandler	Mar.	10	6336 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7194 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4729 feet	
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26		
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6006 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
Wedding March, The	Von Stroheim-Wray	Feb.			
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	F. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Campus Cuties	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb.	11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
His Tiger Lady	Menjou-Brent		
First Kiss, The	Wray-Cooper		
Glorifying the American Girl	Special Cast		
Half a Bride	Ralston-Arlen		
Kit Carson	Fred Thomson		
Ladies of the Mob	Bow-Arlen		
Magnificent Flirt, The	Florence Vidor		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Racket, The	Meighan-Prevost		
Side Show, The	Fields-Conklin		
Vanishing Pioneer, The	Holt-Blane		
Warming Up	Richard-Dix		
Wings	Bow-Rogers	12 reels	Aug. 26 '27

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel o. Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr.	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Flying Luck	Monty Banks	Dec.	4	6463 feet	Nov. 18

Title	Star	Rel.	Date	Length	Reviewed
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13		
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	April	22	4902 feet	Mar. 31
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr.	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr.	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	6	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April	15	1 reel	April 7
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	
Flying Age, The	"Aesop Fables"	April	22	1 reel	
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
How Man Suits His Life	Science Series			2 reels	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar.	25	2 reels	Mar. 31
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark of the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	
On the Ice	"Aesop Fable"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Snalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Allene Ray			10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Bride of the Colorado	Boles-Blossom		
Cop, The	Boyd-Logan		
Godless Girl, The	Basquette-Prevost		
His Country	R. Schildkraut-Dressler		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Man-Made Woman	Joy-Boles-Warner		
Red Mark, The	von Seyffertitz		
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Priscilla Bonner	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	6000 feet	
Web or Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.		5800 feet	

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April			
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5000 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
My Home Town	Brockwell-Glass	Mar.			
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.			
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.			
Wanderer of the West, A	Tex Maynard	Nov.			
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.			
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	May			

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkiro	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict			8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill			7 reels	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros			10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1		
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4753 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1		
Ladies of Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	June	20		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct.	15	5639 feet	
Prowlers of the Sea	Cortez-Myers	July	20		
Scarlet Dove, The	Frazer-Borio	April	15		
Stormy Waters	Southern-McGregor	June	1		
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	

Title	Star	Rel.	Date	Length	Reviewed
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat		July	10		
Beautiful But Dumb		Aug.	1		
Domestic Relations		Aug.	15		
Grain of Dust, A		July	1		
Lingerie		June	20		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7198 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June			
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4259 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June			
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flushers, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Hot Heels	Tryon-Miller	May	13		
Hound or Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Keane-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5309 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	7245 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6197 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5590 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	
We Americans	Sidney-Miller-Lewis	May	6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov.	27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May	20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct.	2	4167 feet	
Won in the Clouds	Al Wilson	April	22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb.	20	1 reel	April 7
All Balled Up	Charles Puffy	Feb.	27	2 reels	Feb. 4
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Back to Nature	Arthur Lake	Feb.	27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar.	24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May	2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Jan.	7	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar.	19	1 reel	April 7
Buckskin Days	Newton House	Feb.	18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar.	14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb.	8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May	23	2 reels	
By Correspondence	Arthur Lake	Jan.	30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb.	6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May	5	2 reels	April 7
Dates for Two	C. King-C. Doherty	Jan.	18	2 reels	Dec. 31
Fighting Destiny	Fred Gilman	May	19	2 reels	
Framed	Bob Curwood	May	26	2 reels	
Gauge of Battle, The	Fred Gilman	April	21	2 reels	Mar. 24
George's False Alarm	Sid Saylor	Feb.	29	2 reels	Feb. 4
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar.	26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April	4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April	28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan.	25	2 reels	
His In Laws	Charles Puffy	Mar.	12	2 reels	Feb. 18
Horns, Orange Blossoms	Charles Puffy	Jan.	29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan.	4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May	14	1 reel	
Indoor Golf	Long-Adams-Layman-McPhaill	Mar.	7	2 reels	Feb. 11
Looters, The	Bob Curwood	Mar.	3	2 reels	Feb. 4
Maiden of the Mounted	Jack Perrin	Mar.	19	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb.	15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April	9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb.	13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May	7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April	1	2 reels	Mar. 10
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May	7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar.	5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar.	31	2 reels	Mar. 3
Prince and the Papa	Charles Puffy	Feb.	12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April	15	1 reel	Mar. 24
Riding Gold	Newton House	Jan.	21	2 reels	
Ring Leader, The	Jack Perrin	April	7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar.	26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar.	5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April	1	1 reel	
Sailor George	Sid Saylor	May	9	2 reels	April 14
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr			10 episodes	
Sealed Orders	Jack Perrin	Feb.	11	2 reels	Jan. 28
Shady Rest	"The Gumps"			2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar.	12	1 reel	
Some Babies	Charles Puffy	Mar.	26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal.	Jan.	16	1 ree.	Dec. 30
Special Edition	Ben Hall	April	9	1 reel	Mar. 17
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Unexpected Hero, An	F. Gillman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept. 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Body Punch, The	Daugherty-Faire				
Brides Will Be Brides	Laura La Plante				
Children of the Sun	Special Cast				
Crimson Hour, The	De Putti-Moskine				
Doubling For Trouble	Gibson-Gilbert				
Fallen Angels	Kerry-Starke				
Foreign Legion, The	Kerry-Stone-Marlowe				
Freedom of the Press	Stone-Keith-M. Day				
Give and Take	Sidney-Hersholt				
Has Anybody Here Seen Kelly?	Love-T. Moore				
Home, James	La Plante-Delaney				
Jazz Mad	Hersholt-Nixon-Lewis				
Last Warning, The	Laura LaPlante				
Lonesome	Tryon-Kent				
Man Who Laughs, The	Veidt-Philbin				
Navy Blues	Arthur Lake				
Play Goes On	Veidt-Nolan				
Red Lips	Nixon-Rogers				
Silks and Saddles	Nixon-Walling-Nolan				
Uncle Tom's Cabin	Special Cast				
Viennese Lovers	Philbin-Hersholt-Keane				
Watch My Speed	Denny-Worth				

UNITED ARTISTS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan.	7	6400 feet	Jan. 14
College	Buster Keaton	July	29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov.	19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan.	7	8400 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar.	31	9195 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb.	4	7558 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan.	1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug.	11	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct.	31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb.	11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan.	7	8000 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec.	2	9000 feet	Nov. 25
Steamboat Bill, Jr.	Buster Keaton	April			
Tempest	J. Barrymore-Horn			9 reels	
Two Arabian Knights	Boyd-Wolheim	Sept.	23	8250 feet	Nov. 4
Two Lovers	Colman-Banky			8500 feet	April 28

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Battle of the Sexes, The	Bennett-Hersholt-O'Neill				
Hell's Angels	Lyon-Hall-Nissen	about		7 reels	
Innocent, The	Vilma Banky				
La Piava	Boyd-Valez				
Woman Disputed, The	Talmadge-Roland				

WARNER BROTHERS

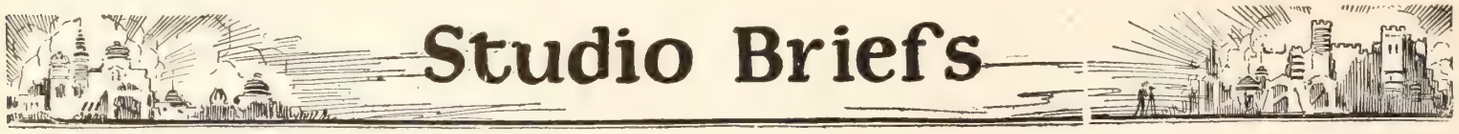
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb.	25		
Beware of Married Men	Rich-Tucker-Holmes	Jan.	14	5121 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec.	3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr	Oct.	15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April	7	5300 feet	April 21
Dog of the Regiment- A	Rin-Tin-Tin-Gulliver	Oct.	29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar.	24		
First Auto, The	Miller-Oldfield	Sept.	18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook	April	21		
Fortune Hunter, The	Chaplin-Costello	Nov.	7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov.	26	5300 feet	
Girl From Chicago, The	Nagel-Loy	Nov.	19	5978 feet	Dec. 31

Title	Star	Rel. Date	Length	Reviewed
Good Time Charley	Oland-H. Costello	Nov. 5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec. 24	5613 feet	
Husbands For Rent	Moore-Costello	Dec. 31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec. 17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept. 10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.	7423 feet	Oct. 21
Little Snob, The	McAvoy-Fraser	Feb. 11		
Missing Link, The	Syd Chaplin	Aug. 7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept. 17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept. 4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May 19		
Powder My Back	Rich-Ferris-Beranger	Mar. 10		
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan. 28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct. 22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	May 5		
Sailor Izzy Murphy	Jessel-Ferris	Oct. 8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept. 24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov. 12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept. 3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug. 21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Fools in the Fog	McAvoy-Nagle			
Glorious Betsy (Vita.)	D. Costello-Nagle		7091 feet	
Ladies Prefer Bonds (tent.)	Nagle-McAvoy			
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams			
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr.			
Noah's Ark (Vita.)	D. Costello-O'Brien			
No Questions Asked	Ferris-Collier, Jr.			
Singing Fool, The (Vita.)	Al Jolson			
State Street Sadie	Loy-Nagle			
Tenderloin (Vita.)	D. Costello-Nagle		7782 feet	April 28
Women They Talk About	I. Rich-Ferris-Collier, Jr.			



Headed by R. Lee Hough, director of "Wild Wset Romance," a company of sixty screen players entrained for Douglas, Ariz., to remain three weeks filming exteriors for a new Fox western starring Rex Bell. Caryl Lincoln heads the cast of supporting players, which includes Billy Butts, Neill Neeley, Jack Walters, Fred Parke, Albert Baffert, George Pearce and Ellen Woodsten.

Lawrence Grant has been signed to support Pola Negri in her new Paramount picture, which has not yet been titled.

"White Shadows in the South Seas" has been selected as final title of the Metro-Goldwyn-Mayer picture formerly known as "Southern Skies." Exteriors for this film were recently completed under W. S. Van Dyke after five months on the island of Tahiti. A farewell banquet was tendered the M-G-M unit by the native islanders.

"The Docks of New York," an original screen story by John Monk Saunders, will be George Bancroft's next vehicle. Josef von Sternberg will again direct the Paramount star. The adaptation will be by Jules Furtman.

Columbia last week filled the cast of "Virgin Lips," the name of Olive Borden's initial vehicle for the company, with the signing of Erne Veo, Richard Alexander, Alexander Gill and Arline Pretty.

"Creole Love," a story by Raymond Wells about Louisiana history, is being prepared for production at the studio of First Division Distributors.

Gotham has begun production at its studio on "United States Smith," which follows "Hellship Bronson" on the line for the current season. The cast will feature Eddie Gribbon and Lila Lee with Kenneth Harlan and Mickey Bennett in support. Curtis Benton prepared the scenario.

Otto Matiesen, Danish actor and star of "The Last Moment," has been signed for a supporting role in Pola Negri's new, and untitled picture, filmed by Paramount from Sardou's "Fedora."

Rowland V. Lee, Paramount director, John Farrow, scenarist, and Sidney Street, company business manager, have left Hollywood for St. Martins, Md., to prepare for the arrival of the starring team and supporting cast of "The First Kiss" on May 18. Lane Chandler and Leslie Benton have been added to the cast. The story is an adaptation of Tristram Tupper's "The Four Brothers."

Wallace MacDonald, who recently turned from acting to directing, has just finished "Free Lips," his first feature production. Made for First Division, it features June Marlowe, Jane Novak and Frank Hagney.

George B. Seitz and Erle C. Kenton are directing their own stories for Columbia, the former "Ransom," and the latter "Name the Woman," dealing with 'Frisco's Chinatown and Los Angeles respectively.

William Austin, Paramount featured comedian, will leave Hollywood early in June to spend two months vacationing in England.

"Here Comes the Band" will be the title of Harry Langdon's new comedy for First National upon which he has been actively at work for about seven weeks. In support of Langdon is Doris Dawson, as leading woman.

George Irving will have an important featured role in "Ladies of the Mob," a new Paramount picture whose theme is the underworld.

The De Mille studios are producing for Pathe at the present two new productions, "Power" and "Love Over Night." In the first stars William Boyd, with Jacqueline Logan in support, and in the latter appears Rod La Rocque as the star with Jeanette Loff as leading lady.

First National has placed William A. Seiter under a long-term contract following the completion by him of "Happiness Ahead." During the first year of the contract he will screen four stories, with more to follow.

In preparation at the De Mille studios are "Annapolis," with Lina Basquette and John Mack Brown, and "Craig's Wife." The former, from a story by F. McGrew Willis, will be directed by Christy Cabanne. Clara Beranger is doing the adaptation of "Craig's Wife."

J. Roy Hunt will photograph for Paramount the picture tentatively titled "The Perfumed Trap," which went into production last week under the direction of Victor Schertzinger.

"Just Married," by Anne Nichols, is definitely set as the first of a series of Paramount pictures to co-star Ruth Taylor and James Hall. William Austin and Arnold Kent have been chosen for parts. Frank Strayer will direct.

"Follow Through" will be the title of the latest Hal Roach comedy co-starring Stan Laurel and Oliver Hardy. The action was filmed at the Riviera Country Club and the Westward Golf Course.

John Farrow, 23-year old Australian scenarist, novelist and playwright, has renewed his contract with Paramount. His first novel will be off the press this fall. His present work for Paramount is the script of "The First Kiss." Lane Chandler has been added to the latter picture.

Additions to the cast of M-G-M's "Excess Baggage" made last week include Cyril Chadwick, Greta Granstedt, Kathleen Clifford, Tom Dugan and Ricardo Cortez.

Supporting characters in "Hot News," a Paramount film, will be Mario Carillo, May Wallace, Ben Hall, Jack Woody, John Kolb and Gina Corrado.

Mae Busch has been signed by M-G-M for a role in Lon Chaney's "While the City Sleeps." Appearing as detectives in this picture will be Charles Brinley, one of the screen's pioneer actors, Frank Newburg and Eddie Kane.

F. Richard Jones has been engaged by Paramount to handle the megaphone on "The Water Hole," a new Zane Grey story in which Jack Holt will star.

Raoul Paoli, French actor, is to have one of the featured roles in "Kit Carson," Fred Thomson's next for Paramount. He and Thomson were competitors at the Inter-Allied Games held in Paris after the Armistice.

Howard Estabrook, scenarist, and Robert Milton, New York producer and stage director, are new names added to Paramount's production forces on the coast. Estabrook is to work on the first starring vehicle for Buddy Rogers. John Mankers, writer, has also signed a contract with Paramount, a renewal of his old.

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May 19, 1928

Motion Picture News

Reg. U. S. Patent Office

EXTRA!



Vol. XXXVII No. 20

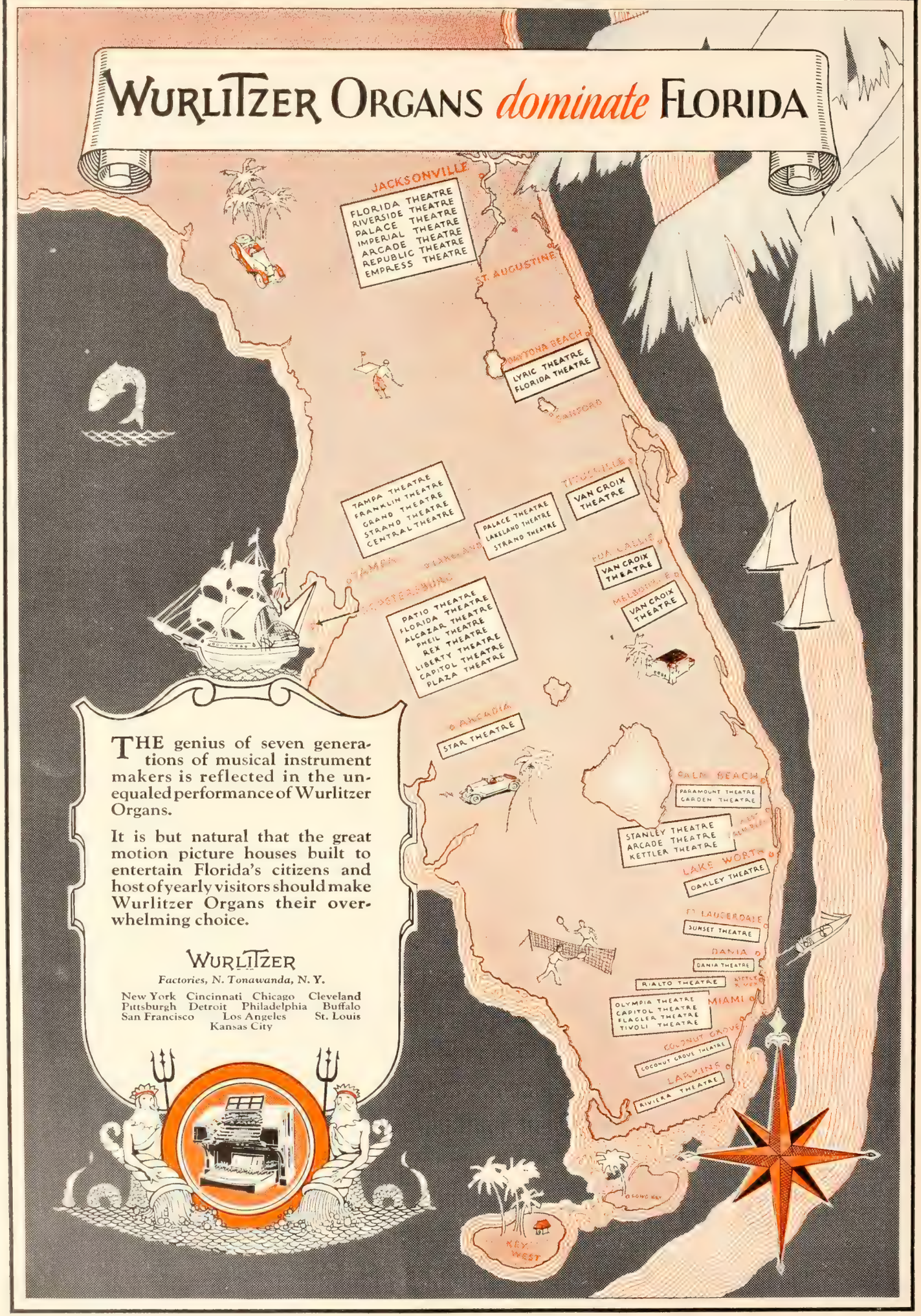
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Specials

Harold Lloyd
Wedding March
1 Clara Bow
3 Richard Dix
2 Emil Jannings
Canary Murder Case
Beggars of Life
The Tong War
Crime of Interference
The Letter
Tahiti Nights
Glorifying American Girl
Perfumed Trap
Wolf Song
Dirigible
Man I Love
Hard Boiled Angel
Living Together
Upstart Gentleman
Behind German Lines
Burlesque

Road Shows

Wings
Abie's Irish Rose
The Patriot

Star Hits

3 Richard Dix
4 Geo. Bancroft
4 Bebe Daniels
1 Esther Ralston
2 Pola Negri
3 Wray-Cooper
2 Florence Vidor
4 Chas. Rogers
3 Taylor-Hall
3 Adolphe Menjou
3 Zane Grey
1 Thomas Meighan
2 MacLean-Christie
1 Sir Harry Lauder
1 Model of Montmarte

Shorts

104 Paramount News
8 Vernon Comedies
8 Dooley Comedies
8 "Macduff" Comedies
8 "Confessions of a Chorus Girl" Comedies
12 Great Stars and Authors
26 Krazy Kat
26 Inkwell Imps
2 Horton Comedies
Extra! Byrd's Flight to the South Pole

GOOD NEWS!



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CLARA BOW
"Ladies of the Mob"



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"The Big Killing"



ADOLPHE MENJOU
"A Night of Mystery"
"His Tiger Lady"



ESTHER RALSTON
"Half a Bride"



FLORENCE VIDOR
"The Magnificent Flirt"



JACK HOLT
"The Vanishing Pioneer"



THOMAS MEIGHAN
"The Racket"
(Produced by The Caddo Co.)



FRED THOMSON
"Kit Carson"
"Sunset Legion"



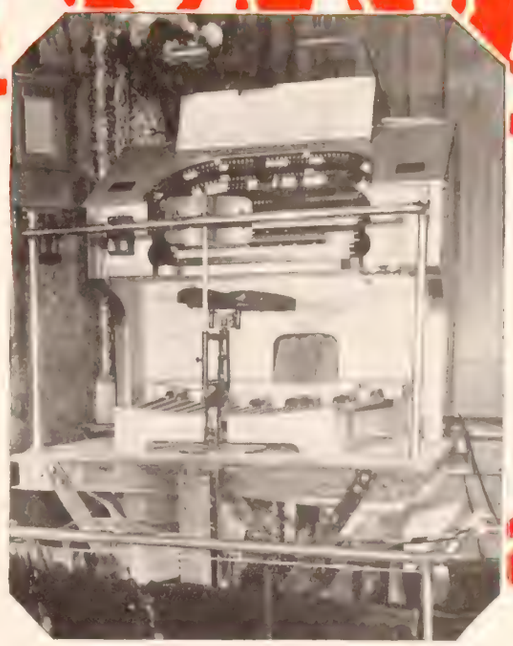
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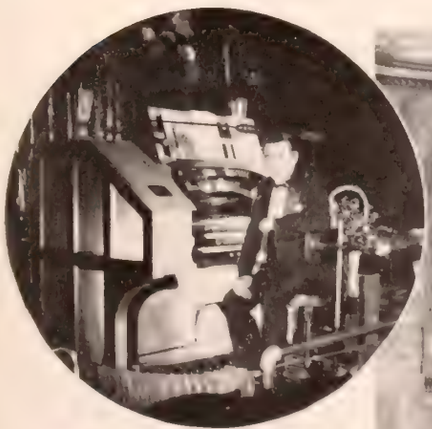
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Above — Robert Seidel at Page Unit Organ
Right — The Park Interior

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A financial forecast by **NICHOLAS M. SCHENCK**
President Metro-Goldwyn-Mayer

FOR many days I have been collecting opinions from bankers, statistical experts, market analysts, and—

[[*continued on second page following*]]



John Gilbert

The Man of The Hour

IT is their general conclusion that motion picture enterprises are due for the greatest boom in their brief history.

NOTHING halts the amusement seeker from attending the show that he likes. The wide variations of weekly receipts prove this. So the 1928-29 possibilities rest squarely on the calibre of the photoplay fare and the drawing power of star names.

I HAVE recently watched the workings of all studios producing pictures and I am confident that exhibitors will receive a fine average of product from all leading producers.

CHOOSE your pictures with discrimination. Follow this advice and I am confident that with the ability of first-class showmen to promote their wares, 1928-29 will be the biggest season you have ever had.



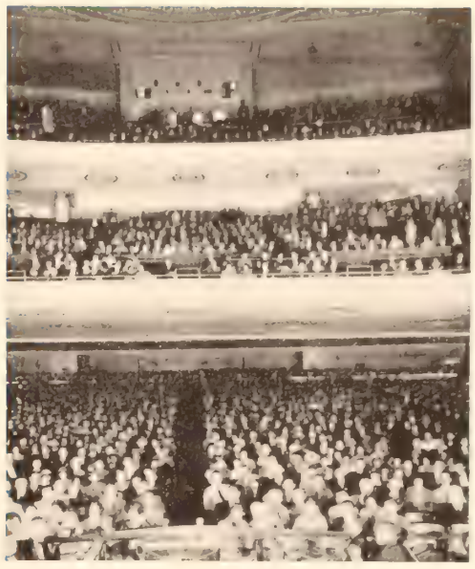


Lon Chaney

The Man of 1000 faces
and 100 million fans



When your attraction doesn't attract! *oh!*



But when you've got what they want! *oh boy!*

YOUR THEATRE *depends on* YOUR PICTURES

GIVE them a show! That's what Mr. and Mrs. John H. Public want when they set out to buy tickets somewhere in your town. You may have a wonderful organ in your theatre and a cooling plant that actually cools. But if you haven't got the product, you haven't

[[*continued on second page following*]]



"We can get seats for that picture across the street."

"I'D RATHER STAND ON LINE AND SEE THIS METRO-GOLDWYN-MAYER PICTURE. THEY'RE ALWAYS GOOD."



Greta Garbo

The World's Newest Screen Idol



John Gilbert and Greta Garbo will appear in **"THE CARNIVAL OF LIFE,"** *a Metro-Goldwyn-Mayer Special*

got the crowds. Your first consideration is not brick and mortar—but pictures! Take any successful exhibitor and analyze his success. You'll find that his first and greatest concern has always been what gets on his screen. That policy has won for Metro-Goldwyn-Mayer some 10,000 steady exhibitor customers who are satisfied and happy because their patrons are also satisfied and happy. The faith of your audience that they will always get their money's worth at your theatre is an asset no exhibitor may underestimate. You've got what they want when you've got Metro-Goldwyn-Mayer.



William Haines

A great Drawing-Card

The Calibre of Production



The Quality of the Stars

FACTORS THAT SHOULD GOVERN YOUR BOOKING OF A PRODUCT

WE'RE glad that pictures are being bought today on a more intelligent basis than ever. Picture-buying is stripped of bunk. Fair-minded and level-headed theatre owners realize that after all the two important considerations in signing for service are dependability of the producing organization as reflected in the calibre of production, and the quality of the stars offered for sale. No one in the industry can honestly challenge the assertion that M-G-M has the greatest group of star names. And the calibre of M-G-M production over the four years of our existence is a matter of history.

PICTURE after picture, consistency is—

[continued on second page following]



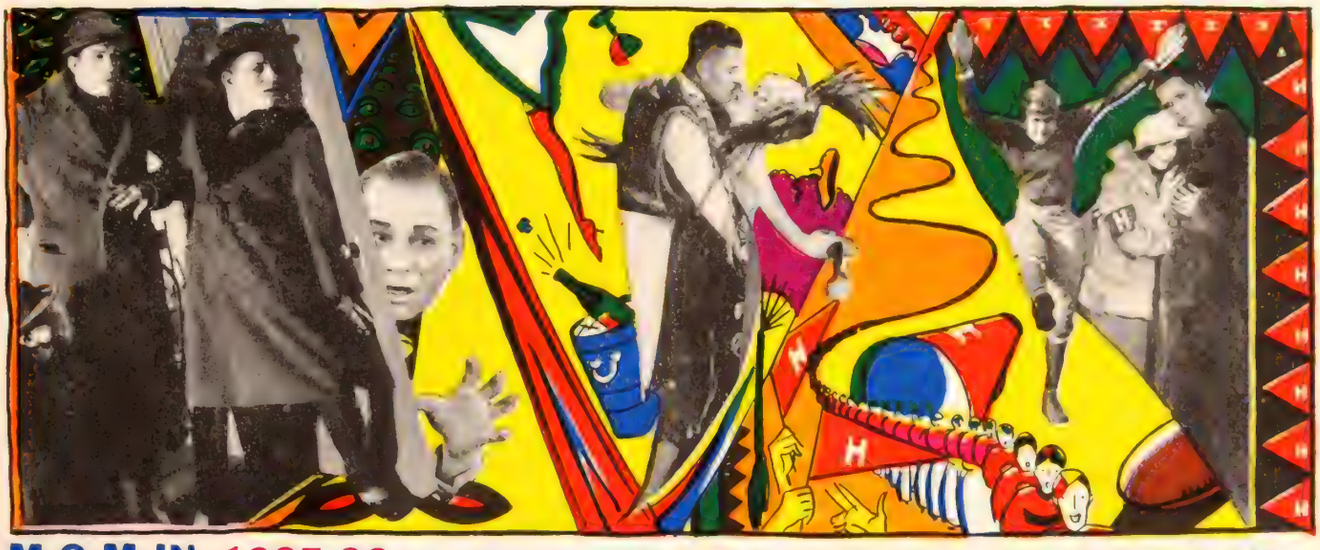
Ramon Novarro

"Ben-Hur" won him millions of new admirers

The keynote of Metro-Goldwyn-Mayer



M-G-M IN 1924-25: His Hour, The Navigator, The Snob, The Silent Accuser, He Who Gets Slapped, Sinners in Silk, So This Is Marriage, Excuse Me, Lady of the Night, Cheaper to Marry, Wine of Youth, The Red Lily, The Great Divide.



M-G-M IN 1925-26: The Unholy Three, A Slave of Fashion, Pretty Ladies, Never the Twain Shall Meet, The Midshipman, The Merry Widow, His Secretary, The Black Bird, Ibanez' Torrent, Beverly of Graustark, Brown of Harvard, Mike, Road to Mandalay, The Barrier.



M-G-M IN 1926-27: The Waning Sex, The Temptress, Upstage, War Paint, Tin Hats, Flesh and the Devil, Tell It to the Marines, Slide, Kelly, Slide, Lovers, Mr. Wu, Tillie the Toiler, Rookies, Twelve Miles Out, The Flaming Forest.

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HAHA
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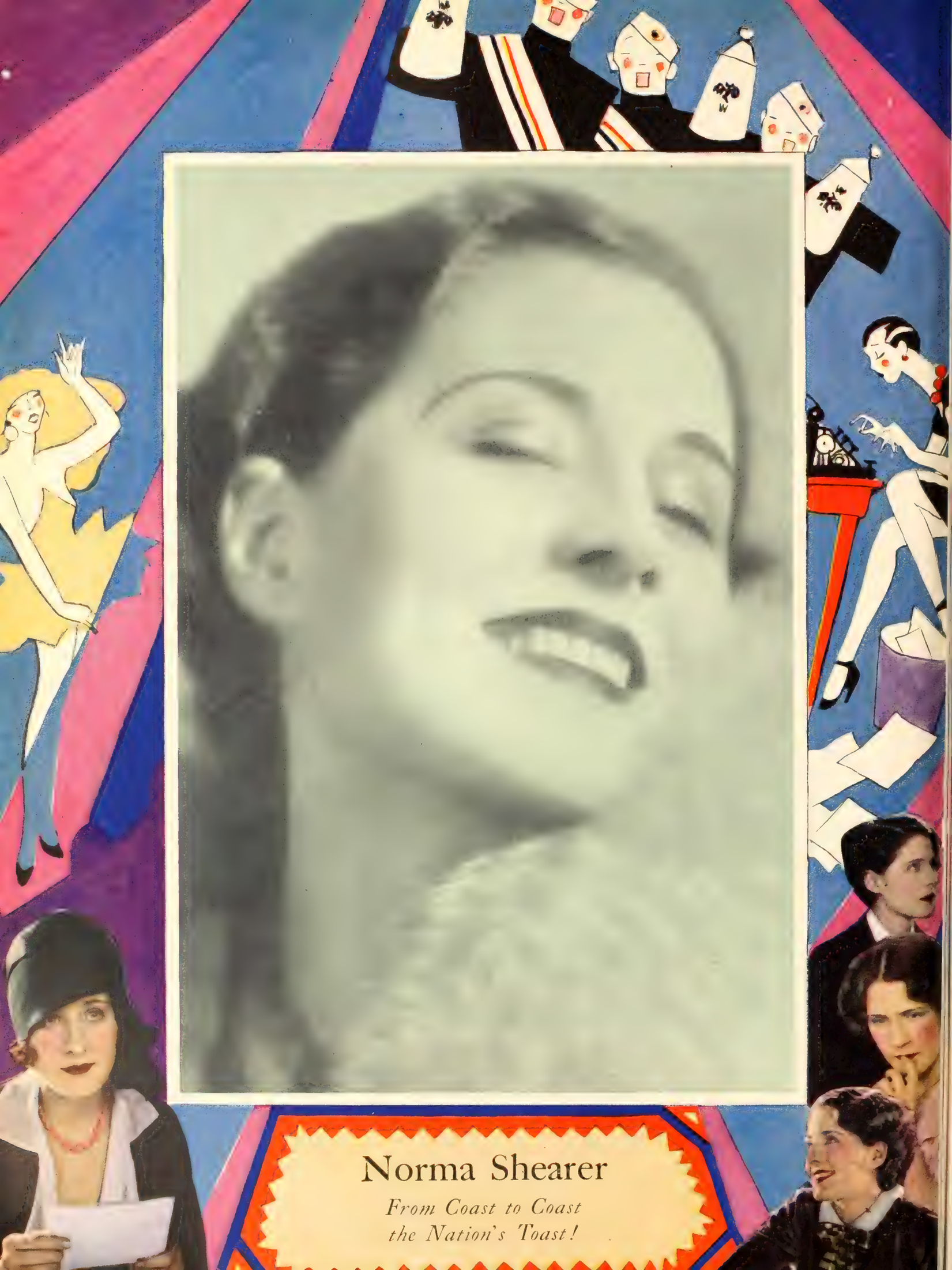


M-G-M IN 1927-28: Ben-Hur, The Big Parade, The Student Prince, Love, The Enemy, The Fair Co-ed, London After Midnight, West Point, The Divine Woman, The Big City, The Latest From Paris, The Smart Set, Across to Singapore, Laugh Clown Laugh, The Cossacks.

METRO-GOLDWYN-MAYER HAS THE BEST PRODUCT ON THE MARKET

IN AN industry given over to the extravagant use of adjectives it is comforting to realize that when all is said and done the box-office remains to tell the true story. That is why we can in all sincerity print the statement that Metro-Goldwyn-Mayer makes the best pictures. The box-office is authority for the statement and there are thousands of exhibitors who gladly bring testimony from their personal experience that M-G-M product returns them the best profits. That has been the case during the past four years of M-G-M's existence and you may be sure it will be true again in 1928-29 and thereafter.

[*continued on second page following*]



Norma Shearer

From Coast to Coast
the Nation's Toast!

1928-1929

THE YEAR OF YOUR GREATEST PROSPERITY

METRO-GOLDWYN-MAYER

presents

49

including the following:

{ *continued on second page following* }

NOTE—Several corrections have been necessitated in the list of 1928-29 product as shown here. These corrections are as follows: Lon Chaney's [illegible] of 3—Tyrol instead of 44. The last page in this insert shows the final correct list



Marion Davies

The Greatest Comedienne
of Picture History

3 SPECIALS

SHOW PEOPLE
MARION DAVIES - WILLIAM HAINES

A unique box-office attraction, in which appear Charlie Chaplin, Douglas Fairbanks, Norma Talmadge, John Gilbert, William S. Hart, Renee Adoree, Mae Murray, Leatrice Joy, Rod La Rocque and most of the leading stars of Hollywood. King Vidor, director.

THE CARNIVAL OF LIFE
JOHN GILBERT - GRETA GARBO

Fresh from their triumph in "Love," the most sensational pair of screen personalities the industry has ever known now appear in a drama of St. Moritz, playground of wealth and beauty. Clarence Brown, director of "The Trail of '98" and "Flesh and the Devil," is making it !

THE LOVES OF CASANOVA

Those who have followed box-office history abroad know of the unique success of "Casanova" the romantic picture marvel. It has been obtained for the American public by M-G-M and as "The Loves of Casanova" will be one of the talked about pictures of the coming year.

NAMES THAT RECALL FAMED HITS ARE ON M-G-M'S BIG DIRECTORIAL ROSTER


CLARENCE BROWN


KING VIDOR


TOD BROWNING


FRED NIBLO


VICTOR SJÖSTROM



Dane-Arthur

bringing happiness to every box-office

M-G-M PRIDES ITSELF ON HAVING THE SCREEN'S LEADING DIRECTORS


WILLIAM NIGH


MONTA BELL


ROBERT Z. LEONARD


EDWARD SEDGWICK


GEORGE HILL

3 LON CHANEY

While The City Sleeps

2 more at present untitled

3 GRETA GARBO

Tiger Skin

By Elinor Glyn

Single Standard

and 1 more at present untitled



It would be difficult to imagine a more golden opportunity than is presented in the stellar beauty of Miss Garbo, the engrossing story [illegible]

4 WILLIAM HAINES

Excess Baggage

and 3 more at present untitled



"Excess Baggage," [illegible] play by John McGowan, is an ideal vehicle for handsome Bill Haines. It has all those happy qualities of youth, romance and thrills that are after all what the public truly wants.

2 RAMON NOVARRO

Gold Braid

and 1 more at present untitled

M-G-M is making a sequel to "The Midshipman," an announcement that should bring joy to every showman heart. A wonderfully winning role for Ramon Novarro, "Gold Braid" has even more color, glitter and romantic thrill than its illustrious predecessor.

WIELDERS OF THE MEGAPHONE NOW DIRECTING 1928-29 PRODUCT


JAMES CRUZE


EDWARD SUTHERLAND


MALCOLM ST. CLAIR


SAM WOOD


JACK CONWAY



Cody-Pringle

who add new laughs to the comedy of marriage!

M-G-M HAS MORE WELL-KNOWN SHOWMAN-DIRECTORS THAN ANY COMPANY!



ALLAN DWAN



CHESTER FRANKLIN



JOHN P. McCARTHY



NICK GRINDE



HARRY BEAUMONT

2 JOHN GILBERT

The Devil's Mask

and 1 more at present untitled



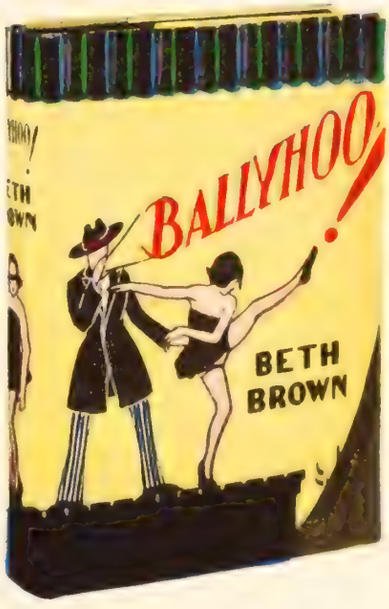
The popular screen personality in a story commensurate with his top position in the film world. "The Devil's Mask" is everything that your patrons could command in a dashing, romantic, colorful John Gilbert starring production.

4 NORMA SHEARER

Ballyhoo

and 3 more at present untitled

M-G-M is delighted to be able to offer you "Ballyhoo," the year's novel sensation by Beth Brown as a Norma Shearer production.



QUERY

How many times
have you played
"THE BIG PARADE"
and "BEN HUR"?



FRANK CAPRA



CHET WITHEY



W. S. VAN DYKE

2 BUSTER KEATON

The Camera Man

and 1 more at present untitled

M-G-M gave you Buster Keaton in "The Navigator" and M-G-M has now developed an equally great comedy idea, based on the experiences of a newsreel camera man. Edward Sedgwick, famed for "Slide, Kelly, Slide," is director.

(Keaton Pictures are now being produced by Metro-Goldwyn-Mayer on the M-G-M lot)

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Tim McCoy

who now plays to more theatres
than any outdoor star



4 KARL DANE
GEO. K. ARTHUR

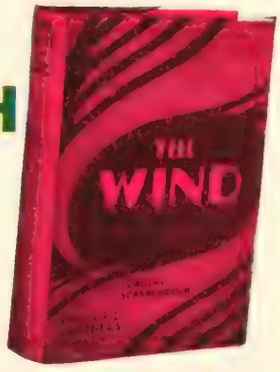
Camping Out

and 3 more at present untitled

How this team is coming along is a source of real pride

1 LILLIAN GISH

The Wind



"The Wind" is one of the most stirring dramas the screen has known. The genius of Seastrom, director of "Laugh, Clown, Laugh" is in it. Lars Hanson appears with Miss Gish.

3 LEW CODY - AILEEN PRINGLE

The Baby Cyclone

The famous stage success

and 2 more at present untitled

George M. Cohan's comedy "The Baby Cyclone" suits this merry pair to a T. The play had a long and profitable run. The picture will repeat!

6



Exhibitors tell us that the quality standard of Tim McCoy pictures is the highest of any in his field. Be assured this quality will continue.

TIM McCOY

at present untitled

THE VICTORY THREE

In their early showings these important attractions have [illegible] the name, Victory Three. For immediate playing: John Gilbert and Greta Garbo in "Love"; Ramon Novarro and Norma Shearer in "The Student Prince"; "The Enemy" with Lillian Gish.

[[*continued on second page following*]]



ELECTRIC LIGHT NAMES

on the M-G-M Roster

Renee Adoree, Lionel Barrymore, Eleanor Boardman, John Mack Brown, Edward Connelly, Joan Crawford, Frank Currier, Marceline Day, Ralph Forbes, Lars Hanson, Cecil Holland, Tenen Holtz, Gwen Lee, Polly Moran, James Murray, Conrad Nagel, Bert Roach, Dorothy Sebastian, Fay Webb, (*pictured*

3 COSMOPOLITAN PRODUCTIONS

Our Dancing Daughters

This unusual story by Josephine Lovett is an up-to-the-minute narrative of our pleasure-mad generation. Joan Crawford, John Mack Brown and Dorothy Sebastian head an all-star cast and Harry Beaumont is director. The theme and its selling title insure it a syndication and promotion by the Hearst nation-wide resources such as few serial stories have merited.

The Tide of Empire

A story of epic sweep has been written into a best-seller novel by the ever more popular Peter B. Kyne. Unquestionably the author had the screen in mind when he wrote, for the result is a marvelous picture subject. In the all-star cast are Joan Crawford and James Murray. Allan Dwan is director. Plus nation-wide Hearst serialization and advertising.

Help Wanted!

The circulation-builders of the Hearst organization picked this thrilling drama of today because they know what the public wants in serial stories. That's why it's going to be a great audience picture.

3 ELECTRIC LIGHT HITS



The Bellamy Trial

In obtaining picture rights to the well-known mystery "The Bellamy Trial," by Frances Noyes Hart, M-G-M has won the prize Saturday Evening Post serial story and novel of years. Monta Bell, director, has picked a great cast headed by Leatrice Joy.

The Wonder of Women

Ever since "Flesh and the Devil" the Hermann Sudermann story which made picture history, M-G-M has planned to bring forth another great novel by this same author. "The Wonder of Women," based on Sudermann's book "Stephen Tromholt's Wife," is comparable in many respects to "Flesh and the Devil" and promises to be an important offering of next season.

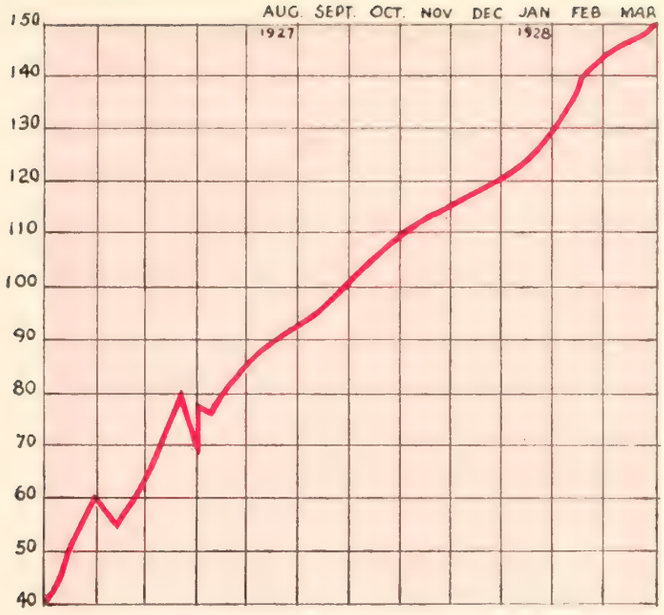
A Free Soul

The sure-fire qualities of Adela Rogers St. Johns' powerful theme were so apparent when this well-known story ran in Cosmopolitan Magazine that it subsequently became a Broadway play, enjoying marked success. It will be an outstanding production of the new season.



Our Gang

—they're little, but oh my!



A nationwide survey reveals the fact that within eight months M-G-M has climbed to leadership in distribution of Shorts and Newsreels. The period is from last August to March. M-G-M's lead over this field is increasing daily.

IN SHORT PRODUCT (*as well*) M-G-M HAS TAKEN (*unquestioned*) LEADERSHIP

—and with our 1928-29 plans, it doesn't seem likely that any company can approach the M-G-M standard of Junior Feature production.

BUYING short product just to fill time on a program has stopped since Metro-Goldwyn-Mayer entered the field of Junior Features. For the coming season of 1928-29 you can be sure this

[[*continued on second page following*]]



Laurel-Hardy

—a fortune in laughs!

quality will be carefully maintained. M-G-M's first season was a sensational success, outdistancing all competitive records for playing time previously established. The plans for our second season make it a certainty that henceforth all exhibitors must look to M-G-M for their short product.



"40,000 Miles with Lindbergh" is typical of the new outlook M-G-M has given to the Short Subject market.



DON'T BE A GAP!

—any exhibitor who by any chance is not playing 100% M-G-M is doing his theatre and his public a grave injustice

Metro-Goldwyn-Mayer is far and away the best product on the market for every exhibitor in the country. There is no reason why every possible exhibitor should not play 100% M-G-M. Wherever there are exhibitors who by any chance do not play 100% M-G-M, it is because something is lacking in the exhibitor or else he has not fully comprehended our service. Over 10,000 theatres now play M-G-M. When each exhibitor realizes what M-G-M can mean to him that gap (small though it is) will be closed. AWAKE EXHIBITORS WHO ARE BACKWARD! DON'T BE A GAP!



Charlie Chase

the Aristocrat of the Short-Subject Field

OUR 1928-'29 SHORT SUBJECT PRODUCT



THEY DIDN'T DO RIGHT BY NELL!

Do you realize that up to the time Metro-Goldwyn-Mayer entered the Short Subject Field, these important little attractions were the step-children of the industry.

M-G-M HAS GIVEN SHORTS A NEW MONEY-VALUE AT THE B. O.

HAL ROACH Comedies

The Greatest Product in the History of the Short Feature

10 OUR GANG

The happiest group of joy-artists in the short comedy field have a grand new bag of tricks for their millions of admirers. The bright spot on any program. They draw money.

10 STAN LAUREL OLIVER HARDY

Not in all picture history has there been so amazing a success as this hilarious team. One hit after another have made them a sure-fire money-maker. Wait 'till you see what's lined up for these boys next season.

10 CHARLIE CHASE

In a class by himself, the comedian de-luxe of his field. He has won a loyal ticket-buying following with class comedies and he'll keep those folks coming again in '28-'29.

10 ALL STAR



TO ALL STARS

Hal Roach's All Stars are famous:
Max Davidson, Viola Richards, Martha Sleeper
and others

6 GREAT EVENTS

in technicolor



Among next season's subjects being considered for this beautiful, colorful series of M-G-M's distinguished Great Events are: Theodore Roosevelt, Stonewall Jackson, The Fall of the Alamo, Abraham Lincoln, Marie Antoinette, John Paul Jones, Christopher Columbus and others.



26 ODDITIES

M-G-M has again arranged to offer in the new season 26 of the amazing U FA Oddities. These single-reel gems have proved perfect in rounding out a program, and the range of new subjects assures exhibitors an even more intensely interesting series.

M-G-M NEWS

104 issues *Twice each week*

M-G-M points with pride to the thousands of satisfied exhibitors who now play M-G-M News twice each week. Naturally, with the world-wide news sources of the Hearst organization and the constant growth of its newsreel facilities, plus the enterprise of M-G-M personnel, it is only logical that all exhibitors must inevitably turn for their newsreel service to the superior M-G-M News.





6 M-G-M GREAT EVENTS

The All-Technicolor Wonder Pictures
based on real romances of history



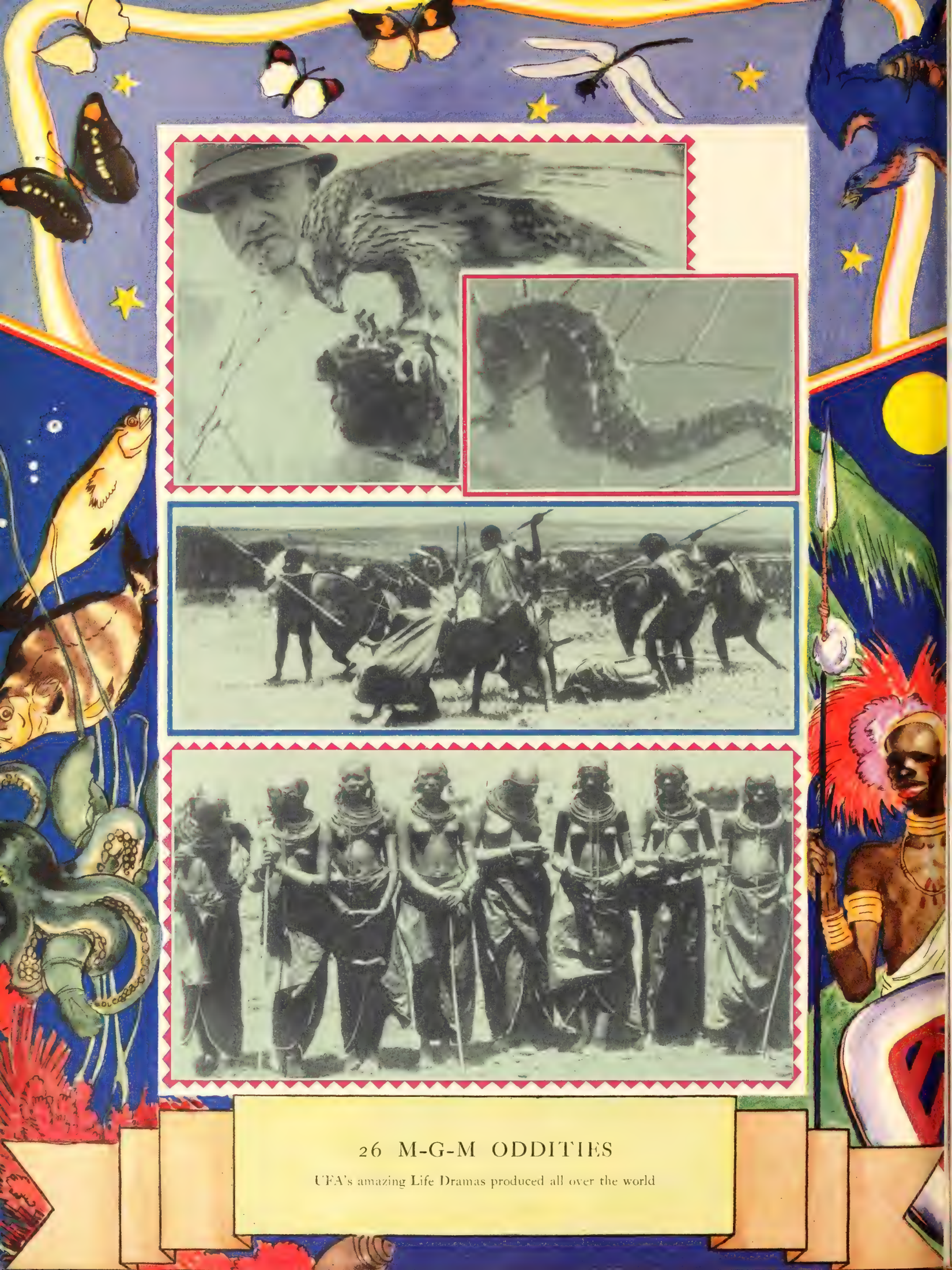
"LOOKS LIKE THE BIGGEST YEAR OF ALL"

With M-G-M's line-up of Features and Shorts you have a right to expect that 1928-29 will be your boom year.

THE present era of prosperity means that the public has plenty of money to spend. It's up to you to get that money with the best drawing product you can put into your show-shop. The experience of 10,000 exhibitors in the past year has been that with a complete M-G-M quality show, feature, shorts and newsreel, their business has shown a consistent growth. Your theatre is only as important as its product. Get the big money with M-G-M service. Don't be a gap!



M-G-M players are the fans' favorites!



26 M-G-M ODDITIES

UFA's amazing Life Dramas produced all over the world

SUMMARY OF 1928-1929

Metro-*Goldwyn*-Mayer Pictures

3 SPECIALS

SHOW PEOPLE
Marion Davies
William Haines

THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo

THE LOVES OF CASANOVA

4 LON CHANEY
While the City Sleeps
and 3 others

3 GRETA GARBO
Tiger Skin, Single Standard
and 1 more

4 WILLIAM HAINES
Excess Baggage
and 3 more

2 RAMON NOVARRO
Gold Braid
and 1 more

2 JOHN GILBERT
The Devil's Mask
and 1 more

4 NORMA SHEARER
Ballyhoo
and 3 more

2 BUSTER KEATON
The Camera Man
and 1 more

1 LILLIAN GISH
The Wind

4 KARL DANE GEO. K. ARTHUR
Camping Out
and 3 more

3 LEW CODY AILEEN PRINGLE
The Baby Cyclone
and 2 more

6 TIM McCOY

3 COSMOPOLITAN PRODUCTIONS
Our Dancing Daughters
The Tide of Empire
and 1 more

3 ELECTRIC LIGHT HITS
The Bellamy Trial
The Wonder of Women
A Free Soul

40 HAL ROACH COMEDIES
10 OUR GANG
10 STAN LAUREL-OLIVER HARDY
10 CHARLEY CHASE
10 ALL STAR (with Max Davidson, Viola Richards, Martha Sleeper, etc.)

104 M-G-M NEWS
(Twice Weekly

6 M-G-M GREAT EVENTS
(entirely in Technicolor)

26 M-G-M ODDITIES
(a sensational new series of UFA world-wide gems)

PLAY M-G-M 100 PER CENT — DON'T BE A GAP!


THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN



West Coast Theatres, Master Showmen of America, Book Solid on Gotham's "HELLSHIP BRONSON"

Now Playing Criterion Theatre in Los Angeles — Here Are Four Good Reasons Why YOU Should Book It!

FILM DAILY: Noah Beery makes picture with strong characterization in name part .... Works up to strong climax ... Happy fade-out. Good B. O.!

DAILY REVIEW: A rip roarin' story of the high seas. Noah Beery and Mrs. Wallace Reid ... big names, to play up big. Henabery has done a job of which he should be proud!

M. P. TODAY: A picture that will fascinate everybody who sees it ... Noah Beery ... is as always magnificent. This is a picture to book and exploit for golden dollars at the box-office!

M. P. NEWS: Should prove a good audience picture ... Powerful story with remarkably strong situations. ... Should prove a good draw in all types of houses.

GOTHAM PRODUCTIONS, Inc.
1650 Broadway, New York City
SAM SAX
Pres.
BUDD ROGERS
Vice-Pres.

Starring NOAH BEERY and MRS. WALLACE REID,
with Reed Howes, Helen Foster.
Directed by JOSEPH HENABERY
"BUILT FOR THE BOX-OFFICE"

Foreign Rights Controlled by
British and Continental Trading Co., Inc.
1540 Broadway, New York City
J. C. BARNSTYN, Pres.



Out In June

The Spring Edition of

Theatre Building and Equipment

Buyers Guide

featuring theatres designed by

Thomas W. Lamb, Architect

Twelve pages of colored illustrations, special editorial and pictorial review of theatre architecture. Also complete buying index for the purchase of all types of theatre equipment.

Make All Advertising Reservations Now

MOTION PICTURE NEWS, Inc.

The Boys Are Getting Rough!

(No. 585—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

SOME OF UNIVERSAL'S COMPETITORS ARE GETTING ROUGH.

SOME OF THEM ARE ALMOST NAUGHTY AND NASTY IN THEIR FRANTIC efforts to explain to you why they are not prepared, as Universal is, to show you completed pictures instead of words for the coming season.

TUT, TUT, COMPETITORS!

BE GENTLEMANLY. TRY TO AVOID GUTTER TACTICS AS MUCH AS your nature will permit. Don't let anything get your goat—not even the fact that Universal has twenty-six of its pictures completed and ready to show!

IT'S NEVER BEEN DONE BEFORE BY ANY COMPANY—BUT UNIVERSAL has always liked to do things which have never been done before.

I REALIZE THAT IT IS A TERRIBLE HANDICAP FOR OTHER COMPANIES to face. I realize that it is a tough job for a salesman of another company to try to sell words to the exhibitor while the Universal salesmen are offering pictures ready for screening.

YOU SEE, MR. EXHIBITOR, UNIVERSAL NOT ONLY HAS THE PICTURES —but has them completed and ready to show—26 of them! Never in the history of the business has any company been able to offer this many on the screen and not merely in the fancy announcements!

SOME OF OUR COMPETITORS ARE QUITE FRANTIC ABOUT IT. THEY ask you to pay no attention to our completed pictures, but to wait for their promises.

YOU'VE BEEN PLAYED FOR A SUCKER MANY A TIME, BUT THIS IS THE season when you are going to buy with your eyes open—and Universal, as usual, is the one to open 'em!

NO PRINTED ARGUMENT IN THE WORLD CAN POSSIBLY ANSWER THE Universal challenge—pictures completed and ready to show!

IS IT ANY WONDER THE BOYS ARE GETTING ROUGH AND A BIT frantic?

HOLLYWOOD

A NEW DEPARTMENT

Starting with this week's issue.

Turn to page 1695

All the activities of Filmdom's Capitol thoroughly covered and concisely presented by our West Coast Staff. This department will keep you informed of current happenings every week.

BOOKING GUIDE

AND

STUDIO DIRECTORY

Issued in September

Will be a complete reference to all productions and an accurate rating on box-office success and performance.

Write for Biography Blank

MOTION PICTURE NEWS

729 Seventh Avenue,
New York City, N. Y.

Hollywood Security Bldg.,
Hollywood, Calif.

Your TREASURE'S HERE!

FBO's

SENSATIONAL LINE-UP FOR 1928-29

booms into port amid thundering acclaim of exhibitors all over the country!



MIGHTY CARGO OF GOLDEN PRODUCT!

6 24 6

GREAT SPE

"THE PERFECT CRIME"
with CLIVE BROOK, IRENE RICH

"BLOCKADE"
Colossus of Sea Thrillers with
ANNA Q. NILSSON

GREATER

James Oliver Curwood's
"THE YELLOWBACK"

"THE RED SWORD"
Tense Drama in the Flaming Land of the Czars!

"STOCKS AND BLONDES"
with
JACQUELINE LOGAN
and other stars

Harold McGrath's
"DANGER STREET"
with WARNER BAXTER,
MARTHA SLEEPER
Directed by Ralph Ince

Stirring Love Dramas backed by Tremendous Hearst Circulation!

"STOLEN LOVE"
by Hazel Livingston

"SALLY'S SHOULDERS"
by Beatrice Burton

"LOVE IN THE DESERT"
Box-office—Nothing else ***But!***

"THE JAZZ AGE"
Destined to Rock the Nation!

TOM MIX AND TONY



GREATER FBO

BIG STORIES—BIG STARS—SMA

CIAL PRODUCTIONS

"GANGWAR"

The Ultimate in Underworld Thrillers!

"THE CIRCUS KID"

with FRANKIE DARRO
Poodles Hanneford and world-famed circus troupe in cast!
Directed by RALPH INCE

"HIT OF THE SHOW"

Ralph Ince's Epic of Life Backstage
with Joe E. Brown, Gertrude Olmsted, Gertrude Astor

"TAXI 13"

with screen's Greatest Comedian CHESTER CONKLIN
Directed by MARSHALL NEILAN

GOLD BONDS

Two Mighty FBO-True Story Productions

"SINNERS IN LOVE"
Already Published in True Story

GIGANTIC CONTEST STORY TO BE CHOSEN!

Backed by tremendous combined circulation of Macfadden Magazines

"THE AIR LEGION"
Supreme Air Mail Spectacle!

"TROPIC MADNESS"
with ANNA Q. NILSSON

"HEY RUBE"
azzling Super-thriller of the Carnival Racket!

"VOICE OF THE STORM"
Stupendous Melodrama of the Telephone Service!

"SINGAPORE MUTINY"
with RALPH INCE
as star and director

"LEST WE FORGET"
A stirring tribute to America's Bravest!

"HARDBOILED"
by Arthur Somers Roche

"CHARGE OF THE GAUCHOS"
with JACQUELINE LOGAN, FRANCIS X. BUSHMAN

"THE CONVICT'S SON"
Million Volt Melodrama
with RALPH INCE

H. C. Witwer's
"DOUBLE CROSSED"
Comedy Drama Knockout!

"SKINNER STEPS OUT"
Henry Irving Dodge at his Best!

"THE RECORD RUN"
Stirring Railroad Drama
with RALPH INCE
as star and director

"KING OF THE KLONDIKE"
An Avalanche of Thrills!

"HIS LAST HAUL"
Scalding Drama of Souls Seared by Sin!

WESTERN SPECIALS

A new and epochal page in the amazing career of this mighty figure of the Show World . . . . Now at the absolute Top of His Box-Office Powers!



1928-29

ING TITLES—GREAT DIRECTORS!

In addition to which there will be the

WORLD'S GREATEST RODEO OF WESTERN STARS AND BOX-OFFICE ATTRACTIONS

FBO's Boy Wonder

BUZZ BARTON

In Seven Whizzing Wild West Shows!
Everything Bigger this Season . . including the Kid himself!

Smashing Stories! Brand New Thrills!

TOM TYLER
FRANKIE DARRO and Pals

in SEVEN Daring Sensational Westerns!

SUPERLATIVE OUTDOOR HEAD-LINERS AND PRODUCTIONS

A Hit Last Season . . A Sensation in 28-29!

BOB STEELE

in SIX Headlong Action Melodramas!
New Characters! New Ideas!

The Invincible Dog Star

RANGER

In Four Thrilling Action Shows!

MAMMOTH PROGRAM OF SHORT FEATURES

Including Four Nationally Publicized Comedy Series

H. C. Witwer's

"RACING BLOOD" SERIES

Cosmopolitan Magazine Stories
with AL COOKE *and* ALBERTA VAUGHN

Fontaine Fox's

MICKEY McGUIRE COMEDIES

World's Most Popular Kid Comedian and His Gang

Circulation Scoop of the Year

BARNEY GOOGLE

[*in the flesh*]

Famous Hearst Newspaper Comic Strip

12 Two Reel Riots in Flesh and Blood

TOOTS AND CASPER

Rollicking Hearst Newspaper Comic Strip

Produced by Standard Cinema Corporation, Supervision Larry Darmour

Walter Futter's

CURIOSITIES

The Movie Side Show presented by Amedee J. Van Beuren

CLEAR THE DECK FOR FAST ACTION!

When these showmen's chests, laden with mighty tales of adventure, love, romance, thrills and comedy come sweeping into your theatre, you'll need plenty of room for the golden flow of dollars that will follow in their wake!

Epochal in novelty, colossal in theme, staggering in box-office appeal, FBO's 1928-29 Product has been geared at road show speed to meet the insistent demand for *BIGGER AND BETTER ENTERTAINMENT!*

THIS IS YOUR GREATEST YEAR!



FBO PICTURES CORPORATION

Another milestone in MOTION PICTURE HISTORY

Introducing the

A Product of

Radio Corporation of America
General Electric Company
Westinghouse Electric & Mfg. Co.

Radically Different

FOLLOWING years of intensive research and experiment in the foremost electrical and acoustical laboratories of the world, the Radio Corporation of America announces the formation of RCA Photophone, Inc. for the purpose of marketing new and highly perfected devices for the recording and reproducing of sound on motion picture film.

Only a supremely scientific and mechanical age could produce a mechanism so superbly efficient as the RCA Photophone, and so capable of revolutionizing present-day motion picture values. And only an industry that has reached the heights of the motion picture business could have inspired it.

As a new form of embellishment of motion picture programs, and as an aid in enhancing the effects and naturalism of motion picture productions, RCA Photophone marks the next step in advance in the production and presentation of motion pictures—a step long prophesied, and inevitable.

Differing materially from all other systems in its achievement of complete practicability, RCA Photophone restores to the motion picture theatre its original birthright of the screen's popularity.

As such, it promises to become as necessary an element of every theatre's equipment as its theatre chairs.

RCA Photophone

Now—

A Perfect "Sound Film" That All Producers And Theatres Can Use

Far-Reaching Advances

RCA PHOTOPHONE embodies projection and acoustical improvements of far-reaching significance. Nothing approaching it in tonal effectiveness has ever before been offered motion picture theatres.

The human voice is reproduced by RCA Photophone as a *real* voice, rather than the emanation of some mechanical force. The most delicate tones of a symphonic orchestra reach their hearers with all the tonal fidelity of the original orchestration. There is absolutely *no over-loading, no distortion or unnatural volume.*

Furthermore, as a result of a wholly new sound recording process, RCA Photophone films *last*. The sound track of these films will outlive the picture.

In the production of motion pictures, the RCA Photophone will add the vast entertainment resources of the radio field to those of the film industry.

There will be available a wide selection of full length motion picture productions from front-rank producing organizations, synchronized with symphonic orchestrations and dramatic sound effects. Also, news reels and novelty films.

The new RCA Photophone projection equipment will be ready for installation in theatres July 1st. Installation prices will vary from $4,000 to $15,000, depending upon the size of the theatre. The equipment may be leased at exceptionally moderate terms.

Equipment that meets every requirement

RCA PHOTOPHONE projection equipment may be installed in practically every projection booth with little alteration.

Standard films, without the sound feature, may be used without any change in the RCA Photophone, *as may all types of* "talking films." The installation of RCA Photophone equipment in no way interferes with the projection of the ordinary picture.

In addition to a wide range of feature productions, news reels and novelty films, there will be available through RCA Photophone, Inc., a large selection of films of incidental and non-synchronized music.

For theatres desiring only reproducing apparatus for incidental and non-synchronized music, there will be available high power reproducers, providing superlative performances, at moderate prices.

Board of Directors of RCA Photophone, Inc.

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Forward-looking exhibitors, when in New York, are invited to investigate at our studio, the business-building potentialities of RCA Photophone.

RCA PHOTOPHONE INC.

411 FIFTH AVENUE NEW YORK

A Subsidiary of the Radio Corporation of America

YORK *air conditioning*

Exempts you from a weather tax



With a public that has been educated to comfort, —air cooling and conditioning is today, just as important as a modern heating plant or a lighting system.

It is no longer an innovation or an unusual feature. It is an essential, and the theatre which neglects this phase of its equipment is laboring under a handicap that the best show cannot offset.

York Mechanical Refrigeration is foremost the world over in every phase of commerce and industry where controlled *cold* is required.

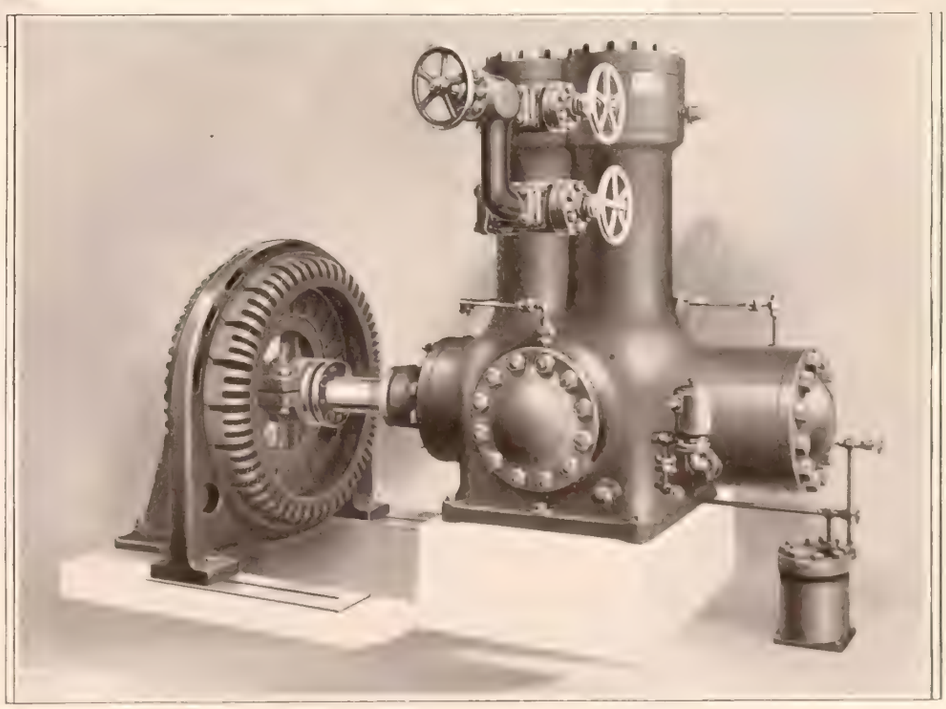
York Engineers have brought to the theatre field their knowledge and experience which has made York equipment for play houses successful and advantageous from every operating standpoint.

Write today for complete information regarding York Air Conditioning equipment in your theatre.

YORK
ICE MACHINERY CORPORATION
YORK PENNA



The York Carbon Dioxide Compressor direct connected to a synchronous motor has been specially designed to meet the requirements of the theatre field. Quiet operation and the comparatively small space required for this part of equipment, are among its many advantages. Economical, and absolutely dependable, it represents the most advanced equipment for air cooling and conditioning requirements.



NEXT WEEK

. . . . . The most announcement

PAT

important
of the year

HÉ



Western Electric

SYSTEM

of

TALKING PICTURES

Adopted by

WARNER BROTHERS (VITAPHONE)
FOX FILM CORPORATION (MOVIETONE)
PARAMOUNT FAMOUS LASKY CORPORATION
METRO-GOLDWYN-MAYER CORPORATION
FIRST NATIONAL PICTURES, INC.
UNITED ARTISTS CORPORATION
UNIVERSAL PICTURES, INC.

The System which has been selected by all the major producing companies as their standard is Western Electric—product of the world's pioneers in communication—development of the Bell Telephone Laboratories—the only application of sound to motion pictures now in commercially successful use.

For two years an outstanding development in the field of entertainment, Western Electric equipment is now installed in more than 300 theatres, bringing to audiences all over the country pictures that talk and sing and play.

With seven great producers putting sound into their pictures, progressive exhibitors everywhere will recognize its significance to the industry.

For information as to theatre equipments address

Electrical Research Products Inc.

SUBSIDIARY OF

Western Electric Company

250 WEST 57TH STREET, NEW YORK, N. Y.

THE STANDARD FOR THE INDUSTRY

The Hit of the Year!

Count the STARS 53

STARS and FEATURED FAVORITES

What other company can show so many that have made good so often!

COLLEEN MOORE
RICHARD BARTHELMESS
CORINNE GRIFFITH
BILLIE DOVE
MILTON SILLS
CHARLIE MURRAY
DOROTHY MACKAILL
JACK MULHALL
ALICE WHITE
KEN MAYNARD
Molly O'Day
Louise Fazenda
Ben Lyon
Anna Q. Nilsson
Betty Compson
H. B. Warner
Doris Kenyon
Marie Dressler
Gary Cooper
Ralph Forbes
Lowell Sherman
Greta Nissen
Gertrude Astor
Sam Hardy
Lilyan Tashman
Larry Kent
Maria Corda
Arthur Stone
Thelma Todd
Clive Brook
Lya Mara
Paul Wegener
Ian Keith
Douglas Fairbanks, Jr.
Alma Bennett
Albert Gran
Marc McDermott
Natalie Kingston
Lucien Littlefield
William Demarest
Yola d'Avril
Edythe Chapman
Mary Johnson
Victor Varconi
Donald Reed
Mathew Betz
Paul Vincenti
John Kolb
Paul Hurst
Lucien Prival
Big Boy Williams
Gustav von Seyffertitz
Jane Winton

"THE PRESIDENT GROUP" by FIRST NATIONAL

Last week....

What a week in Show Business!

The entire picture trade dazzled by the brilliance of First National's President Group.

No wonder there's a new sparkle in the eyes of thousands of showmen.

They KNOW what they'll do with product like that!

Its marvelous potentialities have given the entire industry a NEW LEASE ON LIFE!

WITH A 53-STAR CAST

SET for a 52-week capacity run in thousands of theatres in 1928-29



Count the BIG STORY-BUYS

Signing with FIRST LIKE BUYING

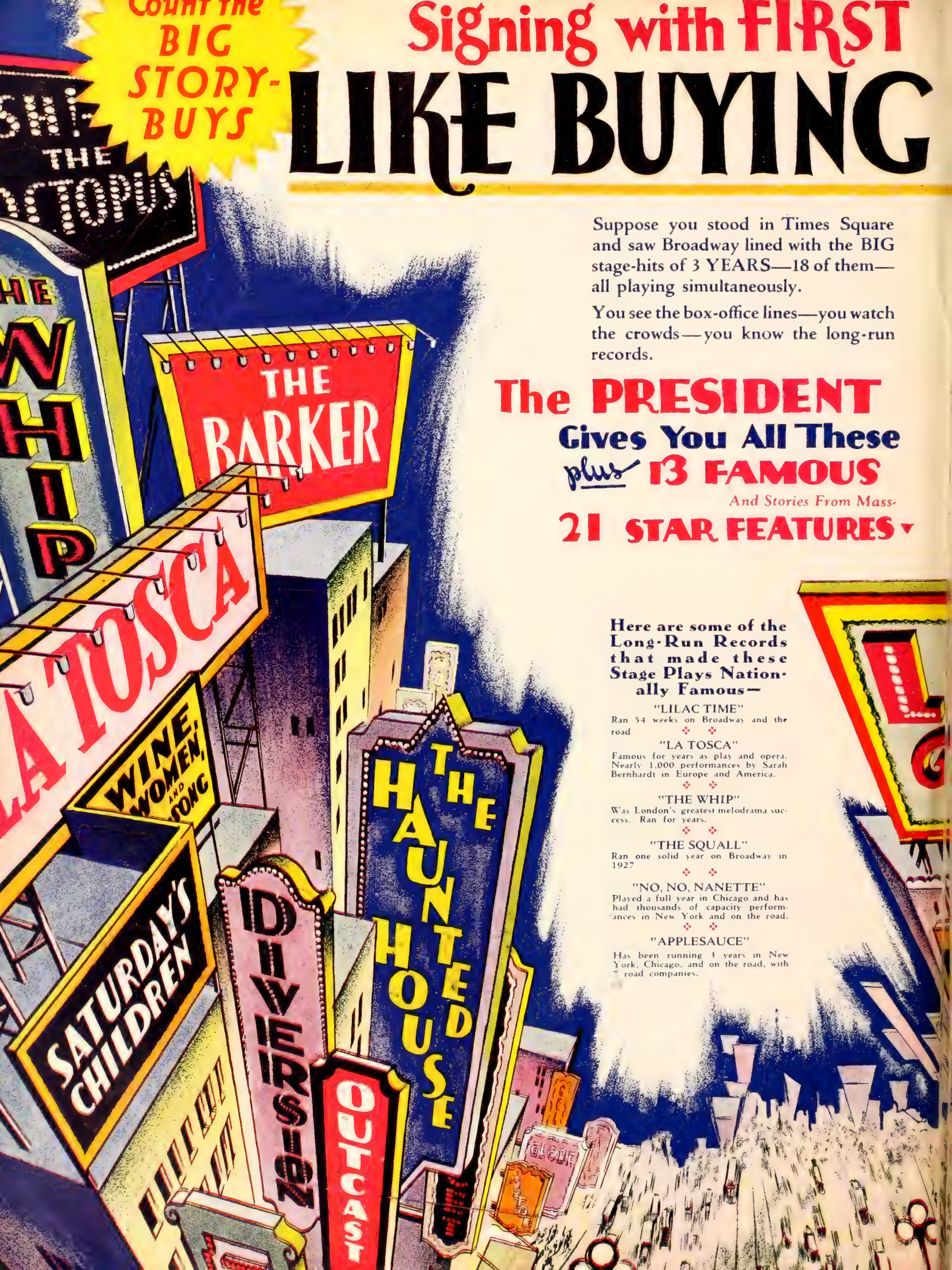
Suppose you stood in Times Square and saw Broadway lined with the BIG stage-hits of 3 YEARS—18 of them—all playing simultaneously.

You see the box-office lines—you watch the crowds—you know the long-run records.

The PRESIDENT Gives You All These plus 13 FAMOUS

And Stories From Mass-

21 STAR FEATURES



Here are some of the Long-Run Records that made these Stage Plays Nationally Famous—

"LILAC TIME"
Ran 54 weeks on Broadway and the road

"LA TOSCA"
Famous for years as play and opera. Nearly 1,000 performances by Sarah Bernhardt in Europe and America.

"THE WHIP"
Was London's greatest melodrama success. Ran for years.

"THE SQUALL"
Ran one solid year on Broadway in 1927

"NO, NO, NANETTE"
Played a full year in Chicago and has had thousands of capacity performances in New York and on the road.

"APPLESAUCE"
Has been running 3 years in New York, Chicago, and on the road, with [illegible] road companies.

NATIONAL this year is

UP BROADWAY!

You say to yourself—"I want to play all these in my theatre"... And you walk down the street and buy up every last one of them!

Sounds like magic...YET THAT'S EXACTLY WHAT YOU DO when you buy—

GROUP for 1928-'29—

Famous Stage Successes

BEST-SELLERS

Circulation Magazines

3 INTERNATIONAL SUCCESSES



First National's 1928-29 Stage Buys were Hailed as Masterpieces by the Critics—

"THE BUTTER AND EGG MAN"

"Deliciously funny." . . . "Its theatre humor is classical." . . . "A truly exhilarating evening in the theatre."—said New York critics.

"THE BARKER"

"An abundant, overflowing evening in the theatre . . . Enjoyed every minute of it." *Alexander Woollcott in N. Y. World.*

"Different, vivid, alive, thrilling."—*Alan Dale in N. Y. American.*

"SH!—THE OCTOPUS"

"Plentitudinously creepy . . . If you want alternating nervous chills and chortles to make you forget the day's humdrum, drop in and see 'Sh!—The Octopus.'"—*N. Y. American*

Check over the COMPLETE LIST again!

Here is the Line-Up that thrilled the Industry one week ago today!

THE 14 MAMMOTH SPECIALS

COLLEEN MOORE
in
LILAC TIME
A Firnatone Production

THE STAR HITS

RICHARD BARTHELMESS *in*
"Diversion" "Mutiny"
And Others

CORINNE GRIFFITH *in*
"Outcast" "Saturday's Children"
"Paid For"
And 1 Other

BILLIE DOVE *in*
"The Other Tomorrow"
"The Heart of a Princess"
"Pleasure Bound"

MILTON SILLS *in*
"Captain of the Strong"
"The Eagle's Trail"
"The Spotter" "Hard Rock"

DOROTHY MACKAILL and
JACK MULHALL *in*
"Children of the Ritz"
"Waterfront"

These two million-dollar productions alone would establish the dominance of The President Group.

COLLEEN MOORE
in "Synthetic Sin"

COLLEEN MOORE
in "Baby Face"

COLLEEN MOORE
in "The Richest Girl on Earth"

"LA TOSCA"
with Billie Dove

"THE WHIP"
with Dorothy Mackaill, Ralph Forbes,
Anna Q. Nilsson, Lowell Sherman

"THE SQUALL"

"NO, NO, NANETTE"

"THE BUTTER AND EGG MAN"
with Jack Mulhall, Greta Nissen, Sam Hardy
Gertrude Astor

"THE BARKER"
with Milton Sills, Dorothy Mackaill,
Betty Compson, Doug. Fairbanks, Jr.

"CHANGELING"
A George Fitzmaurice Production

And 2 Added Specials
Not included in previous announcements

"THE GOOD-BYE KISS"
A Mack Sennett Romantic Drama

"TOILERS OF THE SEA"
From Victor Hugo's Classic

CORINNE GRIFFITH
in
THE DIVINE LADY
From E. Barrington's Famous Best-Seller

THE STAR HITS

DOROTHY MACKAILL *in*
"The Girl in the Glass Cage"
"Two Weeks Off"

JACK MULHALL *in*
"Applesauce"
"When Irish Eyes Are Smiling"

CHARLIE MURRAY *in*
"The Lying Truth"
"The Sport of Kings"
"Wine, Women and Song"
"Charlie's Night Out"

ALICE WHITE *in*
"Show Girl" "On the Air"
"Bluffers" "Rosie of the Ritz"

KEN MAYNARD *in*
"The Glorious Trail"
"The Phantom City"
"The Royal Rider"
"The Lawless Legion"
"Cheyenne"
"Wells Fargo Express"

THE 3 MYSTERY DRAMAS

"THE HAUNTED HOUSE"
Owen Davis' sensational play

"SH!—THE OCTOPUS"
Famous Broadway thrill success

"SEVEN FOOTPRINTS
TO SATAN"
A. Merritt's best-seller

THE INTERNATIONAL SUCCESSES

Paul Wegener *in*
"THE STRANGE CASE
OF CAPTAIN RAMPER"

"DANCING VIENNA"
with Ben Lyon—Lya Mara

"THE WARE CASE"
with a great English cast

FIRST NATIONAL's PRESIDENT GROUP for 1928-29

READ IT TWICE!—You'll see why this year of all years First National has The Best Proposition in the Field!—

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVII NEW YORK CITY, MAY 19, 1928 No. 20

The Revolution Arrives

Important Developments in "Sound Movie" Field

By William A. Johnston

FOLLOWING our editorial of last week, there have been sudden and important announcements on the engrossing subject of the sound movie.

The Radio Corporation, with which is allied the General Electric, announces in full, in this issue, the Photophone. The Radio Corporation owns a substantial interest in F. B. O.

The Western Electric Company, announces through its subsidiary—the Electrical Research Products Company, the licensing of Paramount, M-G-M and United Artists to use the Movietone. Negotiations are also under way, it is stated, with Universal and Keith-Albee. The Western Electric installation provides for both Vitaphone and Movietone, the one recording on the disc, the other on the film. First National has already taken a license with the Western Electric, choosing the disc, or Vitaphone method, bringing in the Victor Company, and styling the device the Firnatone.

Warner Bros., of course, the well known pioneer in this new field of the sound movie, has the Vitaphone. Educational has already announced the Vocafilm.

So we now have under the banner of the Western Electric (Electric Research Products Co.), Warner Bros. and First National using the Vitaphone (disc) device, Fox, Famous, M-G-M and United Artists electing the Movietone, and Universal and Keith-Albee to be heard from (they can, we understand, use either method under the Western Electric license.)

The Radio Corporation makes an announcement emphatic and interesting. The Photophone, it is stated, takes standard film with the sound feature and *all types of* "Talking films." Also this: "In addition to a wide range of feature productions, news reels and novelty films, there will be available through the R. C. A. Photophone a large selection of incidental and non-synchronized music." And furthermore: "in the production of motion pictures the R. C. A. Photophone will add the vast entertainment resources of the radio field to those of the film industry."

To sum up, then, we have, it would seem, following main factors to be considered:

1. The installation devices—their availability, price, tonal quality, etc.

2. The entertainment to go forth from the machines. Here enter the film entertainment resources of the picture studios, the radio field, the talking machine companies, etc.

Apparently the two kinds of installations we refer to are to be standardized; the sound movies from all the studios are not to be restricted to any particular reproduction device in the theatre. There is to be no discrimination. (See article by Chester J. Smith in this issue).

That is the important thing.

There is more, however, to the situation. In addition to the above important devices there is the Vocafilm. This, we understand, is restricted to Educational subjects. Then the woods are full of recording and reproducing devices as yet unannounced, but being actively promoted.

In some respect the situation seems fair to favor the old days of camera and projection machine patents. There will be the large licensed companies versus the independents.

We are receiving numerous letters from

(Continued on Page 1050)



Jerry Drew is Educational's latest stellar luminary. He will be featured in six Educational-Ideal comedies during the new season



Welcoming a notable at Universal City. His Excellency Alek Horvath, Hungarian Secretary of State, was cordially received by Laemmle workers. From left to right: Nicholas Fodor, Carl Laemmle, Jr., Mr. Horvath, Paul Fejos and Denes Kovach, ministerial secretary



Alberta Vaughn, petite comedienne, is returning to the F B O banner and will star in "Racing Blood," a new series being made by Larry Darmour



The first picture taken of Richard Dix since since his recent illness. The scene above shows him at the hospital, where his latest for Paramount, 'Warming Up," was run off for him



Dorothy Mathews in a scene with Victor McLaglen from the Fox production, 'A Girl in Every Port." Miss Mathews has appeared in a number of important productions recently, including "The Devil Dancer, United Artists, and "The Escape," Fox Films



Mack Sennett, the comedy producer to whom many stars make their obeisances, is now in New York on a visit. "The Good-Bye Kiss," his feature, is soon to be presented on Broadway



John Barrymore and his new leading lady, the gracious and beautiful Camilla Horn, in a scene from "Tempest," a new United Artists release and the star's first in a year's time



Billie Dove, a delightful photographic subject, and Clive Brook, who appears opposite her in "The Yellow Lily," a current release from First National. 'La Tosca" is a future vehicle



Darryl Francis Zanuck, an associate executive of the Warner studio, who is assisting Jack L. Warner in the preparation of the company's new seasonal program



A get-together on the Berengaria. Hal Roach and Mrs. Roach with Irving Thalberg and Mrs. Thalberg, better known as Norma Shearer



Jack Holt starring in Zane Grey Westerns for Paramount, and also announced for the starring role in "Out of the Depths," a Columbia special on the 1928-29 schedule

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

SWINGING in behind as shrewd a ballyhoo as New York has seen in several Springs and a couple of Summers, Paul Ash this week is saying "Hello, Broadway" as the master of ceremonies in a stage presentation of that title at the Paramount Theatre—to which he has transferred his personality activities from the Oriental theatre in Chicago where he conducted more than 4,500 performances and is estimated to have played to more than 14,700,000 admiring auditors.

The "Genial Giant of Jazz," as the Paramount publicity boys say it in their ads, so far has only succeeded in becoming the entry against the field in a game called: "Will he make it, or will he be a flop on Broadway?" Only that and nothing more! But could even a darling of the Loop's jazz devotees ask for more?

The fruit now being plucked from the ballyhoo bush began to grow when the Broadway show fans—professional and amateur—asked each other if Ash could duplicate in New York his Chicago triumphs. It burst into blossom when the Paramount's advertising appropriation spread itself into a series of newspaper displays hailing "The Genial Giant of Jazz." And it ripened when the newspaper reviewers, with a paltry few exceptions, devoted to Paul Ash the bulk of their space on the current Paramount bill. Thus the reviewers passed the game to the public on the proverbial silver platter, and now the public is in on the game.

* * * *

ASH'S style of show at this late date can hardly be expected to score as novelty. What many term the "Paul Ash Policy" has been with the New York picture theatre patrons too long for that—and if you listen to some of the old-line picturegoers it has been with them too long for anything.

Mr. Ash calls the customers "folks," leads the applause as well as his band, and indulges in the other now pretty well standardized master of ceremony mannerisms.

Playing up to local interests is perhaps the keynote of the band act leader's campaign to capture the interest of his audiences. He brings to the glittering but bloodless "flash act," which the producers in their loyalty to the bank roll make big in scale but little in substance, a dash of warmth and life that is totally lacking in the glittering "presentations."

He brings a home touch to unit shows produced here and circuited hither and yon over a chain of theatres. He does it by putting the "local slant" on the act. Thus, Mr. Ash tells the Paramount customers that he started for Broadway three years ago but like many others was held up in Chicago. A dancer is introduced as a "little New York girl." And George Gershwin is one of "New York's" greatest writers—no less.

* * * *

JUDGING by certain revisions, suspiciously connecting themselves with chidings from some of the newspaper reviewers, Paul Ash is ready to give the Paramount patrons what they want the way they like it. He will find the range of the local bull's eye and when he does he will pop away at his audience until he has them on the run in his direction—that's our guess. After all, why should he find things more difficult at the Paramount than he did at McVickers and the Oriental in Chicago? The Paramount audiences are in general make-up the same people who patronize the Loop cinemas.

Maybe Mr. Ash is unfortunate in bringing his thunder to Broadway so long after the lightning flash. But had there been no flash such as it was possible for him to set off in Chicago—and perhaps impossible for him to do in New York—Broadway today would not be concerning itself over his ability to make good nor perhaps so ready to give him the eager audience he appears to be receiving. He does with more finish, more poise and more general competence all the things which his so-called imitators have done before at the Paramount and other houses.

* * * *

HAL ROACH, returned from a world tour, believes that the theatre-building possibilities of the Orient are greater than in the United States.

As in every other country, the future of the motion picture in the Far East, Mr. Roach explained, is closely linked to the economic status of the inhabitants of that part of the world. At the present time China, which has six times the population of the United States, has only eighty-five cinema theatres. The country presents the perplexing problem of enormous quantities of underdeveloped, impecunious people, constantly beset by political and economic difficulties. There is practically no "spending money."

* * * *

COLVIN BROWN has been elected to one of the most important executive positions in the industry. The Board of Directors of Pathe this week announced his appointment as Executive Vice-President. In every sense, the naming of this young man to so important a post is deserved.

Mr. Brown has had wide experience in virtually every department of film activity. Recently, since Joseph P. Kennedy became business adviser to Pathe, Mr. Brown has played a major part in the reorganization of the company, and his work has attracted wide attention throughout the industry.

Through marked ability and hard work, Mr. Brown now definitely takes his place in the select group of leaders of the film world. Our sincere congratulations go to him and to Pathe.

* * * *

The Revolution Arrives

By William A. Johnston

(Continued from Page 1677)

exhibitors asking for specific information on this whole subject.

The exhibitor is in a state of mind.

To all inquiries and to our readers in general, we wish to say that we will publish right along all available information on this revolutionary change in motion picture entertainment and that we have already in preparation a series of articles written expressly from the exhibitors' viewpoint.

Batavia Buying Combine Claims to Have 200 Enrolled

AFFILIATED THEATRICAL UTILITIES CORPORATION, whose main offices are located at Batavia, New York, and whose operations are conducted along similar lines to those of the Aaron Sapiro organization, claim that sixty independent exhibitors of the Pittsburgh territory have become affiliated with them recently.

Affiliated is headed by Nikitas Dipson as a buying combine and claims a total of 200 houses now enrolled in its ranks in New York, Ohio and Pennsylvania. In addition to the main office at Batavia, branches are maintained at Buffalo, Cleveland and Pittsburgh, and a New York office is planned for the near future.

Colvin Brown Elected Pathe Executive

Appointed Vice-President by Board of Directors; Played Big Part in Company Reorganization

J. J. MURDOCK, president of Pathe Exchange, Inc., announced this week the election by the board of directors of that corporation of Colvin W. Brown as executive vice-president. Mr. Brown resigned his office as vice-president of F.B.O. to accept the new office.

Mr. Brown was placed in charge of the affairs of Pathe by Joseph P. Kennedy at the time he became business adviser of the company. He figured very importantly in the reorganization of Pathe, and is credited with having a major part in the decided improvement of conditions during the past several months. It was on Mr. Kennedy's recommendation that Mr. Brown received the election.

The new Pathe official began his career as a newspaper man, and has been connected with the motion picture business for the past twelve years. His entry into the business was as an advertising and publicity man. He gradually worked his way into the sales end, and then becoming vice-president and manager of distribution for the Thomas H. Ince Corporation, came in active contact with production and general distribution. On the death of Mr. Ince he became vice-president of F.B.O. in charge of domestic distribution. Subsequently he was charged by Mr. Kennedy with the reorganization and building up of the foreign business of that corporation, and through frequent trips to Europe became familiar with that field. Through these activities in every department of the picture business his experience has been unusually broad, giving him peculiar fitness for his new position.

His election to his new office makes Mr. Brown one of the most powerful of the younger executives in the industry.



Colvin Brown

Denver Exhibitors Win "Country Store" Case

The last "country store" case in the criminal court of Denver has been disposed of by a sealed verdict of acquittal for Joseph Roth, manager of the Rivoli theatre of Denver and H. M. Sanders the well known "country store" operator in those parts.

This is the last of the pending cases filed by the district attorney's office charging violation of a state lottery law in operating the "country stores." It is the third case to be disposed of in favor of the exhibitors and is believed to be the last attempt on the part of the district attorney to convict Denver exhibitors as long as they conduct the "stores" in the method now used. The Roth-Sanders case went to a jury while the others were disposed of by directed verdict.

Classification of Films Adopted in Alberta

The classification of all moving picture releases has been undertaken by the Province of Alberta, Canada, the work being in the hands of Howard Douglas, chief moving picture censor at Edmonton. The films are divided for adult (A) or general presentation, the latter being designated as (U). This plan has been in force in Great Britain, and was lately adopted in the Province of Ontario. Newspaper advertisements in Alberta cities carry the classification mark for the guidance of parents.

"Rose-Marie," "The Legion of the Condemned," "The Four Flusher" and "Flying Romeos" are the type of features recently approved in Alberta for universal presentation.

7 First National Films in Work; 6 Being Edited

Camera work having been completed on "The Head Man," "The Hawk's Nest," and "The Butter and Egg Man," the First National cutters and film editors now have before them six productions, including "Lilac Time" and "Roulette." "The Yellow Lily" left their hands some time ago and a print has been shipped to New York.

"The Butter and Egg Man" went into the Burbank cutting room on May 1, and it is scheduled for delivery at the end of the month with "The Head Man." "The Hawk's Eye," it is thought, will go to the printers in a few days, while "Happiness Ahead" is so far along in the cutting work that a print is promised for next week.

Occupying the lots are "Here Comes the Band," now in its ninth week; "Black Magic," in its fourth week; "The Divine Lady," which has been in the filming stage for six weeks; "The Barker," in its fourth week; "The Glorious Trail," entering its third week, and "Heart to Heart," now in its second week and two days ahead of schedule.

Sunday Shows Established Again in Pawtucket

Sunday shows commenced last week in the motion picture theatres at Pawtucket, R. I., for the first time.

Some two years ago legislation was enacted permitting the opening of theatres for Sunday shows in all cities of the state excepting Pawtucket, which was not included because of the strong opposition which was brought to bear on the Legislature at that time by Pawtucket interests.

After trying the Sunday shows out in the other cities, a new bill was presented the Legislature which included Pawtucket and this was passed and has now become law so that Pawtucket now, for the first time, has Sunday shows.

All of the Pawtucket theatres will run Sunday shows.

3 Marion Davies Vehicles for New M-G-M Season

There will be three starring vehicles presenting Marion Davies during the next season. They will be in addition to the special feature, "Show People," which Metro-Goldwyn-Mayer has produced, with William Haines acting opposite the comedienne. An announcement is expected shortly regarding the star's first new vehicle for the season, which will go into work as soon as "Her Cardboard Lover" is finished by Director Robert Z. Leonard.

Competition Gives Exhibitors "Break" on Talkie Devices

RCA and Western Electric Machines Standardized and Keen Fight is Due in Sound Apparatus Leasing to Theatre Owners

By CHESTER J. SMITH

THE lid is off the "talking movie" phase of the motion picture industry. There are some things about it now that are not as deep secrets as they were a week ago. There are many points that have passed the conjectural stage and have become known facts.

The signing of Paramount, Metro-Goldwyn-Mayer and United Artists to contracts with the Western Electric Company has brought a more or less general loosening up of information both from the Western Electric Company and the Radio Corporation of America, which concerns hold most of the basic patent rights on the recording and production of sound to be used in connection with the showing of motion pictures.

Keen Rivalry Indicated

It is only necessary to talk to one of the leading executives of one of these sound recording and reproducing companies for a few minutes to be convinced that the keenest rivalry exists between them, and that they will shortly be engaged in the keenest competition in their efforts to install their equipment in the motion picture houses of the world.

One fortunate thing from the standpoint of all, and particularly the exhibitor, is that the amplifying devices of either company can be used without alteration or any additional equipment in the amplification of the sound in the theatres.

That there will be great rivalry will be disclosed when the terms are revealed under which the devices are leased to theatres. And, by the way all of these machines will be leased and none sold to theatres. For the most part the leases will be for a ten-year period. It is said that one company will make as a condition of the lease that one-half of the payment for the full term of the lease must be made when the lease is signed, and the other half at the expiration of the first year. Thus the theatre owner will have to pay for a full ten-year lease within a year. The other company, it is said, will demand one-half of the payment of the full lease within the first year, and the balance will be extended equally over the balance of the full term of the lease.

Discussing Photophone, which is the recording device of the Radio Corporation of America, Elmer E. Bucher, vice-president and general manager in charge of sales, had considerable to say with regard to the future. He also spoke at length with regard to the entire "talking movie" situation. In part, Mr. Bucher said:

"No Discrimination"

"The exhibitor need not have the slightest fear, when he equips his theatre with one of these devices of any company, that he will be discriminated against.

"If by any chance it should come to a point where discrimination is shown or there is a variation of rental prices on pictures made to exhibitors using one machine and another company's product there will be an upheaval in the motion picture industry such as has never been heard before. I am sure the exhibitor will be given every protection, and that he will be fairly dealt with.

"We have heard rumors that motion picture interests feared our intrusion into the picture industry, but I can assure all of them that we have nothing but a feeling of the kindliest cooperation."

Asked why, if all machines were standardized and could run the same film without different equipment, the companies controlling the basic patents could not get together and put out but one machine, Mr. Bucher said:

"While the basic patents are controlled by the companies, we have made great improvements in these patents, and we feel that the R. C. A. has a considerably superior machine as a result. And at the same time we are equipped to market it at a considerably lower price and a price that will be within the reach of the smallest exhibitor. In another year or two, or not far beyond that, every exhibitor with any vision will see the necessity of installing these machines. We expect to have not less than 4,000 of them operating in theatres within another year, and we see no reason why we should not function independently of any other company.

"We have been experimenting with sound reproducing devices for the past several years, and we feel that with Photophone we have reached a greater stage of perfection than has any other device. Right now we have $3,000,000 tied up in production, and we hope to have our first apparatus on exhibition on Broadway in connection with a big feature by July 1."

Because of the fear that the demand for Photophone might exceed the production facilities and to forestall any possible hitches no contracts for machines have yet been signed nor will there be until there is a sufficient number available for delivery to meet the early demands.

Prices Are Given

With regard to the cost of the Photophone apparatus, Mr. Bucher said the price would range from $4,000 up to $15,000. The smallest price will be for school auditoriums where it is only necessary to install a single projector device.

(*Continued on following page, third column*)

Paramount, M-G-M and U. A. Sign With Western Electric

PARAMOUNT, Metro-Goldwyn-Mayer and the United Artists have closed contracts with the Western Electric Company through that company's subsidiary, Electrical Research Products, whereby those companies are licensed to use Western Electric's recording and reproduction devices for talking motion pictures. The contracts were concluded Tuesday of this week and all three companies have agreed to use the trade name, Movietone, by special arrangement with and permision of the Fox-Case Corporation.

Universal is said to be negotiating a deal with the same company, but has not yet decided upon the recording device it will use. It is known that Carl Laemmle and other executives of Universal were present at a hearing of Photophone, controlled by the Radio Corporation of America. The latter organization also declares that it is in negotiation with other producing companies with which it hopes to close contracts in the near future.

The signing of Universal with either the Western Electric or the Radio Corporation of America will pretty well tie up the leading producing companies. Fox, Warner Bros. and First National already are tied up with Electrical Research Products for talking pictures—Warners with Vitaphone, First National with Firnatone, which is hooked up with the Victor Talking Machine Company, and Fox with Movietone.

For the present, Photophone equipment is not being supplied the theatres, nor has any company been licensed to use its recording or reproduction devices except F B O, which the Radio Corporation of America declares it has only purchased an interest in, and that it has not bought F B O outright as has been rumored in the trade.

Vitaphone and Movietone apparatus has been for some time and is now being installed in theatres throughout the country. Photophone hopes to have its apparatus on exhibition on Broadway by the first of July, and to have not less than 4,000 theatres equipped within a year. This company now claims to have $3,000,000 tied up in equipment production, and will be ready to manufacture on a large scale in the near future.

One fortunate thing from the standpoint of the exhibitor is that the amplifying de-

(*Continued on following page*)

Keen Rivalry in Talking Movie Field

Big Producers Sign Contracts; P. F. L. to Reopen L. I. Studio

(*Continued from Preceding Page*)

vices on the machines controlled by R. C. A. and Western Electric Company will permit the reproduction of sound on any of the equipment, so that the exhibitor is assured in signing contracts that the film product he purchases will be as readily used in one machine as the other.

With regard to the signing of Paramount, Metro-Goldwyn-Mayer and United Artists, and the general trend of the industry toward the talking movie, J. E. Otterson, President of Electrical Research Products, subsidiary of Western Electric, issued the following statement, in part:

Western Electric Statement

"The action taken by Paramount, Metro-Goldwyn-Mayer, United Artists and the other companies will be proof to the public that talking motion pictures are here to stay. Many months have been devoted by these producers to studying the relative merits of the different systems at their disposal, and the fact that all of these outstanding companies in the industry have concluded that such pictures represent the latest great development in the motion picture art, makes the possibilities for the future of talking pictures practically unlimited.

"Almost two years ago the Warner Brothers pioneered in this field through a license which they took from us and the success of Vitaphone has been outstanding. Subsequently, about a year ago, we licensed the Fox-Case Company to use the system developed in our laboratories, and out of this association has come the Movietone with its unqualified success.

"It is naturally very gratifying to us at this time that all the other major producers of pictures have recognized the new field for the application of sound in pictures, and have elected to use for their productions, after thorough and exhaustive research, the methods and system developed in the Bell Telephone Laboratories for the Western Electric Company.

"Years of experiment lie back of these talking pictures. They are, in the last analysis, a by-product of the telephone, for it was through the continuing study by the Bell Laboratories experts of the ways in which speech is produced that they were ultimately developed. Successive steps in this development were the perfection of the public address system for amplifying and distributing sound; the development of electrical methods of recording sound on phonograph records as now successfully employed by the Victor and Columbia Phonograph Companies; and the recording and reproduction of sound in conjunction with motion picture film, now in use for more than a year in Movietone and Vitaphone productions.

"It is my understanding that Paramount, Metro-Goldwyn-Mayer and United Artists have already begun the installation in their studios of the necessary equipment for introducing sound into their productions. They have placed substantial orders both for the studio equipment thus needed, and for reproducing equipment in the theatres owned or controlled by them. With the seven leading producers thus committed to the production of talking pictures, it is obvious that the time is not far off when we shall have well nigh universal application of sound to pictures, and every first-class theatre will be equipped to enable its audiences to hear as well as to see screen productions. In anticipation of this demand for equipment the Western Electric Company's manufacturing facilities, already large, are being still further increased."

It is understood that more than 300 theatres are now equipped for the showing of Vitaphone and Movietone, while orders for 300 additional theatres have recently been placed, and call for installation within the next three or four months. With the impetus which the signing of the new contracts will bring, it is conservatively estimated that at least 1,000 theatres will be equipped by the end of 1928.

Schenck Issues Warning

In confirming the announcement that Metro-Goldwyn-Mayer had signed contracts with Western Electric for the use of the Western Electric Sound Projector in the production of talking pictures, Nicholas M. Schenck, president of the film company, urged caution by all producers against the indiscriminate introductions of sound in pictures.

"It is the belief of Metro-Goldwyn-Mayer that the importance of sound in pictures is too great to permit of any indiscriminate use which may hamper its ultimate full expression. The application of sound pictures will unquestionably in its final development help to make the motion picture more than ever the greatest single entertainment force in the world, and it is with this conviction that we have availed ourselves of the Western Electric Sound Projector which we consider the best development of this technique. But it will not be the policy of Metro-Goldwyn-Mayer to rush into print with anticipated elaborate plans for talking pictures. Rather it will be our policy to proceed so that each of our films employing the use of sound may do so with the most intelligent and sympathetic application.

"We have already undertaken the installation of the necessary equipment at our studios in Culver City, California, and within a short time we will announce to the public further details of the initial Metro-Goldwyn-Mayer pictures adapted to sound."

Paramount Studio Reopens

The signing of the contract between Electrical Research Products, Inc., and Paramount-Famous Players-Lasky Corporation, whereby Paramount is licensed to use the Western Electric Projector System, has caused Paramount to re-open its Long Island studio where the talking pictures will be produced.

Discussing Paramount's entry into the talking picture field, Adolph Zukor, President, says:

"For the past two years we have been investigating the performance of every device for the reproduction of talking pictures. After intensive study of every reproduction machine, we have decided that the Sound Projector System of the Western Electric Company is the best.

"Another factor considered in this decision is the ability of the Western Electric Company to produce in quantity, for it was realized that there would be an immediate call for a great quantity of these sound projectors from Publix Theatres, which owns, controls or directs the activities of a great number of theatres throughout this country and abroad."

Talkie Competition Gives Exhibitors "Break"

(*Continued from Preceding Page*)

Machines devised for houses of 1,000 capacity will cost between $6,500 and $7,000. Equipment for a 2,000-seat house will require an expenditure of $9,000, while the big palaces that need the most elaborate machine will be compelled to expend probably $15,000.

For the present Photophone will depend upon F B O for its production but there seems every assurance on the part of R C A officials that additional companies will be franchised in the near future. At any rate, any company can produce with Photophone accompaniment on a royalty arrangement for each subject produced.

Photophone Film "Heard"

It was the good fortune of the writer to sit in the other day at a private hearing of a Photophone film with which there was no picture accompaniment. It is my humble opinion that the sound recording of this device is nearer perfection than any I have heard. It was an orchestral record in which every instrument could be clearly defined and the tone of each was just about perfection. One could close the eyes and feel satisfied that he was actually listening to a Broadway orchestra. I heard no speech in connection with the record, but was assured that speech was just as clearly reproduced as music. If such is the case, Broadway is going to be astounded by this newest and as yet unrevealed sound reproduction machine.

Not only is Photophone going to give its attention to the leasing of machines to theatres and to the licensing of producing companies for the synchronization of sound, but Mr. Bucher declares that within a year feature pictures will be revealed within the homes, but with an entirely different technique than the features shown in the theatre.

Photophone declares it will manufacture a home machine that will probably sell for about $300 and that before many years they will be almost as generally in use as the radio is today. This, according to Mr. Bucher, will develop an entirely new class of writers, an entirely new technique in direction, and a brand new aggregation of stars and players, people whose voices will register as well as they will register on the screen.

Kennedy Joins K-A-O Interests

Buys Into Vaudeville Circuit in Association with Banker Group; Rumored Retirement of Albee Is Denied

E. F. ALBEE announced May 16 that Joseph P. Kennedy, president of F B O Pictures Corporation, has become associated with him in the conduct of the Keith-Albee-Orpheum Circuit of theatres. This was brought about through the acquiring of an important interest in the K-A-O by Mr. Kennedy in association with a group of bankers, including Elisha Walker, president of Blair & Company; the Lehman Brothers, and Jeremiah Milbank, the latter being a well known financier identified with the Chase National Bank group.

These interests, including Mr. Kennedy, have purchased sufficient holdings in the Keith-Albee-Orpheum common stock to interest themselves personally in the future of this circuit.

This announcement fulfills the promise made by E. F. Albee at the time of the far-reaching merger of the Keith-Albee and Orpheum Circuits of theatres that new and young blood would be injected into the directorate of the Keith-Albee-Orpheum Corporation.

At a meeting May 15 the board of directors of the Keith-Albee-Orpheum Corporation elected E. F. Albee president, Marcus Heiman, executive vice-president, and Joseph P. Kennedy, chairman of the board. Elisha Walker, president of Blair & Co., Richard C. Hunt, representing Jeremiah Milbank, and the Lehman Brothers were added to the board of directors.

The Keith people and their associates retain the control of the company, says the announcement, which continues:

"There is no truth in any rumor abroad that Mr. Albee, the president of the Keith-Albee-Orpheum Circuit, is to retire or be less active in the affairs of the Keith-Albee-Orpheum Circuit than he has been for the past forty years.

"It was he, with Mr. Keith, who built this circuit, who labored early and late and injected principles into the vaudeville business which has made it respected throughout the world."

Mr. Kennedy and Mr. Albee will now work out together, with the co-operation of these financial groups mentioned above, the new program which has been laid out for the expansion of the Keith-Albee-Orpheum Circuit.

"The motion picture has become such an important factor in the K-A-O theatres in the last few years that it is only natural," said Mr. Albee in his announcement, "that I should look to the picture industry for a new associate. Mr. Kennedy has shown, in a brief but colorful career in the picture business, such constructive and organization genius that we consider him a tremendous asset to our business. He is energetic, dynamic and a straight shooter."

Joseph P. Kennedy entered the motion picture business activity two years ago when he bought F. B. O. Pictures Corporation from the British banker owners. He has just recently effected an affiliation between his F. B. O. Company with Radio Corporation of America, General Electric and Westinghouse under which these interests are his partners in F.B.O.

With Mr. Kennedy's election as chairman of the board of K-A-O, a closer association is established between the two companies, K-A-O recently having acquired an interest in F.B.O. Pictures, and Mr. Kennedy recently having become unofficial business advisor of the Pathe Company, in which K-A-O is heavily interested.

Safeguarding U. S. Films Abroad

Hays Statement Declares American Interests Are Amply Protected; Results of Trip Analyzed

WILL H. HAYS, head of the Motion Picture Producers and Distributors of America, returned from France last week after a successful mission in having the original stringent quota laws considerably modified by the French Cinema Control Commission. Mr. Hays, on his arrival, issued a very brief statement in which he said the French negotiations were most amicable and the conclusion reasonably satisfactory to all.

The Hays statement, in full, follows:

"The government of nearly every country in Europe has taken some kind of legal steps to help the nation's motion picture business. This grows out of their realization of the value of the motion picture as a national asset, and expresses their determination to foster and protect it. In some countries it amounts to a subsidy. All this is a perfectly proper purpose and we take no exception to it.

"The motion picture has, indeed, become an important factor for any country, and any government does well sympathetically to encourage it. This fact is thoroughly appreciated abroad. Our concern has been that this protection does not develop in such a way as actually to prohibit American pictures from competing at all. The American motion picture has attained a commanding position in the world on its merit, and we only want that place in the world's commerce which the quality of our product warrants.

"The negotiations in France were most amicable in nature and the conclusion reasonably satisfactory to all."

By L. C. Moen

Paris Correspondent, Motion Picture News

By the time this appears in print, the French expedition of Will H. Hays will have begun to be history, and this appears to be an opportune time to analyze impartially the results of the offensive, which might be characterized as a qualified victory for both sides—America has submitted to a French contingent law, and France has relinquished the principle of enforced reciprocity.

Here are the exact changes, as given to us by Mr. Hays aboard the "Berengaria," a few minutes before sailing from Cherbourg, and which may therefore be regarded as official and final:

Article VII, and its amendments, which provided that for every French picture purchased and *distributed in America* an American company could import four of its own pictures into France, has been repealed. In its place, the Cinema Control Commission passed resolutions providing that seven permits to import foreign pictures (no country specified) shall be granted with every French picture producer; that such seven permits can all go to one country; and that there are no requirements as to any distribution of such French films anywhere.

Thus an American company can obtain permits to import its films in three ways: By producing French films; by buying French films with their permits included; by buying permits only from French producers.

At a later meeting, the Commision eliminated the retroactive features of Section X, which provides for the refusal of permits to companies showing films harmful to the good name of France. As the section stood, the Commission could revoke all past permits to such a company; now it can merely refuse to issue further permits.

In addition, a company distributing a French film in any foreign country, which is in itself an important producing country (United States, Germany, England, Italy, for example), shall receive two additional permits. This is the only trace remaining of the effort to bring about reciprocity and enforced exports.

Also, the Commission increased the percentage of last year's number of releases which each company can bring in without purchasing any French films or permits whatever, from 40 per cent to 60 per cent. All films of more than 1,300 meters are to

(Continued on page 1684)

U. A. Holds Conventions

Joseph M. Schenck and Al Lichtman Address Sales Heads on Product for Coming Season

THE first sales convention of United Artists west coast managers was opened last Monday by Al Lichtman, with Joseph M. Schenck addressing the session at the Roosevelt Hotel in Los Angeles. Mr. Schenck presented an outline of the 1928-29 line-up of United Artists pictures, and the convention proceeded to discuss special sales and exploitation campaigns.

Those in attendance, aside from Mr. Schenck and Mr. Lichtman, were: David Bershon, western division sales manager; Kenneth Hodkinson, San Francisco; D. J. McNerney, Seattle; H. Bradley Fish, Denver; Guy S. Gunderson, Los Angeles; Frederic Gage, Salt Lake City; F. E. Benson and Harry Stern, special representatives; and Victor M. Shapiro, advertising and publicity director of United Artists.

Next Sunday, May 20th, a middle-western, southern and eastern convention will be held at the Drake Hotel, Chicago. Mr. Lichtman and Mr. Shapiro heading east from Los Angeles on Thursday to attend. The Chicago convention will be attended by a large delegation from New York and other eastern centers.

According to Cresson E. Smith, assistant general sales manager of United Artists, the following people will attend the Chicago convention Sunday:

Al Lichtman; Cresson E. Smith; Victor M. Shapiro; Paul N. Lazarus, sales promotion manager; L. J. Schlaifer, district manager of district No. 1; William Rosenthal, district manager district No. 2; Harry L. Gold, district manager of district No. 3; O. C. Wallace, district manager of district No. 4; Haskell Masters, district manager from Canada; Joseph Luckett, special representative; Emil Jensen, representative of Joseph M. Schenck Productions and Inspiration Pictures; Carroll Trowbridge, representative of Douglas Fairbanks Productions; Guy Morgan, Samuel Goldwyn's representative; Edward Lindeman, D. W. Griffith's representative; and the following branch manager: Saul Resnick, Cleveland; Arthur M. Wineberger, Washinton; Charles Stern, New Haven; H. E. Lotz, Boston; Michael J. Garritty, Portland; George Moeser, Buffalo; Jack Von Tilzer, Philadelphia; B. M. Stearn, Pittsburgh; C. E. Peppiatt, Charlotte; W. G. Carmichael, Atlanta; Jose Levy, Cincinnati; Phil Dunas, Indianapolis; D. V. McLucas, Omaha; Guy F. Navarre, Kansas City; Mannie Gottlieb, St. Louis; Ralph A. Morrow, Dallas; Moe Streimer, New York; and H. G. Morrow, New Orleans.

Safeguarding U. S. Films Abroad

(*Continued from page* 1683)

be counted in calculating this (more than 5,000 feet, approximately).

To illustrate how this will work out, let us take, for example, Paramount, which distributed last year in France 60 pictures.

First, Paramount will immediately receive free from the Commission 36 permits (60 per cent of last year's number). To bring in the remaining 24 pictures, Paramount can either produce four French pictures (which it has already been doing annually), buy four French pictures, or buy 24 permits from French producers. Or it can produce or buy three French pictures and distribute them in America.

So there is no reason to expect that the law, in its present emasculated form, will work any great improvement in French production. It means, in effect, that American producers will "kick in" a certain amount of subsidy to a few French producers. The probability is that a French producer will be able to get two or two and a half million francs for his seven permits with a film (eighty or one hundred thousands dollars), but that is merely a guess, and may be far wide of the mark. It will depend entirely upon how spirited is the bidding between various American companies; between American and German, etc.

The greatest psychological stimulus to the making of better pictures, the prospect of having films shown in America, at least to exhibitors and critics, has been removed.

So the probabilities are that next year will find French production just about where it is today.

What the law has accomplished for France is to give a small financial aid to a few producers, and to give the Commission strong means of dealing with companies which picture France unfavorably on the screen.

What it means for America is a cross between a contingent and a censorship. If all American companies actually lose money operating in France, as they claim, it will further increase those losses—unless it leads them to curtail the number of pictures released in France, which we still contend would work more constructive benefit to both French and American companies than any legislative measure.

Mr. Hays' final statement was:

"To these modifications the organized American industry has given its assent. We are assured that the Commission will proceed in a liberal spirit in its application of the provisions of the regulations to the end that the closest sympathy and a continuous harmony of action may be advanced and maintained between the French and the American industries. In this effort the American industry will most earnestly cooperate.

"The negotiations, leading up to the conclusion reached today, have been conducted in a most friendly and amicable spirit."

Cohen Brothers Add to Detroit Holdings

The seventh theatre in the Detroit picture house circuit, owned by Ben and Lou Cohen, has just been acquired. Negotiations were completed with Kunsky Theatres last week whereby the Lincoln Square, a west-side house, will became an important link of their enterprises. The purchase price has not been revealed. No change of policy will be made for the time being.

Until recently, the Lincoln Square was one of the largest and foremost picture houses here. When the Cohen brothers opened the new Hollywood, however, it became a source of direct competition. Following is a list of the Cohen theatres in order of importance: Hollywood, Colonial, Lincoln Square, Rex, Globe, Coliseum and Grand Victory. All are situated on the west side of the city.

New Little Theatre for New York City

Property at 151-153 East 50th Street in New York City will be the site of a new little theatre which, it is said, will seat 300 and will be built by Little Picture House Inc., in conjunction with the Film Bureau. On May 9, Little Picture House, Inc., represented by Taylor, Blanc, Capron and Marsh, as counsel, executed contract for the purchase of the property. The seller was Ernest J. Wile, who was represented by Edwin S. Kessler, as counsel. Derecktor and Company, Inc., were the brokers of the transaction.

The officers of Little Picture House, Inc., are: Elizabeth Perkins, president; Mrs. Harris Childs, Miriam Blagden, Mrs. Robert Weeks Kelley, and Mrs. Arthur Lewis, vice-president; Mrs. Howard Greenly, treasurer.

Paramount Declares Its Quarterly Dividend

At a meeting held this week the board of directors of Paramount Famous Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable July 2, 1928, to stockholders of record at the close of business on June 8, 1928. The books will not close.

Charninsky, Showman, Dies Suddenly

A SUDDEN death overtook Simon Charninsky, managing director of the Capitol Theatre at Dallas, on the afternoon of Tuesday, May 8, when he was stricken with a heart attack in his office in the Capitol. At once removed to St. Paul's Sanitarium, he passed away at 2:45 that afternoon. He was 46 years old.

Mr. Charninsky and his business partner and associate, R. J. Stinnett from Pantages Theatre nearby, were recently successful in obtaining a verdict of $237,500 damages in the Dallas District Court against Paramount and others on anti-trust charges. In association with John T. Jones he entered the show business, the two running the Melba Theatre in Dallas. Later he and Mr. Stinnett became joint operators of the Old Garden, now the Pantages. In 1923 the two partners acquired the Capitol.

Surviving are his mother, three sisters and five brothers, three of whom are musical leaders in various theatres. Funeral services were held Friday afternoon at 2 o'clock at the residence of the deceased with Dr. David Lefkowitz, rabbi of Temple Emanu-El, officiating. Interment was made at White Rock Cemetery.

FBO Will Produce 60 Features

Six Specials and Six Super-Westerns Starring Tom Mix Top Schedule for 1928-29

JOSEPH P. KENNEDY, president of F B O Pictures Corporation announces that the production program of the company for the 1928-29 season will be made up of sixty feature pictures and five series of short subjects. Included in these will be six specials, six super-westerns starring Tom Mix, twenty-four Gold Bond productions, seven westerns starring Tom Tyler, seven westerns starring Buzz Barton, six with Bob Steele and four starring Ranger, the dog.

The six specials on the program include "The Perfect Crime," "Taxi 13," "The Hit of the Show," "Gang War," "Blockade" and "The Circus Kid."

"The Perfect Crime," is a mystery melodrama by William Le Baron, based on Israel Zangwill's novel, "The Big Bow Mystery" directed by Bert Glennon. Clive Brook and Irene Rich are co-starred, with Tully Marshall, Gladys McConnell, Carroll Nye, Edmund Breese, Ethel Wales, Dick Bellfield, Phil Gastrock and James Farley in prominent parts. "The Perfect Crime" is already finished.

Marshall Neilan's first directorial effort for F B O is "Taxi 13" with Chester Conklin in the leading role, now in course of production at the studio. Martha Sleeper plays the feminine lead.

"The Hit of the Show," is a Ralph Ince production, based on the story by Viola Brothers Shore. This picture is also finished. Joe E. Brown, well known vaudevillian, portrays the role of "Twisty" a hoofer in a Broadway show, who sacrifices his life for the girl he loves. The balance of the cast include Gertrude Olmstead, William Norton Bailey, Gertrude Astor, Ole M. Ness, Lee Shumway, William Francis Dugan, Ione Holmes, Leroy Mason, Frank Mills, Daphne Pollard and Cosmo Kyrle Bellew.

"Gang War" is a story of the underworld in San Francisco's Chinatown, and is now in course of production. The story comes from the pen of James Ashmore Creelman, and is being directed by Bert Glennon.

"Blockade" with Anna Q. Nilsson in the leading feminine role, is a melodrama of the conquest of the rum-runners of the Atlantic, while "The Circus Kid" is a story of the big tops, with Frankie Darro in the leading role. "Poodles" Hannaford and his troupe of circus performers have been persuaded to take part in this production. Ralph Ince will direct "The Circus Kid."

Among the twenty-four Gold Bonds are two prize-winning stories from True Story Magazine, the first of which is "Sinners in Love." The second is to be selected later. "Sinners in Love" will be directed by Ralph Ince. "Stolen Love," from the novel by Hazel Livingston is another of the Gold Bonds. Others of this series will include; "Sally's Shoulders," by Beatrice Burton; "Stocks and Blondes," with Gertrude Astor, Jacqueline Logan, Richard "Skeets" Gallagher and Albert Conti in the leading roles; "The Singapore Mutiny," a Ralph Ince production in which Ince will also enact the leading male role.

"Danger Street" of the Gold Bond series is already completed. It is a Red Book Magazine story by Harold MacGrath, in which Martha Sleeper and Warner Baxter have the leads. Others in the cast are Duke Martin, Frank Mills, Bob Perry, Harry Allen Grand and Ole M. Ness. Ralph Ince directed.

"The Air Legion" is by James Ashmore Creelman, and "The Red Sword" is a Russian tale. Anna Q. Nilsson will play the feminine lead in "Tropic Madness." "The Convict's Son" is another of the Ralph Ince productions in which Ince will play the leading role. Ince will also have the leading role and direct "The Record Run," by James Ashmore Creelman. "Lest We Forget" is another Creelman story of a hero of Flanders Field.

The James Oliver Curwood story, "The Yellow Back," will be among the Gold Bonds, as will "The Jazz Age" and "King of the Klondike," an Alaska adventure tale.

Still others of the Gold Bonds will be: "Skinner Steps Out,' by Henry Irving Dodge; "Double Crossed," by H. C. Witwer; "Hardboiled," by Arthur Somers Roche; "The Last Haul," by Louis Sarecky; "Voice of the Storm," "Hey, Rube" "The Charge of the Gauchos," in which Francis X. Bushman and Jacqueline Logan play the leads, and "Love in the Desert."

There will be seven western pictures starring Tom Tyler. These are "Terror Mountain," "The Avenging Rider," "Tryant of Red Gulch," "Trail of the Horse Thieves," "Gun Law," "Idaho Red" and "The Pride of Pawnee." Six of these pictures have already been completed.

Buzz Barton, F B O's hard-riding,

(*Continued on page* 1686)

New Writers Stir Hollywood

Authors of "Flash Hits" Are Signed by Studios in Hope of Securing New Talent

By EDWIN SCHALLERT

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

Los Angeles, May 12.

THERE seems to be a host of writers in Hollywood. Many of them are new ones. At Metro-Goldwyn-Mayer and Fox the number has increased amazingly, and Paramount has added to its staff. Companies, I hear, are bent on signing up writers of "flash hits." When a playwright writes a play that scores on Broadway, or an author registers a success with a book, his talents are likely soon to be tested for the films. Perhaps a number of these writers are "one idea" men, but it is figured that some of them may click at least once at the studio, and also that they may prove more amenable to the different environment than did most of the novelists and dramatists in the past, who had larger prejudices to overcome because of repeated successes in their own special medium.

Outside of these additions to the scenario staff, the personnel of the various companies remains unchanged. There is very little inclination to add to the permanent stock players at present.

While the rage for newcomers is somewhat abated, talents of many will continue to be tried out, if only for a very short period. Some studios have added to their list of directors.

One notes additions to the list of freelance players. Leatrice Joy, having left De Mille, is now playing the featured lead in "The Bellamy Trial," one of the more important M-G-M productions, which Monta Bell is directing. In this same picture appears Betty Bronson, who is under contract for two starring films at Warner Brothers to follow this.

United Artists, which has been very quiet, is looking up. Norma Talmadge's "A Woman Disputed" is well along toward completion, and with Henry King directing, gives indications of being an excellent picture. Griffith is getting under way with "The Battle of the Sexes." Charles Chaplin talks of doing another picture very soon. Douglas Fairbanks and Mary Pickford, of course, have gone to Europe, and will not return until late summer. Had it not been for the death of Miss Pickford's mother, they would have started new productions this spring. Doug was practically set for his next picture. He has an exceptional idea for the sequel to "The Three Musketeers," and on his return will probably decide to produce this.

Samuel Goldwyn is all but ready to begin his first Vilma Banky starring picture. One hears many glowing reports of his two new European discoveries. Miss Banky's leading man, Walter Byron, is already here, and may be said to resemble Ronald Colman slightly. An English actor, he has been on the stage since he was six years old, and has also played in pictures abroad.

Miss Banky's first story will have an Alsation locale. She will be cast as a peas-

(Continued on page 1686)

New Theatre Circuit After Houses in Virginia and Carolinas

THE Mark Gates Theatre Corporation, according to advices from Washington, D. C., is busy with a project to develop a chain of one hundred theatres in Virginia and the Carolinas. Gates for eleven years was with the Loew organization and in recent years was manager of Loew's Columbia in Washington. Because of this connection it has been rumored that the new chain would be a Loew project, but this has been emphatically denied.

The new company has declared itself as being in the field for theatres and is ready to enter the following Virginia towns: Staunton, Covington, Bristol, Portsmouth, Roanoke, Fredericksburg and Winchester. They are also looking for houses in North and South Carolina.

Texas Exhibitors Meet

Semi-Annual Convention Elects Officers and Discusses Conditions in Territory

THE Motion Picture Theatre Owners of Texas held their semi-annual convention at the Baker Hotel, May 8th and 9th, and attendance was all that could be expected. On the opening day a special screening of "Mother Machree" was given the conventioneers at the Majestic Theatre, and in the afternoon a revision and discussion of the constitution and by-laws of the organization were the topics of interest.

H. A. Cole, president, was called from the assembly room and returned a few moments later to announce that Simon Charninsky, managing director of the Capitol Theatre of Dallas and a long and active member of M. P. T. T. O. and a former director of this organization, had suddenly passed away. The entire assembly stood in silence for a moment in respect to his memory.

The Wednesday session was devoted to the election of officers and directors and problems of business. H. A. Cole was re-elected president, and other officers elected were: Burt King, of Stamford, first vice-president; E. J. Callahan, Crockett; A. V. Wade, Gainesville, H. T. Hodge and Henry Sparks, Cooper, second vice-presidents. Jack Lilly was re-elected Secretary-treasurer. Sixteen directors were elected to replace the usual eight; the newly elected directors being: M. R. Flannagan, Longview; Ross Dorbandt, Jacksonville; John Lilly, Sulphur Springs; E. J. Callahan, Crockett; J. L. Santos, Wharton; A. V. Wade, Gainesville; John Stewart, Kaufman; Thomas Donnelle, Stephenville; Sam Heffley, Cameron; H. G. Stein, Luling; Ruben Frels, Victoria; H. H. Starcke, Seguin; Lee Walker, Lampasas; Burt King, Stamford; Homer Mulkey, Clarendon; and E. H. Mosely, Alpine.

The number of directors was increased in order to give greater representation throughout the state. The Brookhart bill was indorsed by the exhibitors and a committee was appointed to ascertain by what means a uniform electrical rate might be obtained for exhibitors throughout the state, as it was pointed out that theatres in different towns were paying almost double charges of other exhibitors. Mr. Cole, the president, stated that although he was not satisfied with several clauses in the new contract it was better than the old contract, but should still be improved.

Frank J. Rebusch, of Indiana, stated that the exhibitors' difficulties are many, as business is dominated by producers, and that it is necessary for exhibitors to maintain a strong organization in order to combat them and secure the rights deserved.

A tribute was paid to the Alexander Film Co., and E. S. Hunt, the district manager, for the valuable cooperation given in the past, and the statement was made that this film company has done much toward enriching the coffers of the M. P. T. T. O. Other discussions included Blue Ribbon pictures, constitutional amendments and district meetings. The members attended a special screening of "Tenderloin" at the Old Mill Theatre Tuesday night, and the closing feature of the convention was a cabaret dinner dance on Wednesday night at the Baker Hotel.

FBO to Produce 60 Features

(*Continued from page* 1685)

freckled faced, fourteen year old western ace, will make seven for the 1928-29 program. These include "The Young Whirlwind," "Rough Ridin' Red," "Orphan of the Sage," "The Vagabond Cub," "The Freckled Rascal," "The Little Savage" and "Pals of the Prairie." Four Buzz Barton pictures have already been completed.

Bob Steele will make a series of six youth and adventure pictures. These include "Heading for Danger," "Lightning Speed," "Captain Careless," "Come and Get It," "The Amazing Vagabond" and "Laughing at Death."

Ranger, the dog, will make a series of four outdoor pictures. These include "Dog Law," "Fury of the Wild," "Tracked" and "The One Man Dog."

Five series of short subjects are scheduled. Four of the series will be made by Larry Darmour for Standard Cinema Corporation. These include:

"Racing Blood," a series of twelve two reel jockey stories, from the pen of H. C. Witwer, now running serially in Cosmopolitan Magazine. Alberta Vaughn, Eleanor Flynn and Al Cooke have been slated for leading roles.

A series of "Barney Google" twelve two reel subjects, based on Billy De Beck's cartoon strip of Barney and his pal Spark Plug.

"Toots and Casper" another cartoon strip, is a series of twelve two reelers which will form part of the new season's short subject offerings.

The success of the Mickey McGuire subjects during 1927-28 prompted F B O to arrange for the distribution of another series featuring Mickey and his gang. Twelve two reelers are now in course of production, with Mickey Yule in the leading role. The series are based on the cartoons by Fontaine Fox.

The short subject program will be rounded out with 26 one reel Curiosities, known as the Movie Sideshow. These "Curiosities" are made by Walter Futter, and will be presented by Amedee J. Van Beuren. The Curiosities are not cartoons, but are motion pictures based on unusual bits of life, photographed and dramatized by an observing camera.

New Writers on Increase in Hollywood

(*Continued from page* 1685)

ant girl. The production is to feature native costumes of the country, and the picturesque customs. For that reason it gives every indication of being pictorially alluring, as are the majority of Goldwyn productions. Both Miss Banky and Colman will appear in modern subjects, the first Colman picture probably being one with a theme of regeneration laid in a foreign setting.

On his return from Europe Goldwyn expressed his reasons for choosing foreign players. He declared that an English actor of the type of Byron not only has the asset of experience, but that he has strongly-marked Anglo-Saxon virility. "It is quality that one can discover as a rule only in British and American players," said Goldwyn.

"On the other hand I prefer Continental women to any others because of their decided femininity," he continued. "Their whole training in Europe is to please, whereas in America the tendency is for women to dominate. This is brought about by their condition of independence, which has in many cases been thrust upon them much against their will. I believe that there are very feminine types to be found in America, but they are not as readily discovered here as on the European continent." The popularity of Vilma Banky would bear out Mr. Goldwyn's theory.

Goldwyn mentioned also that there are many other excellent actors to be brought from Europe. "Talent is still plentiful there, and unquestionably the future will see many more players forwarded from abroad," he indicated.

Monty Banks and Unit Film Exteriors in Paris

Monty Banks, American screen comedian, is in Paris with a company shooting exteriors for a feature comedy for British International Films.

Merger Pictures Completes Financial Contract

Merger Pictures, Inc., capitalized at $5,000,000, has completed its financial structure with the signing of a contract with Duhan and Co., Wall Street investment bankers, which has underwritten a stock issue. H. E. McGoldrick, of Seattle, financial representative of Merger Pictures, arranged the deal. The company, headed by Richard Thomas, will produce one road-show a year, it is said, and will also market a new color process. A new laboratory is also planned. The first picture will be "The Woman Who Was Forgotten," which will be distributed by States Cinema, the head of which is Charles S. Goetz, who is also general manager of Merger Pictures.

In a few days Thomas plans to leave for the coast to start production on the picture, which is tied up with the National Educational Association.

M-G-M Foreign Managers Arrive in New York

Arriving in New York last week were Ludwig Lawrence, who was formerly Metro-Goldwyn-Mayer manager for Western continental Europe; J. J. Letsch, who was formerly stationed in Belgium, and Allen Byre, head of the M-G-M distributing staff in France.

Mr. Lawrence will set up residence in New York and will serve as special representative of the M-G-M international department, which is being expanded following plans laid out at the recent foreign sales convention. Mr. Letsch will assume new duties as managing director for M-G-M in Spain and Portugal. Mr. Byre will act as managing director for his company in Belgium and Switzerland, as well as in France.

Gilbert W. Kahn Elected to Paramount Board

Gilbert W. Kahn, son of Otto H. Kahn, of Kuhn, Loeb and Company, was elected a member of the board of directors of Paramount Famous Lasky Corporation at the regular monthly meeting held on May 14. Mr. Kahn is one of the younger members of the banking firm of Kuhn, Loeb and Company. After attending Princeton, he spent several years studying business conditions and banking in England, France and other foreign countries. Since his return to America he has been associated with his father at Kuhn, Loeb and Company.

Lila Lee Signed for "Just Married" Portrayal

Lila Lee has been signed by Paramount for a featured part in "Just Married," in which the new team of Ruth Taylor and James Hall are making their first appearance. She will play a French girl.

Tiffany-Stahl Opens Paris Branch Office

Tiffany-Stahl has opened a branch office at 26, Avenue de Tokio, Paris, from which to handle its European sales. La Societe Anonyme Francaise Tiffany is being formed.

Ten Cooney Chicago Theatres Are Due to Change Hands

THE ten Cooney Brothers theatres in Chicago are about to be taken over by James Costen, who headed a booking circuit in Chicago, according to report. This will put to an end some spirited bidding for the houses that has been going on for several weeks past. It is said the houses will be taken over next week under an arrangement between the Cooneys, their bankers and Costen.

It was declared recently, when it became known that several interests were involved in the bidding for the theatres, that the Gregory Bernasek circuit had closed for the chain, which includes the Avalon and Capitol, de luxe houses, and the Chatham, Cosmo, Jeffrey, Grove, Stratford, West Englewood, Highland and Colony.

Film Board Secretaries to Discuss Ethics

Los Angeles Meeting Will Hear Contents of Code Drawn at Trade Practice Conference

SECRETARIES of the Film Boards of Trade from all parts of the United States will convene in Los Angeles the week of May 21 to discuss problems of interest to the motion picture industry. Chief among the topics to be discussed will be the new code of ethics as drafted at the Trade Practice Conference in New York last October, and ratified by the Federal Trade Commission; the new uniform contract and the various questions involved in arbitration.

C. C. Pettijohn, general counsel of the Film Boards of Trade, Gabriel L. Hess, and Mrs. Mabel Parkhouse left New York during the week in company with secretaries of eastern boards to attend the sessions. Representatives from various boards will join the train at Chicago, Omaha and Salt Lake City. A dinner will be tended the secretaries by the Motion Picture Producers Association in Los Angeles the night of May 25.

The announcement of the code of ethics as drafted by the conference in New York last October and approved by the Trade Commission is being waited with no little interest by all branches of the industry. All phases of the code will be discussed at the Los Angeles sessions and definite instructions will be given the secretaries as to how they are to proceed in the future.

These preparations for the code of ethics have already been concluded, it is said, and announcement of them will be forthcoming from Washington by the Federal Trade Commission in the near future. At any rate they will be released for consideration by the Los Angeles meeting next week.

There is much speculation throughout the industry as to the contents of the code and as to how it disposes of the resolutions adopted by the industry at the Trade Practice conference last fall. Many of the different angles are expected to develop heated discussion before their angles are definitely disposed of. The sessions in Los Angeles are to be held at the Hotel Ambassador from May 21 to May 26 inclusive.

Daylight Saving Defeat in Indianapolis

THEATRE owners won their fight against daylight saving time passed by city council last Monday night. Mayor L. Ert Slack vetoed the measure in response to the storm of protest from Associated Theatre Owners of Indiana, Inc., led by Charles Metzger, president, Miss Helen Brown secretary, and Ace Berry of the Skouras-Publix interests. Councilman Herman P. Lieber, formerly of the Circle Theatre Company, led the opposition in council.

Fort Wayne adopted daylight saving time effective from May 26 to Sept. 29 by a vote of 11,607 to 9,716. The fast time program also was adopted at Valparaiso, Ind., by vote of 1,980 to 1638.

European Unit Will Shoot Scenes in America

H. Fellner, of Felsom Film, Berlin, has sailed for America to make advance arrangements for the filming of scenes for "The Woman in the Moon," which will be directed by Fritz Lang, who made "Metropolis" for Ufa. Lang and his unit are to follow.

Fellner will remain in New York but a few days, after which he will proceed to Mount Wilson Observatory, where he will arrange for the filming of important astronomical scenes.

H. S. Hummell Joins First Division as Sales Manager

H. S. Hummell, formerly sales manager for Columbia and a representative of Pathe in Chicago at one time, has joined First Division Distributors, Inc., as sales manager. He is now visiting territorial buyers in Buffalo, Toronto, Detroit and Chicago in the interest of the 18 features First Division has scheduled as the new season's product. Mr. Hummell has been in the picture business for 18 years and formerly was a producer.

Eastman Acquires New Three-Color French Film Process

By L. C. MOEN

Staff Correspondent, Motion Picture News

Paris, May 9.

IMPORTANT developments in the American situation as regards motion pictures in color may be expected from the acquisition by the Eastman Kodak Company of the United States, Canada and Great Britain rights, and world amateur rights, to the Keller-Dorian color process, a French development.

This process is not a sudden, haphazard development, but has back of it years of patient experiment by an established French concern. The inventor is Rudolphe Berthon, who has spent a lifetime in experimenting with color photography.

It differs from existing processes in America in that it is a three-color process instead of a two-color, and can therefore reproduce all the colors of the rainbow. An ordinary camera can be used, with a slight change in the lens; an ordinary projector, likewise. A special negative stock, ruled with 2000 fine colored lines to the inch, must be used, the prints must be made on a special stock. Cost will be moderate, it is claimed.

The company's first film, a fragment made in Corsica from Boccacio's "Matteo Falcone," is now being shown at the Salle Marivaux in Paris, on the same program with Chaplin's "The Circus," where Mr. Eastman saw it on his recent visit to Paris.

New Regulation Bill Due

Canon Chase Measure Introduced by Congressman Hudson Includes Matter Agitated By Reformers

CANON CHASE has succeeded in getting a bill before congress for the thorough regulation of the motion picture industry. It has been introduced in the House of Representatives by Congressman Grant M. Hudson of East Lansing, Mich., who early in the session introduced a block booking bill similar to that of Senator Brookart of Iowa.

The new measure contains the provisions of the block booking bill but goes further, incorporating a great deal of the matter which has been agitated in Congress by the reformers for several years.

The measure bans the use of blind and block booking, producer ownership of the theatres and compulsory arbitration.

The other purposes of the measure are described by Congressman Hudson as the development of "all the branches of the industry to their largest and highest capacity and to maintain a fair, broad and open field of endeavor in every branch."

The bill seeks to secure at the source of production, without censorship or any compulsory system of pre-examination of films before exhibition, conformity to the moral standards which were drawn up by the industry in 1921, it was explained by Mr. Hudson. This, it is asserted, will assist parents to protect their children from the exploiters of youth in such a manner as to increase the amusement value of the films and the financial profits of the business.

The bill is also designed to promote America's foreign business in all branches of trade by removing the principal reasons why France and other nations object to American films. "Otherwise," Mr. Hudson declared, "other nations like Russia may adopt government ownership of films, may limit their importations as Great Britain and France have recently done, or may exclude them altogether."

The bill also regulates the political activities of the industry, and places the settlement of trade disputes and supervision of the industry in the hands of a Federal Comission, to be non-partisan and beyond unfair political influence, which will devote its whole work to the motion picture industry solely.

An appropriation of $1,000,000 is to be furnished for the use of the Federal Bureau of Education to inaugurate the use of teaching films in the schools of the country.

Vidor Uses Newsreel to Introduce Trial Scene

TO introduce the murder mystery in the story of "The Bellamy Trial," which he is screening for Metro-Goldwyn-Mayer, Monta Bell uses a current M-G-M newsreel release which will be captioned "Trial of the Century" and which will in a terse title present the facts of the murder trial and those figuring in it. The action continues from the newsreel views and the mystery plot develops as the witnesses are brought to the stand. Bell hit upon this method of presenting his story while watching a newsreel in a motion picture theatre.

Sapiro Invited to Address M.P.T.O. Unit

George P. Aarons, secretary of the M.P.T.O.A. of Eastern Pennsylvania, Southern New Jersey and Delaware, has sent an invitation to Aaron Sapiro, president of the I.M.P.E.A., to address the members of the tri-state group on Thursday, May 24.

Mr. Sapiro has accepted the invitation. He will be accompanied to Philadelphia, where the luncheon-meeting will be held, by Herbert R. Ebenstein, secretary of the I.M.P.E.A.

5 New M. P. Companies; Paramount Reduces Stock

Newly incorporated motion picture companies chartered by the secretary of state in Albany during the past week, included the following: Eastman Teaching Films, Inc., $1,000,000, Thomas E. Finegan, Edward P. Curtis, Marion B. Folsom, Rochester; The M. I. L. Corporation, capitalization not stated, John F. Wharton, M. I. Trimble, J. Simpson, New York City; Kirkland and Strickland, Inc., capitalization not stated, Alexander Kirkland, Robert H. Wrubel, New York City; Francis C. Strickland, Manchester, Conn.; Jessem Productions, Incorporated, capitalization not stated, Joseph L. Greenberg, Henry C. and Louis Greenberg, New York City.

During the week papers were filed by the Paramount Famous Lasky Corporation, noting the reduction of capitalization. The 1,200,000 shares consisting of 200,000 shares of preferred stock and 1,000,000 shares of common stock, have been reduced to 1,000,000 shares of no par value. The papers were filed by a firm of New York City attorneys.

Pathe Announces Features for Release in May

Pathe lists a trio of features as its feature output for the current month. The titles announced are: "Hold 'Em Yale," "The Law's Lash" and "Walking Back."

Rod La Rocque stars in the first, released May 13; Klondike, the dog, is the principal performer in second, announced for May 20. The last picture for the month is "Walking Back," starring Sue Carrol and also scheduled for May 20.

Sills Pays Tribute To Hays' Leadership

MILTON SILLS, in his speech before the Los Angeles Women's Club, lately, said, as reported in the Los Angeles Examiner of May 2:

"Tribute to Will Hays for giving the motion picture industry the 'same type of business leadership and inspiration which he used in putting the Postoffice Department on the most efficient basis it had ever known. . .'

"The motion picture industry for six years now, thanks to Mr. Hays, has been following a definite, clearcut policy of arousing public interest.

"Six years ago the industry was unorganized in its policies. Each company was a separate unit, perhaps jealous of every other unit and probably differing in its attitudes from every other company.

"It was then that a new type of leadership was brought in. The pictures you are seeing today, made by sanely operated business concerns, with all the improvements which science and art have been able to add in the brief history of the screen, are evidences of the industry's adoption and acceptance of this type of leadership."

Suspect Held in Bomb Plot in Seattle

THOMAS J. WOODHOUSE, employee of a coal company, was arrested last week in Seattle, Washington, as an aftermath of the second dynamite bombing of the Embassy Theatre in the Pacific Northwest city, and is being held by Seattle police while further investigations are under way to determine the "higher-ups" in the case.

The Embassy, a first run downtown theatre operated by Joe Danz on an all-night policy, has twice been the target for dynamite bombs within the past three weeks, each of which has wrought considerable damage to the theatre and nearby buildings. Both explosions occurred after midnight.

Woodhouse's arrest came after identification of his car as the one that had been seen by late workmen parked in the alley of the theatre a few moments before the explosion. When arrested at his home at 5 a. m., police report that the radiator of the car was still warm, despite his protests that he had been home since 12:30 midnight.

The Motion Picture Theatre Owners of Washington have offered a reward of $2500 for the apprehension and conviction of any one bombing a Seattle theatre, as a result of several recent dynamite and "stink" bomb outrages.

Columbia Completing '27-28 Picture Program

Featured and supporting players are now working at the Columbia studios on the West Coast on the remainder of the Columbia program for 1927-28. Four features are in filming and two are being scenarized.

Now being edited and titled is "Name the Woman," scheduled for release on May 25. George B. Seitz is shooting the final sequences on "Ransom," adapted from a story by himself. Elmer Clifton is working on thrill scenes for "Virgin Lips." The company has just returned from Griffith Park, the airport of the California National Guard, where airplane shots were taken.

On another stage in the Columbia studio Frank Capra is directing an underworld story titled "The Gangster" and adapted from "Say It With Sables." George C. Hull is preparing "Beware of Blondes."

5 Warner Films for Next Season in Cutting Room

Producing in advance of schedule, Warner Bros. have in their studio cutting room five of their 18 features scheduled for the season of 1928-29. At the start of the new season the company will have actually ready a number of their pictures.

These finished vehicles are: "The Land of the Silver Fox," "State Street Sadie," "No Questions Asked," "Women They Talk About" and "Fools in the Fog."

Goldwyn's New Male Star Arrives in New York

Walter Butler, whom Samuel Goldwyn will groom as successor to Ronald Colman in male leads in Vilma Banky vehicles, arrived last Friday, April 13th, on the Aquitania on his first visit to America. He will leave New York almost immediately for Hollywood to play in "The Innocent."

Trade Commission to File Action

Will Bring Suit Against Paramount for Enforcement of Cease and Desist Order on Block Booking

COURT action seems bound to come by the Federal Trade Commission against Paramount on the question of block booking. Paramount still has the right to petition to have the Commission's cease and desist order vacated, but evidently has not yet decided upon the next step to be taken in the matter, as no statement has been forthcoming from the company.

Plans for the filing of a suit against Paramount Famous Lasky in the United States Circuit Court of Appeals, probably in New York, to secure enforcement of the cease and desist order of last July with respect to block booking were announced by the Federal Trade Commission May 14. Block booking will be the only issue in the suit, Paramount's report having been accepted with respect to the alleged conspiracy to restrain trade and the acquisition of theatres for alleged intimidation of exhibitors in connection with booking films.

The commission on May 7 rejected that part of Paramount's report covering the question of block booking on the ground that "the facts alleged as to the manner and form in which respondents are complying, and have complied with paragraph two of said order to cease and desist are insufficient to show a compliance with said paragraph two."

It has been apparent for some time that in all probability the case would go to the courts, the commission having repeatedly indicated its intention of insisting upon absolute compliance with the block booking provisions of its July order. In view of the experience of the Federal Trade Commission in other cases, it is probable that the suit will work its way through the courts until it is finally decided by the United States Supreme Court, which means that many months will elapse before the question of block booking is finally disposed of.

The Commission's anouncement in full text follows:

The Federal Trade Commission will ask the United States Circuit Court of Appeals for enforcement of the Commission's order prohibiting Paramount-Famous-Lasky Corporation from "block booking" of motion picture films.

This latest action of the Commission follows failure of the motion picture concern to submit a satisfactory report of compliance to the Commissioner's order. Two reports of compliance had been made by the corporation but each was rejected as insufficient to show compliance with the "block booking" clause of the Commission's order.

The order to cease and desist was issued against the picture corporation July 9, 1927. The order contained three provisions, one of which prohibited "block booking" of films. The corporation's reports of compliance to the two other provisions of the order were accepted as "unobjectionable."

The Commission's petition for enforcement will probably be entered in the United States Circuit Court of Appeals for the Second Circuit in New York.

Ralph Block Will Make 9 Films of Pathe Program

Nine feature pictures of the new Pathe productions at the De Mille studio this coming summer season will be produced by Ralph Block. The first is the picture tentatively titled "Power." The story, by Tay Garnett, is now being directed by Howard Higgin. Mr. Block not so long ago supervised 26 features for Paramount in 14 months.

"The Awakening" New Title for Banky Film

"The Awakening" instead of "The Innocent" will be the title of Vilma Banky's first starring picture for Samuel Goldwyn after the disbanding of the team of Miss Banky and Ronald Colman. Appearing as leading man, will be Walter Byron, British screen star, Louis Wolheim and George Davis.

National Line of Action Planned by Musicians on Talkies

A NATIONAL line of action on sound pictures by the American Federation of Musicians will be mapped out, it is expected, at the convention of the organization to be held in Louisville, Ky., beginning May 21. President Joseph N. Weber announced recently that an emergency "war chest" of $5,000,000 was planned by the Federation.

The musicians' union is said to view with alarm the rapid developments in the talking picture field. Since the introduction of Movietone and Vitaphone into theatres, the musicians have insisted that orchestras be retained on theatre payrolls while the sound pictures were being played. In some cases, this is said to have resulted in musicians drawing pay without work. No solution has been offered, it is reported, in the case of phonographic music in theatres.

Exhibitor Charges "Blacklist" in Georgia Damage Suit

P. V. KELLEY, Ashburn, Georgia exhibitor, has filed suit in the amount of $102,000, triple damages, in the Federal District Court in Atlanta against thirteen distributors and the Atlanta Film Board of Trade, because of alleged blacklisting.

Kelley charges the alleged "Blacklisting" came after his refusal to comply with an arbitration decision. Plaintiff alleges that a Fox News contract which he claims had expired and was cancelled, was upheld by the arbitration board, and when he refused to accept the decision, Fox, United Artists, Pathe, M-G-M, First National, Universal and Tiffany-Stahl, with which exchanges he had been doing business, declined service unless he posted deposits totalling $2,045.

When these firms are alleged to have refused to do business with him, Kelley declares he sought service from Paramount, Warners, Educational, F B O, Arthur C. Bromberg Attractions and Liberty-Special. These firms, also, Kelley alleges, were prohibited from serving him because of membership in the Film Board.

"Dawn" Will Open in N. Y.

Films Bureau Puts O. K. on Picture and Premiere Is Set for Times Square Theatre May 29

DESPITE the protests regarding the picture "Dawn" and its banning by a number of the leading circuits in America, Arch Selwyn, who controls the American rights to the production will open it at the Times Square Theatre in New York on Tuesday night, May 29. The ticket sale for the opening night will be largely a private one, and if any tickets are left they will be on sale to the general public at prices ranging from $1 to $5.

A considerable controversy has been aroused over the showing of the film. Because of the animosity aroused over it, a private screening was made before the Film Bureau, and an expression from that organization was, that it was a "picture without hatred or bitterness toward anyone." Because of this approval given by officials of the Film Bureau, Otto H. Kahn, banker, and a member of the advisory committee of the organization, is said to have resigned from the board. The Film Bureau committee which saw the film is sponsoring the opening at the Times Square Theatre. It is claimed, by those sponsoring the film, that Mr. Kahn was not present at the private showing. With regard to the opening of the picture and to its banning by theatre chains, Mr. Selwyn said, in part:

"The larger distributing monopolies have added their clamor gratuitously announcing that they will not handle the picture, and that it will not be shown in their theatres. I say gratuitously because they have never been asked to. It was never the intention to show "Dawn" in the chain moving picture houses. That is no place for it.

"It is not an effort to commercialize Edith Cavell's great sacrifice or to appeal to national prejudice and try to resurrect the feeling of bitterness between enemies who, having declared peace, seek to have it firmly cemented. The contrary is the case. From the commercial point of view, a percentage of all the profits of the picture, no matter where shown—and it is a liberal percentage—is being diverted to the nursing homes which have been established in memory of Edith Cavell."

4 Specials on Program of First Division

FOUR special productions will be a part of the 1928-29 production program of First Division Distributors. They have not been determined upon thus far but their titles will probably be announced following the return of Jesse J. Goldburg, First Division president from the coast.

Mr. Goldburg declared that the specials would have a budget appropriated for them, that a special publicity and exploitation campaign would be put behind each of them and that they would be specials in fact and not "based on hopes."

10 M-G-M Units In Active Production Work

Ten companies are now actively producing and several others are preparing to start shortly at the Culver City studios. Metro-Goldwyn-Mayer reports that the studios are in full swing on the new season's production activities.

W. S. Van Dyke has practically completed interior scenes for "White Shadows of the South Seas," which kept him for a considerable time on a tropical location. Monte Blue and Robert Anderson are the only white actors in the cast. "War in the Dark" is now in work under Fred Niblo's direction. Harry Beaumont has returned from location at Del Monte with the "Our Dancing Daughters" production company and is now shooting interiors. Chester Withey is directing an Australian screen play, "The Bushranger." Buster Keaton has returned from New York with Edward Sedgwick directing him in "The Camera Man."

Edward Sutherland is directing "The Baby Cyclone," Monta Bell is making "The Bellamy Trial," Jack Conway is megaphoning "While the City Sleeps," and William Nigh is working on "Four Walls." A screen version of "Excess Baggage" is being produced by James Cruze and a European novel, "Mask of the Devil" is being directed by Victor Seastrom. Clarence Brown is preparing "The Carnival of Life," and Tod Browning is working on a new Lon Chaney story.

In the cutting rooms are "Diamond Handcuffs," "Detectives," and "The Deadline."

Fox Lists Dozen Features Concluding Program

Prior to the announcement of its production schedule for the 1928-29 season, Fox Films lists the dozen remaining pictures on its current program. A dozen pictures are mentioned. Their release dates are situated between now and the end of July.

Beginning with May 13, when "Hangman's House," and "Hello, Cheyenne," starring Tom Mix, the program consists of: "Thief in the Dark," with George Meeker and Marjorie Beebe, to be released on May 20; "The News Parade" scheduled for May 27; "Don't Marry," featuring Lois Moran and due on June 3; "No Other Woman," starring Dolores Del Rio and set for June 10; "Chicken a la King," now in production with George Meeker, Nancy Carroll and Ford Sterling, but established for release on June 17; "None But the Brave," in which Dorothy Knapp will make her first bow in pictures, listed for June 24.

The next, on July 1, is "Road House," with Lionel Barrymore and Maria Alba; "Painted Post," starring Tom Mix, will be released on July 8. "The Farmer's Daughter" with Marjorie Beebe and Albert Gran is now in production but will be issued on July 15 "Fleetwing," the last of the features for the current season, co-stars Barry Norton and Dorothy Janis, and will arrive on July 22.

New 1500 Seat Theatre for Baltimore

Plans to construct a one story moving picture theatre with public library building adjoining it, to be built at Edmonson Avenue and Edgewood Street, Baltimore, are going forward by the Lyndhurst Corporation of which H. C. Poffenberger is the head. The seating capacity will be 1,500 and the theatre will measure 145 by 70 feet and the library 60 by 50 feet. Work will be started about June 1, according to the present plans, it is said. It is understood that Harry Webb and Frank H. Durkee are interested in the building of this theatre.

Columbia Signs Alice Day and Margaret Livingston

For the two leading women of "The Gangster," Columbia has engaged Alice Day and Margaret Livingston. Miss Day will play a blind street musician and Miss Livingston will appear as an underworld vamp. The story of "The Gangster" is an adaptation of "Say It With Sables." Mitchell Lewis is also announced for a featured role.

In and Out of Town

DR. HUGO RIESENFELD arrived in New York City recently from the coast to take charge of the musical presentation of "Ramona," the United Artists film now playing at the Rivoli.* After conducting at the premiere last Thursday, Dr. Riesenfeld, who is managing director of all United Artists theatres, left for Los Angeles the following day.

DOROTHY DEVORE, after a sojourn of several weeks in New York City, sailed last Friday for a brief tour of Europe. Accompanying her on the Cunard liner "Caronia" was her husband. They will visit the motion picture studios of Great Britain, France, Germany and Italy, and when not sightseeing will spend their time at the Lido.

MAX MILDER, central division manager for Warner Bros., will leave the New York headquarters for a trip through the territory which is under his supervision. His first stops will be Chicago and Minneapolis.

WILLIAM LE BARON, F B O vice-president in charge of production, arrived in New York last Tuesday and left for Chicago the same afternoon to attend the F B O convention there. Upon his return from Chicago, he expects to remain in New York for about a month in conference with Joseph P. Kennedy and other executives of the company.

JANET GAYNOR, Fox star, will arrive in New York May 28 as the guest of the Fox organization at its silver anniversary international convention at the Park Central Hotel. Miss Gaynor will be accompanied by her mother.

LILI DAMITA, Samuel Goldwyn's new feminine player, arrived in New York last Friday, May 11, on the S.S. Berengaria. This is her first visit to America.

AFTER a vacation in Europe, Irving Thalberg and Norma Shearer, his wife, were given a homecoming reception by friends upon arriving in New York. On the same boat were Mr. and Mrs. Hal Roach. While abroad the Thalbergs visited Paris, Rome, London and the Riviera. Accompanying the couple to the Coast is Paul Bern, who came East to look over the new plays and stories.

JEAN HERSHOLT has left Hollywood for a trip east. His latest role is in "Abie's Irish Rose."

RAMON GARCIA, for the past five years in the Fox Films foreign department, sailed aboard the steamer Siboney for Havana last Saturday enroute to Mexico to open an office as an independent motion picture distributor. He will make his headquarters in Mexico City. His wife and boy accompanied him.

CLAYTON P. SHEEHAN, foreign manager of Fox Films, returned last week aboard the steamer American Legion from a three-months' tour of the Fox exchanges in South America. Mrs. Sheehan accompanied her husband on the trip.

ARRIVING on the Berengaria last Friday morning was Sol M. Wurtzel, general superintendent of the Fox Hollywood studios, and Lew Seiler, Fox director. Mr. Wurtzel is to proceed immediately to Hollywood while Mr. Seiler is to begin immediate production on "Nobody's Children," which will feature Margaret Mann.

New Cleveland Houses

Two Spacious Theatres Scheduled for Construction in Near Future With Others to Follow

CLEVELAND is scheduled to have at least two new spacious motion picture theatres. One, according to recent announcement, will be part of the new Terminal Station project on the Public Square, and the other will be in the Moreland Circle development in Shaker Heights. It is said that several interests have entered negotiations for the theatre in the Terminal development which will include the Terminal station, the Terminal Tower Bldg. and a large department store.

Building reports show that Cleveland and several nearby towns are in line for new theatres. Paul Gusdanovic has had plans for a theatre to be located at Miles Ave and East 131st St., drawn by Nicola Petti, Cleveland architect. This is to be a two story building, and will be built to show combination vaudeville-picture programs.

Sam Rosenthal and E. C. Flanigan will extend their theatre holdings to include a new house in Ravenna. The location chosen is on Chestnut St., directly opposite the Court House. C. G. Kistler of Kent, has prepared the plans. The building will be three stories high with stores on the ground floor and apartments on the second and third floors. It is to cost about $150,000, and work is to be started this spring.

Loew's Theatrical Enterprises of New York have leased a theatre in Akron, which will be part of a $1,500,000 project including an arcade with 32 stores. Eberson and Eberson of New York are the architects. The location is at 182 S. Main St.

The Harris Amusement Company of Pittsburgh, with theatre interests in Ohio as well, will build a theatre in Steubenville, Ohio. Thomas W. Lamb of New York has prepared plans but no announcement is made when the building will be started.

Court Deadlocked on Law

Missouri Jurists Are Unable to Reach a Decision on Constitutionality of Sunday Closing

THE Missouri Supreme Court is deadlocked and unable to reach a decision on the constitutionality of the Sunday closing ordinance for motion picture theatres in Springfield, Mo., which has been before the court for more than a year. On May 12 the high court instructed the attorneys interested in the controversy to select a special judge to sit with the court in a reargument of the case in an effort to break the tie. The case will come up again at the October term of the Supreme Court.

The Supreme Court en banc includes seven jurists, but in this particular case one of the judges disqualified himself. The other six divided three to three and have been unable to reach a decision.

The judge who disqualified himself is believed to be Judge John Turner White, who resides in Springfield, and whose son, Judge Warren L. White of the Greene County Circuit Court, rendered a decision holding the Sunday closing ordinance to be unconstitutional. The city apealed from that decision.

The Missouri statutes provide the special method of picking a judge to help decide cases when the Supreme Court deadlocks. This is the first time this method has been used for years.

The voters of Springfield adopted the Sunday closing law several years ago and two unsuccessful attempts have since been made to repeal the law.

W. W. Smith is the theatre owner who brought the test case of the ordinance in September, 1926. He was convicted in Police Court and appealed to the Circuit Court, where he was acquitted, the conviction being set aside. The city appealed to the Supreme Court in January, 1927, and the case was argued and submitted to that court on May 6, 1927.

"Girl on the Barge" to Be Made in East

FOR ten years, ever since the production activities of the company were transferred to Universal City, Universal has not made a production in its plant in Fort Lee, N. J. Today, the Universal Eastern studio is being refurnished for the inspection of Edward Sloman, Universal director who will arrive in New York next week to decide whether the facilities there are sufficient for the filming of the interiors on Rupert Hughes' "The Girl on the Barge." It is quite possible that the entire production will be shot in New York instead of taking the company back to the coast for interiors.

Mary Philbin and George O'Brien have been withdrawn from the cast, to be replaced by Sally O'Neil and Malcolm McGregor. Jean Hersholt, who is to play the role of the Barge captain, arrived in New York last Tuesday.

"Glorious Trail" New Ken Maynard Western

"The Glorious Trail" is Ken Maynard's new western film for First National. It is now being made by Director Albert Rogell for Charles R. Rogers. The story tells of the stringing of the first telegraph wires west of the Rockies.

Shoots Last Scene on "Carry on Sergeant"

The last scene of "Carry on Sergeant," the Canadian International Films, Ltd., production, was shot last Friday. The picture is now being edited and titled for an early fall release.

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BOX OFFICE PROBLEMS

By Charles E. Lewis
Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

THIS new department devoted to a discussion of the ways and means of building box office business and with particular emphasis on exploitation methods of practical and tested value to the smaller theatres, has already established a large following among showmen everywhere — as evidenced by the many expressions applauding the idea which have been received by this publication since the appearance last week of the first presentation of "Box Office Problems."

Since we intend the department to be a clearing-house for the best box office ideas of the day, we invite reports of ideas used and the opinions of all exhibitors. Send along your photo with your contributions.

Competing With Carnival Shows

Since we are finding ourselves right in the midst of the Circus and Carnival season it would perhaps be best to take advantage of that fact and use it for part of our little business boosting campaign.

As soon as the warm weather arrives, you are bound to hear many of the small town managers complaining that carnivals and circuses eat deep into their business. Now, since there is no way of stopping these summer activities, did it ever occur to you to tie up with these carnivals? Possibly you can work your theatre into some inexpensive advertising. Crying how bad business is going to be won't help the box office a bit. How do you like a suggestion of this kind: Reach the man in charge of the Carnival and offer to run a slide or a sign for him in the theatre, providing he will grant you the privilege of erecting a booth on the fair grounds. Nine out of ten times they will jump at the chance. We did exactly what we are now advising you to do. We erected an attractive booth and put two of our ushers there in their regular theatre uniforms, where they remained on duty handing out circulars and heralds. We also provided some chairs where folks who were tired could sit down and rest for a few minutes.

On the second day we started handing out special refund tickets good during the run of the Carnival (which lasted ten days) and strange to relate, over 70 per cent of these tickets were used during the Carnival. This not only helped business during a time when we expected it to be slack, but brought us many new patrons and our mailing list took an upward shot to the tune of over two hundred new names.

We tried the same idea with the first circus that came to town but they turned us down, so we fixed up a bally-hoo wagon with a few Boy Scout buglers and signs, joined the parade and kept the wagon busy around the circus grounds throwing heralds to the crowds. We did not fare so badly and business was only a little under par.

Boosting Local Events Pays

This same might be said of your various local functions such as the Police or Fireman's Ball and many others, which for business reasons are good to support.

Our local Police department was particularly well liked in the town and they were making arrangements for their annual ball. We volunteered to handle and furnish the entertainment for this affair and put a note in our program about it. Even our newspaper advertising for the two days prior to the ball carried a box at the bottom reading—"A Perfect Evening. Come to the C . . . . Theatre first—then go to the Police Ball."

We figured there was no use in sitting around and crying because lots of our patrons would go to the ball instead of to the theatre, so we made the best of it. The theatre received a lot of free publicity, plenty of praise for staging the entertainment and again, strange to relate, business was not nearly as bad as we were led to suspect it would be.

Meet and Beat Opposition

The point we are trying to drive home in relating these few incidents is this: Don't resign yourself to bad business and lay down just because a little opposition comes your way. Why not try to turn that opposition into a little business and capitalize on it as much as possible. Even if it don't bring business or help things during such affairs, at least it keeps your theatre's name before the public and that means something.

Follow Cities on Big Pictures

We wonder how many of our readers have given this next subject any great amount of consideration? It is something to think over.

Do you date your pictures in ahead or after the near-by big cities? Our emphatic advice is to play all the good pictures after the larger cities. That fine sounding phrase "Ahead of . . . city" will only bring you disappointments at the box office. We all know that folks in the smaller towns read the big city papers every day and if they are playing up a picture with an expensive advertising campaign in the papers, why not cash in on it by following them within a few weeks after they run the picture?

Give this suggestion a little thought and after a few experiments we are sure you will find our way better. We tried it both ways and would not try to play anything ahead of the big cities again on a bet.

Extending the Territory

Perhaps the most valuable source of revenue opened to the small town are the many small villages and communities laid out around every town and city. With trolley and bus service being used all over the country it actually brings these communities right to your door. In addition, most of the residents in the outlying sections have their own cars (Fords included) and a little drive into town is always in order if the incentive is provided.

Our first actual experience with these surrounding sections was on "Ben Hur." "Ours" was a theatre formerly run by one of the managers in "Mr. Jones" class. He took particular delight in telling us two weeks in advance just how much business we were going to do and then smilingly show us that he was right. But—Was he right? Not so far as subsequent experience has shown us.

In order that we might make a little profit on "Ben Hur" we had to do unusual business. Normal business would only have given us an even break and we can't pay dividends on "even breaks." So—we laid out a campaign that took in every little town and village, every community and farm house within a radius of almost 17 miles from where our theatre was located. Three days in advance of the showing of this picture we sent out crews of 10 boys in charge of one of our own ushers. These crews each took allotted sections of towns, etc., and made a house-to-house canvas with special circulars. Our own billposter and assistant took care of all the business sections of these small towns and villages with one sheets and window cards. We did not waste good advertising material in our own town because the theatre and local newspaper advertising could easily take care of that. But of one thing we were more than certain: that "17 mile radius" was covered completely and thoroughly. By the day the picture opened we were getting calls from

(Continued on page 1694)

points miles and miles away from our own town asking what time the picture goes on, etc.

"Ben Hur" broke every known record, not only in our own house and town, but for practically the entire state.

This idea, worked on particularly big pictures, but not too often, will not only boost business for that picture but will bring out a class of trade more often than they have been accustomed to coming out.

We would like to see every manager in towns of the size that this department is working for, pick some picture, worthy of such an advertising campaign and try it out.

Small Town in Name and Fact

Someone once said to me: "What makes a small town small?" And I answered—"The small town manager." It is conceded that small town folks do go to the bigger cities very often. They visit them perhaps more often than we even dream of. While there, they most certainly go to one of the larger theatres and that is where they develop the idea that their own local theatre is "just a small town movie." It's all wrong. What do the big cities give, that we in the small town cannot give. You enter the theatre and a uniformed doorman takes your ticket. Why can't YOU have a uniformed doorman? Does the $25 or $35 cost of the uniform stand in your way? We don't believe so. They enter the theatre and a neat uniformed usher politely offers to find them a seat. Why can't YOU have a neat uniformed boy in an usher's outfit? The atmosphere of the theatre is clean and healthy, not because it costs twenty times the cost of your theatre, but because it is kept that way. And let the first man who can't run his place that way step forward and say so.

Here's the idea—Put your theatre on a "Big City" basis so far as operation is concerned. Don't, for God's sake, run your theatre like it was run ten or twenty years ago. Be modern—and be surprised to find that it don't cost any more than it does to do it the old-fashioned way.

If you have an assistant, put him in a cheap Tuxedo; if not, take an older usher and dress him that way. Let him make himself conspicuous on the floor where people can see him. Let him direct your usher or two or three, and have him greet your patrons with a pleasant good evening, and as they pass out of the theatre, let him single out some of those who look like good prospects and ask them how they liked the show. Within a few weeks you will be gratified to find that your theatre is the talk of the town. And it won't cost you any more than the way you are doing it now. Have your ushers always stand at attention when being addressed by a patron and ALWAYS give a polite reply, regardless of how they are addressed. It will count on the crowded nights, when keeping the patrons happy until there are seats—becomes a profitable matter.

In most cases you have nice theatres, good pictures, fair music and in fact every asset to compete with the big towns, but you don't use them. Brush up on your own business and run your theatre like a theatre and not like a "shooting gallery." It's dollars in the box office and that's what we are in business for. Right?

Turn to Pages 1719-24 in this issue.
There you will find

A New and Improved Release Chart

Arrangement of pictures is given by companies, following suggestions from a great number of exhibitors who prefer this form. Motion Picture News offers complete listing of releases; features, short subjects and coming attractions under the name of the distributor in each case.

This department is in line with the constant effort of Motion Picture News to provide

Better Service for Exhibitors

The Release Chart carries, as usual, information on players, footage and review dates. The Chart will cover, by next September, the listings of the complete season of 1927-28. At that time will appear the greatly enlarged

Booking Guide and Studio Directory

Thus, Motion Picture News gives to its exhibitor readers in complete and ready form, service of permanent value and picture information vital to the successful conduct of the theatre.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd— Phone Granite 3982.

Three Openings Arrive in One Week

Premieres of "Trail of '98" and "Drums of Love" Held; New Neighborhood House Opened

Hollywood, May 12.

THREE openings in one week: On Monday, May 7th, Grauman's Chinese was the scene of action. The occasion was the premiere showing on the west coast of "Trail of '98." The usual crowds thronged the exterior of the theatre and the usual capacity audience graced the interior. Fred Niblo acted as master of ceremonies; the personal presentation of celebrities following the projection of the picture.

Again the motion picture first nighters turned out en masse on Tuesday, May 8th to pay homage to D. W. Griffith, the occasion being the opening of his production "Drums of Love," at United Artists Theatre.

Cecil B. DeMille, acting as master-of-ceremonies eulogized Griffith and said that his ideals had been the inspiration of all sincere workers in the industry.

"The motion picture owes more to Mr. Griffith," said Mr. DeMille, "than to any other individual or set of individuals ever associated with the art."

At the conclusion of his talk, Mr. DeMille presented D. W. with a gold engraved watch as a token of the industry's appreciation of his efforts. In a short speech of acceptance, Griffith thanked the industry and thereupon presented Charles Chaplin to the audience.

The third opening was that of The Filmarte Theatre, one that was formerly known as "The La Mirada," a neighborhood house, but which is now designed to present pictures that have not met with commercial acclaim, yet aspire to please patrons interested, primarily, in artistic endeavors.



Frank L. Newman, formerly identified with the Publix West Coast forces, is the new business manager of the Columbia Studio. A theatre owner in Kansas City, Mr. Newman later managed the Los Angeles Publix houses, including the Metropolitan

Conceded the most elaborate film in prospect for the current season, is "Noah's Ark," Warner Brothers' most auspicious effort to date on which they stand ready to spend over a million dollars, and are spending it in substantial amounts, daily.

Construction of sets is said to surpass in magnitude and imposing detail any, yet devoted to film productions, and during the last two weeks from one to four thousand extra people have been enrolled.

More than two years of research and preparation were devoted to pre-production activities on "Noah's Ark," but since filming was begun, several weeks ago, Michael Curtiz has made gratifying progress and this week completed sequences which take place in the huge Biblical temple, the set in itself, a spectacle.

Many prominent names are already included in the cast headed by Dolores Costello and George O'Brien, for among the noted players are Noah Beery, Louise Fazenda, Paul McAllister, Nigel de Brulier, Anders Randolf, Armand Kaliz, Myrna Loy, William V. Mong and Malcolm Waite.

Anthony Coldewey is responsible for the scenario of Darryl Zanuck's original story and J. L. Warner, production executive has openly declared that every facility of the studio necessary, will be pressed into service in behalf of those concerned in the making of "Noah's Ark," augmented by Vitaphone.

* * *

Jesse L. Lasky, vice president of Paramount-Famous-Lasky Corp., returned to Hollywood last Thursday, from conventions of the company held in the East. He was accompanied by J. W. Butler, an official of the corporation. Mr. Lasky and Mr. Butler left last Sunday night for San Francisco where they will attend the third of the district sales conclaves. Lasky announced that Paramount planned to make 274 pictures during the coming year.

* * *

Edwin Carewe, surrounded by a staff of twenty, is shooting right along on "Revenge," his forthcoming United Artists picture, starring Dolores Del Rio. In addition to Wallace Fox and Richard Easton, acting as chief aide and first assistant, respectively, Mr. Carewe has engaged Dr. Alexander Arkatov, as technical advisor. Dr. Arkatov is slated as an authority on customs and costumes in the locale in which the story, adapted by Finis Fox from Konrad Bercovivi's colorful yarn originally entitled "The Bear Tamer's Daughter," is laid.

* * *

Production of "The Racket," Thomas Meighan's first starring vehicle under his new contract with Howard Hughes, President of The Caddo Company, began on April 1st, finished the first week in May and will be released next month by Paramount.

* * *

Members of the Caddo's troupe engaged in the making of "Hell's Angels," including the director-producer, Howard Hughes, the featured players, Ben Lyon and James Hall and Harry Perry, the cameraman, travel via aerial route daily to location twenty miles north of Hollywood.

* * *

Dorothy Dwan is playing the leading role in "Out With the Tide," a Charles Hutchinson production, at Metropolitan Studios. Cullen Landis will be seen in the masculine lead and the supporting cast includes Crauford Kent, Mitchell Lewis and Ernest Hilliard.

* * *

Fred Thomson and his troupe leave for Arizona and the Painted Desert on May 21 to film scenes for "Kit Carson." This is

(*Continued on following page*)

Screen Writers' Guild Elects Officers

OFFICERS of the Screen Writers' Guild have been elected for the forthcoming term as follows: Grant Carpenter, President; Joseph Farnham, Vice President; Ewart Adams, Secretary; Joseph Jackson, Treasurer.

New members of the Board of Directors are Malcolm Stuart Boylan, Al Cohn, Lloyd Corrigan, Jack Cunningham, Louise Long, Will Ritchey and Viola Brothers Shore.

Hollywood—*Continued*

Thomson's fourth and last picture on his present Paramount contract. He will use 600 Indians for the battle sequences. Al Werker will direct, with Douglas Dawson acting as business manager.

* * *

Bess Meredyth, when through with her adaptation of "War in the Dark," a Viennese-Russian story by Ludwig Wolff, ordered the ribbon changed on her trusty typewriter and is said to be writing a play.

* * *

Edmund Goulding, author, writer, director and sojourner to New York, wires that when he returns to Hollywood he will be accompanied by Al Woods, theatrical producer.

* * *

After completing "Dark Fire," which Metro-Goldwyn-Mayer purchased as a vehicle for Ramon Novarro, Dorothy Farnum has been assigned the adaptation of "Stephen Tromholt's Wife," the Sudermann novel, conceded as an important purchase.

* * *

Two Alan Crosland pictures, each with Vitaphone accompaniment, are showing on local screens. One is "The Jazz Singer," at the Tower and the other, "Glorious Betsy," at Warner's new theatre.

* * *

Rod LaRocque and Pathe-DeMille will part company next month, according to report. LaRocque has not been satisfied with his stories and has asked for his release. Several companies are bidding for his services and it is likely he will transfer his make-up box to United Artists.

* * *

Lincoln Stedman, upon being signed to play the lead opposite Marjorie Beebe in "The Farmer's Daughter," a Fox production, directed by Arthur Rosson, left immediately to join the company in Santa Cruz, where exteriors are being filmed.

* * *

Admirers of George Hackathorne welcome the news that he has been signed for the title role of "The Stool Pigeon," from a story by Basil Dickey, which will be directed by Leigh Jason. Hackathorne has been contributing his talents to vaudeville since he completed work as the hunchback in Universal's "Merry-Go-Round."

* * *

Marion Nixon will leave Universal June 8. She will become a free lance at the conclusion of her contract.

* * *

Contrary to current rumor, Robert Edeson, who has returned to the free lance field following three years' association under DeMille contract, will not sign on any dotted line under stipulations embraced in long term agreements.

* * *

Members of "The River Pirate" company are on location at Pleasanton, a picturesque northern California village, where sequences of Charles Francis Coe's story are being filmed under direction of William K. Howard. Earle Foxe, whose first role as a screen "menace" in "Four Sons," has been widely acclaimed, will play the heavy in "The River Pirate," and Robert Perry, veteran screen player will be seen also.

Zane Grey, noted novelist, recently visited the set at the Paramount Studio in Hollywood, where his latest western story, "The Vanishing Pioneer," is being filmed. There Grey met director John Waters and the featured leading man, Jack Holt, and in company with them witnessed the projecting of scenes taken on location near Zion National Park, Utah.

* * *

The docks of San Francisco, the exterior of San Quentin prison and other points north will be used as backgrounds for "Me-Gangster," which Raoul Walsh is directing for Fox. Don Terry, a new face on the screen, is playing the boy and June Collyer, featured Fox player, the girl.

* * *

Lois Wilson is rehearsing in "The Queen's Husband," the second successive play in which she will appear on the Hollywood stage, opposite Edward Everett Horton, although it is reported that Miss Wilson has been signed by F B O for a starring role in a picture to be started within a week.

* * *

Work on William Beaudine's current First National production, "Heart to Heart," was interrupted by the director himself when he sprung a surprise party on Mary Astor, in honor of her birthday. The cast, invited to partake of refreshments on the set, formed an interesting group. It included Louise Fazenda, Thelma Todd, Raymond McKee, Aileen Manning and little Virginia Gray.

* * *

Funeral services were held last Thursday for the late Clara Williams famous screen and stage actress, and the wife of Reginald Barker, director. Mrs. Barker has been ill for some time, having recently undergone several critical operations. She will be remembered as a former star of the Thomas H. Ince Productions and played with such well known artists as H. B. Warner, Charles Ray, Louise Glaum and Dorothy Dalton. Her best known role was "Carmen of the Klondike." She married Barker at the height of her career, when he was directing for Ince.

* * *

Monta Bell, director for the past three years at the Metro-Goldwyn-Mayer lot, has resigned to become an independent producer. Bell has several stories which he will direct and produce on his own.

Columbia to Make Holt Film at $250,000 Cost

AS its initial production on the 1928-29 program, Columbia announces a special tentatively called "Out of the Depths," which is to be produced on an elaborate scale at a cost of $250,000 it is said. Jack Holt will appear in the leading role—that of the captain of a submarine—and will be directed by Irwin Willat. Norman Springer, who wrote "The Blood Ship," is author of the story. Winifred Dunn is preparing the continuity.

Anna Q. Nilsson fell from a horse last Wednesday and fractured her ankle. Miss Nilsson was to have started work this week in the stellar role of "Ned McCobb's Daughter" a DeMille-Pathe production. The story will be held up until she is able to walk again.

* * *

Nils Asther, whose first appearance of importance in an American made picture was in "Sorrell and Son," has had little time for else but work in the past six months. During this period he has played the leading male roles in "Rachel," for Paramount; "The Blue Danube," DeMille-Pathe, and in "Laugh, Clown, Laugh," appeared in the leading juvenile role in support of Lon Chaney. His ability being recognized, Metro-Goldwyn-Mayer assumed his original contract with United Artists for one year and Asther's most recent assignment is the lead opposite Marion Davies in "Her Cardboard Lover."

* * *

Lucien Prival has just completed a featured role in "The Racket" and upon strength of his performance, his contract with First National was taken over by Caddo in order that Prival might appear in the heavy role of "Hell's Angels."

* * *

Joseph Franklin Poland, supervising editor of feature comedies for Universal, and Matt Taylor, have completed "The Cohens and Kellys in Atlantic City," another sequel to the joint activities of the families headed, in picture versions, by George Sidney and Charlie Murray. Matt is writing the continuity.

* * *

The selection of May McAvoy for the featured feminine role in "The Terror," has been confirmed by Jack Warner, who, at the same time, announced that the picturization of this stage success was to be made as one of the biggest specials on Warner's future program. Roy Del Ruth, who will direct, is selecting his cast, while Harvey Gates is writing the screen version of the Edgar Wallace play.

* * *

Betty Blythe, whose laurels are not confined to beauty, but whose voice has also won her much acclaim, has been assigned the coveted role of the opera star in "War in the Dark."

* * *

And Betty Bronson will have the leading feminine role in "The Singing Fool," which Graham Baker is adapting from a stage play by Leslie S. Barrows.

* * *

F. W. Murnau, the director of "Sunrise," has established a reputation for doing the unusual. In making his most recently completed production, "The Four Devils," he shot every scene excepting one under a studio roof and was on location during the filming of the picture just four hours for one day. Murnau's next assignment is "Our Daily Bread," a story which combines the play, "The Mud Turtle," in which Mary Duncan will play the lead.



A group of four newspaper displays exploiting "Tenderloin" with Vitaphone Accompaniment. The reproductions above show the form of advertising used by Neth's Grand, at Columbus, O., represented with two displays each of two-column size; the Apollo at Indianapolis, with a three-column display, and the Rialto in Dallas. The Rialto ad was two columns wide.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

ORGANIST, versatile, competent, desires change of city. Union. Complete library. Eight years experience. Straight picture policy preferred. Address Box 351, care Motion Picture News, 729 Seventh Ave., New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

ORGANIST. AAA references from theatres that count. Exceptional opportunity to secure well known musician of uncommon ability. Investigate. Box 315, care of Motion Picture News, New York City.

PROJECTIONIST UNION. Young man with broad experience in motion picture projection desires position. Capable, can make good anywhere. Address Box 346, care Motion Picture News, 729 Seventh Ave., New York.

Experienced Projectionist. Single. Go anywhere. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

For Sale

FOR SALE — Five year lease finest negro theatre in State. Seats 600, fully equipped. Address Harton & Hurton, 5001 15th Street, Tampa, Fla.

FOR SALE—Marlowe Theatre, Buffalo, N. Y. 750 seats, $45,000. $12,000 cash required. For details write David Krieger, 257 Virginia Street, Buffalo, N. Y.

FOR SALE: Corporation operating chain of six theatres in towns of 2,000 to 7,000 population. Will sell all or part. Inquire Box 323, care Motion Picture News, 729 7th Ave., New York City.

FOR SALE 1,100 secondhand, veneer theatre chairs in first-class condition at $1.10 per chair. Address, Box 425, care Motion Picture News, 729 Seventh Ave., New York.

FOR SALE: 700 upholstered opera chairs, $2.25 each; 600, $2.75 each; 500, $2.50 each; 1,000 veneer chairs, price $1.25 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 7th Avenue, New York City.

Theatre Wanted

THEATRE WANTED.—Country Town or Suburban, will lease or buy. Give particulars. H. R. W., 8 Downing Ave., Dowingtown, Pa.

WANTED — Two Experienced Theatre Managers as FOURTH OWNERS to locate as resident associates. One in Ohio City, other in New York State. Full particulars with Bank References upon request. Address Ross A. McAvoy, 252 Lafayette Ave., Geneva, N. Y.



Exploit Lindbergh Film

Three-Reel Feature Receives Strong Advertising Support at First Run Theatres Over Country

IT is rarely that a short feature receives the extensive exploitation support from theatre men that has been accorded local showings of "40,000 Miles With Lindbergh." Of course, it is not usual for the theatre men to have a subject that lends itself to popular interest as this picture presenting a compilation of scenes taken in the United States, Europe and South America. However, a theatre cannot keep going on the "cream" that comes along once and a while for the exploitation man, and there is needed more energy, more originality and more interest by the exploitation men in the matter of giving the right kind of support to short features, if the picture houses are to fully capitalize their potential drawing cards. The result of all the excellent exploitation that has been accorded "40,000 Miles with Lindbergh" was reflected in the check-up on leading attractions for the month from March 15 to April 15 as presented in the Theatre Attendance Analysis published in The Showman for May, in which this three-reeler was rated among the prominent key city attractions for the period reported.

Two recent campaigns staged for the picture illustrate the vigorous method in which showmen supported their presentations, and indicate the variety and extent of cooperative exploitation that has been accomplished. These campaigns were put on in Toledo, Ohio, by Manager Len Grotte of the Valentine theatre, and in Dallas, by Manager James O. Cherry of the Melba.

Cherry's drive was a combination campaign exploiting "The Smart Set" and "40,000 Miles With Lindbergh."

Ten days in advance all paper posted on "The Smart Set" was sniped with an announcement of the extra added attraction, "Forty Thousand Miles With Lindbergh."

Trailer Week in Advance

One week in advance a special trailer was run on the film calling attention to the fact that the attraction was a complete chronicle of Lindbergh's exploits. One week in advance a newspaper campaign was started. This consisted of underlining the "Smart Set" and other current attraction ads. Special stories were secured a Sunday in advance of play date, and special photo layouts, one three-column and one four-column layout, were secured. Also special stories were secured during the week prior to play date.

Due to Col. Lindbergh visiting Dallas enroute to the coast to secure his new plane, on the second day of play date, the newspaper extras the opening day of play date carried the scare-line "Lindy coming here" and this gave a natural plug. The Monday papers carried special photos of his arrival in Dallas, Sunday, together with a page one story.

A special cooperative hook-up was effected with the United States Post Office in Dallas through the cooperation of Postmaster Philp. He permitted the use of a 22 x 28 card in two colors—one on each side of every post office motor truck in service in Dallas. These numbered sixty-five.

Arrangement was also made through Postmaster Philp for an aeroplane delivery of the film presumably from Chicago by a National Air Transport plane. A special trailer showing the arrival of the print was shown three days in advance of playdate.

A special tie-up was effected with the United States Army, Navy, and Marine Recruiting Stations, whereby permission was given to use the A Boards of these offices posted with a special one-sheet regarding Lindbergh's army training. Two hundred of these boards were posted.

Newspaper Tie-Up

A special tie-up was effected with the Circulation department of the Dallas News and Journal. The news boys (street sales) on all the downtown corners wore a special Lindbergh novelty cap over-printed with theatre name and play date. This was quite an effective stunt opening day, as the Newsies were yelling "Extra, Lindy Coming Here."

A marble contest was tied-up to the publicity on the short feature, when it played at the Valentine Theatre, Toledo.

Owing to the fact that the News-Bee was in the midst of its annual marble tournament, it was necessary to tie-in with the contest in order to get special publicity on the picture. Hence arrangements were made to give participants in the Marble Contest a special showing on Saturday, the opening day, sponsored by the newspaper. In addition, pictures of Lindbergh were carried for ten days on eight trucks employed by the newspaper. Large posters and cut-outs were used in lobby, and the entire electric sign over the marquee was devoted to the Lindbergh picture.

Nautical Display Exploits "Across to Singapore"

A window display of historic interest, suggested by the period in which the photoplay is set, did a great deal to augment the success of "Across to Singapore," when that picture played at the Warfield Theatre, San Francisco, Cal. The display was arranged by the manager of the theatre, assisted by a Metro-Goldwyn-Mayer exploiteer.

A display of photos of old windjammers, the logs of several old ships, a quadrant and sextant, together with the bell from famous clipper "Young America," and her chronometer and clock, was secured in the Merchants Exchange, linked with stills, etc., to the picture and theatre.

Showmanship

Briefs

THE personal endorsement message frequently has been used for newspaper and direct mail advertising with good effect, and now the same idea has been applied successfully to an advance screen trailer. This method of announcing an attraction was adopted by Manager Grant Pemberton, of Pantages theatre, Salt Lake City, in connection with his campaign for "The Crowd." Pemberton tied-up the trailer message with all other advertising by stressing the fact that this was the first instance in which he personally endorsed a picture.

HAROLD H. WERNER, manager of the Central theatre, Cedarhurst, N. Y., had a real "Patent Leather Kid" as a ballyhoo for his showing of the Barthelmess picture of that title. Werner's stunt was a street worker, a young man, dressed in clothes made of a high grade black oil cloth, which had a brilliant, glossy finish and resembled patent leather. The man carried a sign on his back announcing the attraction and play dates. This stunt, which Werner reports as most profitable from the box office standpoint, cost only ten dollars, the cost of making the "patent leather" suit.

THE Pennsylvania theatre controlled by the Harris Amusement Company, of Pittsburgh, are planning a statewide tournament for amateur dancers in which cash prizes will be awarded to the winners. John Meerbaugh and Miss Margaret Royer, of Altoona, who recently won a dancing contest in the Harris-Majestic theatre, Johnstown, subsequently won fifth prize in a national dancing contest held in Chicago, in which dancers from thirty cities competed. They received handsome gold medals and a motion picture of their dance was taken.

A MOST elaborate campaign for the showing of the Vitaphone production "The Jazz Singer" at Atlanta featuring a tie-up with the Southern railway in which the Southern railway put on special excursions, offering both two day and six day rates was staged in the interests of "The Jazz Singer" in Atlanta. This cooperative drive, patterned after a campaign at Omaha and reported in this department, offered out-of-town theatregoers special excursion rates to Atlanta on railroads feeding that city from out-of-town communities.

IN connection with the showing of "Red Hair" at the West Coast California Manager H. L. Hartman distributed cash prizes to the three red-headed girls who were acclaimed by the audiences as the best out of a field of some forty. The prizes were $25, $15 and $10, and as it happened the first went to Hazel Henry, 11, attending grammar school, while the second went to a high school girl and the third to a State College student, the successful contestants thus representing three different grades of educational institutions.

IF you saw a parade of Hupmobiles, each topped with a girl sitting on the hood resting her silk clad legs on the mud guard, you'd give more than a casual look, wouldn't you? So did everyone in San Diego, California, when Harry L. Hartman, resident manager of the Fairmount Theatre, staged this stunt during the run of "Silk Stockings."

Exhibitor's Ideas Adopted by Distributor

It is not unusual for a theatre man to adopt the ideas suggested in press books issued by distributors, but the occurrence where a distributor adopts an exhibitor's exploitation to national exploitation is less frequent, despite the fact that many highly ingenious campaign inventions are introduced by showmen. The reversal of the order of things, however, has been made in the case of some special star exploitation for Glenn Tryon pictures by Universal.

This week the company announced that an exploitation stunt used by Manager Robert Bender of the Columbia theatre in Seattle, has been applied on a national basis. The stunt consists of a "Glenn-Tryon Bag of Tricks."

The idea was used by Manager Bender in connection with his exploitation for Tryon's latest picture and consisted of a bag of magic tricks given out as premiums to those attending showings of the picture. Universal has prepared a bag containing seven sleight of hand tricks bearing an advertising line to boost this star.

Tieup with Public Library Exploits "The Enemy"

Tie-ups with the public library were one of the means employed by Manager William Shirley of the State Theatre, Schenectady, N. Y., to publicize a showing of "The Enemy." Shirley was assisted by an M-G-M Exploiteer.

A tie-up was arranged, both with the Public Library and the Renting Reader Library, and three thousand book-markers were used. In the Public Library, the theatre was able to make a small display on the librarian's desk with books, a window card and stills.

Puts Headlights on Cutout of Locomotive Display

Manager F. J. Miller used a lobby display in the form of a locomotive to advertise "The Night Flyer" at the Publix Modjeska Theatre, Augusta, Ga.

The locomotive was cut out from the 24-sheet and then a large headlight was placed on it as were two small lights on each side.

This display was used in the foyer of the theatre one week in advance of play dates and then moved to the outer lobby.

Close Stanley's Season of Children Matinees

THE Department of Public Service and Education of the Stanley Company of America has closed the season in Philadelphia, during which more than 100,000 children attended special Saturday morning performances in ten of the Stanley theatres in that city. Mrs. Walter Willard, chairman of the Motion Picture Committee of the Pennsylvania Federation of Women's Clubs, cooperated with Harry D. Wescott, associate director of the Public Service and Education Department of the company, in bringing an entertaining and highly educational type of pictures to the children. Films were furnished gratis by Pathe and the U. S. Department of Education.

Noise from Boiler Room Supplies Accompaniment to Dance at Roxy

THE Roxy symphony orchestra steps aside in favor of the dynamo and turbine engines of the theatre's boiler room to supply the accompaniment to a dance which is one of the features of the current program at the big Cathedral of the Motion Picture. This innovation is the realization of a new ideal in the dance—freedom from the conventions which these long years have "shackled" the art, which once upon a time was deemed to be wedded to music.

The dance presentation is introduced by Eugene Von Grona, a German dancer who is an exponent of a new school of dancing "in which definite technique is abandoned for the natural movements of the body."

The dance is called "The Spirit of Labor" and is interpreted solely to an accompaniment of factory noises. In the interests of greater realism these noises are achieved by connecting microphones on the stage with the power plant of the theatre itself and the actual noises of the engines in the cellar of the Roxy are heard by the audience.

Gets Visiting Opera Stars to Endorse "Ramona" Film

WHAT ordinarily would be considered a strong competing attraction, was turned to advertising capital for the presentation of a motion picture through an ingenious stroke of showmanship introduced in Cleveland by M. A. Malaney, manager of the Stillman theatre there, in connection with his presentation of "Ramona."

The annual visit to Cleveland of the Metropolitan Opera Company occurred at the time Malaney was showing the Del Rio starring vehicle at the Stillman. As a means of tying up with the popular interest in the Opera troupe, the manager gave a special preview of "Ramona" for stars of the company visiting Cleveland. At the conclusion of the showing, Malaney obtained from several of the leading singers expressions of praise for the picture. These statements complimentary to the picture and its star were used as advertising copy in a series of ads for "Ramona." Such stars as Queena Mario, Julia Claussen, Arnold Tokatyan, Giovanni Martinelli and Frederick Jagel, were quoted as endorsing the Stillman attraction.

Another campaign of note staged in behalf of "Ramona" was put on in Atlanta, Ga., by Manager Ernest Morrison of the Howard theatre. Among the leading features of the campaign was a newspaper co-operative stunt in which Miss del Rio started the first run of the film at the Howard by pushing a button at the studio in Los Angeles, the action being reproduced by telephoto and the resulting photograph being published in the newspaper along with a picture of the projection booth interior taken as the signal was received from the coast.

An extraordinary window flash was obtained through dealers in the Feist song and in Victor, Brunswick and Columbia records. A newspaper ran a contest with prizes for the best new chorus to the song "Ramona."

The theatre also flashed a night display on a large building with a stereopticon and a stenciled slide announcing "Ramona" as the current attraction. A library tie-up, a Ford car tie-up, and a dozen other stunts marked this engagement for the picture.

Introduces New Organist With Feature Exploitation Drive

AN extensive campaign such as is usually given to an exceptional picture was accorded to Francis Farney, the "new idea organist" at the Colorado Theatre, Pueblo, Colo.

Three weeks in advance of Farney's presiding at the organ, one-inch teasers were used and carried right on through to his opening appearance.

The Pueblo Chieftain carried a cartoon coloring contest showing Farney seated at the organ. This contest was especially meant for the younger folks and the ones sending in the best 'coloring jobs' according to the findings of the judges were awarded suitable prizes.

Announcement of Farney's coming was shown on the screen by a special trailer; in the foyer on two art one-sheets; 25 merchants' windows carried special welcome cards; all music stores carried insert frames with special copy and a photograph of the man; one cafe had a "Francis Farney New Idea Sandwich" and another a "Francis Farney New Idea Sundae."

At the opening baseball game of the season, a Western Union boy went all through the crowd calling, "Telegram for Francis Farney."

100 cut-out discs, mounted on wooden blocks were placed on top of cash registers about the city and 1000 automobile stickers reading, "Welcome Farney" were pasted on as many auto windshields.

All in all the campaign was such as to make Farney the talk of the city.

Key City Reports

New York City

GOOD motoring weather and daylight saving, thoughts of bungalows and beach resorts are beginning to get in their annual wallop to all indoor attractions with the result that gas stations, real estate dealers, concessionnaires and the owners of such enterprises as the Holland tunnel are commanding a considerable share of the public's attention. The seasonal decline is generally anticipated by most all theatre owners and signs of added strength to programs are already evident along Broadway. Heavier advertising, strong attractions and giving the needle to the presentations usually helps to overcome competition from the outdoor field.

Probably the biggest noise along the Street came along the latter part of the week when Paul Ash, the much heralded Chicago maestro, made his debut at the Paramount. Criticism, aimed at the "Genial Giant of Jazz" by certain members of this trade and local newspaper reviewers, seems to reveal a tendency, on the part of most of them, to have been all set to pounce on the popular bandmaster who has worked his way from coast to coast through sheer force of theatre personality. These writers' reviews appeared to reflect their disappointment over the fact that they had to pay Mr. Ash any tribute at all. It is our opinion that he will click strongly with Paramount audiences.

Last week's film at the Paramount was "Easy Come, Easy Go" with Richard Dix and while attendance was somewhat under average, due to conditions mentioned in the first paragraph, **the house did fair enough.** The Capitol, with its holdover of **"Across to Singapore," was not quite as lucky** as the gate dropped off quite a bit from the preceding week's good business. The Strand seems to be in a slump and **not even an entertaining comedy like "The Big Noise" (F. N.) was capable of snapping this house out** of its recent slow pace. The new stage units lately inaugurated at the Strand are receiving scant praise.

The Rialto finished with Griffith's **"Drums of Love"** and the Rivoli let go of **"Speedy"** after five weeks. **Not too much was expected of the Griffith picture after a run at the Liberty and while a sixth week may have been planned for "Speedy," each succeeding week saw a consistent drop** in gross and "Ramona" followed in. **All in all, Lloyd's latest did pretty fair.** It was simply a case of over-estimating the length of the run. Reports from outside will parallel the performance at the Rivoli.

The Roxy came back slightly last week—just slightly, with Fox's "The Escape." The Summer months may tell the story of the big Fox house—whether rather mediocre program pictures coupled with a strong Rothafel presentation will be enough to show a reasonable profit. The nut on the Roxy is said to be between $85,000 and $90,000.

The smaller theatres with the larger prices also felt the general conditions, practically all of them taking one on the chin. M-G-M's **"The Trail of '98," up until the past week has been doing four-fifths capacity and this may be put down as strong.** Paramount's **"Wings" was also under average but there can be no real kick on this.** Fox's **"Street Angel" can also be classed among the stronger ones but this, too, felt the depression.** The Vitaphoned **"Glorious Betsy" did fair enough** at Warners, indicating the interest in the "Talkies."

There seems to be no doubt that **"Abie's Irish Rose" is getting a raw deal** from the theatre-going folks and we advanced our reasons for this in these columns last week. We might add that a different sign on the marquee might improve things somewhat. It reads: "Anne Nichols' Abie's Irish Rose"—perhaps creating an impression that its the old legit show back again. And it's playing across the river right now. **The Central is doing well enough with Universal's "The Man Who Laughs" and about the same may be said of "Four Sons"** at the Gaiety. Nothing much can be said about "Mother Machree" at the Times Square. Its just there. The Cameo had a fair week with **"The Raider Emden"** (Columbia).

Seattle

MODERATELY good business is all that was claimed by the picture houses of Seattle last week, with no particularly sensational box office attractions.

"The Patsy," at the Seattle theatre, attracted average good houses, but this theatre still suffers in gross because of the lack of matinee business. **The picture was well received,** and, coupled with a Publix stage show entitled "Dancing Feet," it played to pleasing business.

At the Fifth Avenue theatre, "Circus Rookies" was the attraction. It was not as strong a box office bet as other Dane-Arthur films have been, but was satisfactory. Eddie Peabody was featured for his last week of the five-week engagement as master of ceremonies, and also pulled his share of business. 'Fanchon-Marco's "Jazzical Trial" idea was the stage show, and was quite acceptable. Total gross about average.

"The Jazz Singer," in the second week of its return engagement at the Blue Mouse theatre, played to very good houses, and still showed that it was the strongest box office film ever shown at this house, and seldom equalled anywhere. The two weeks were very good, considering the record-breaking engagement of six weeks just a couple of months ago.

At the United Artists theatre, "The Patent Leather Kid" took a slight drop in its second week. The opening week of the film was very satisfactory, but the following seven days were considerably lower in gross, and brought the total run down noticeably. A good picture because of its local interest in filming, but not particularly strong for a two-week engagement at a big house.

"We Americans," at the Columbia theatre, was a slightly stronger film than other recent "U" attractions have been, and added exploitation and advertising succeeded in building up the house's gross a bit. **Good for one week of rather good business,** in spite of previous slack reports.

"The Summer Hero," at the Orpheum, and "Square Crooks," at the Pantages, were average attractions, but not big money getters.

"Upstream," at the Embassy, was a well received film.

"West of Broadway," at the Palace Hip theatre, and "Red Riders of Canada," at the Winter Garden, were mediocre attractions.

Altogether, a fairly quiet week, reflecting general business conditions in the Pacific Northwest.

Los Angeles

"WINGS" closed at the Biltmore after a successful engagement of 18 weeks. The picture was originally scheduled to play 8 weeks, but because of its reception with the public it was held over for an extended run.

At the Criterion **"Sunrise" is holding up very well.** The theare is also featuring the Movietone and Pat Rooney and Marion Bent in "Shamrocks."

"The Good-Bye Kiss" proved to be a disappointment for the Million Dollar. Bebe Daniels in **"The 50-50 Girl" got away to a good start and carried on satisfactorily** throughout the week. Ann Pennington appeared in person on the bill. She also proved a good drawing card for Loew's State.

Pola Negri in **"Three Sinners" at the Metropolitan played to good business.**

Satisfactory attendance is reported for the week for "Street Angel" at the Carthay Circle Theatre. **"Glorious Betsy"** at Warner's Theatre in Hollywood **continues to draw big** business.

"The Trail of '98" opened last week at Grauman's Chinese, and reports of the first few days show normal receipts.

Good attendance is reported for "Drums of Love," which opened this week at United Artists Theatre.

The Filmarte Theatre, under the direction of Miss Regge Doran, formerly of New York City, opened its doors to the public this week, with the premiere showing of **"The Golden Clown."** This theatre, sponsored by West Coast-Hollywood Theatres, Inc., will present productions which have not found their way into regular motion picture theatres, but at the same time warrant showing because of their merit from an artistic standpoint. The admission prices are 75 cents and $1.00. **Satisfactory business has been reported for the first few days.**

Buffalo

ALL existing box-office records at the Lafayette Theatre went to smash last week when "Tenderloin," the talking picture, packed 'em in like they haven't been packed in for many, many months. So general was the response of the public that it was decided to hold the picture over for another week's run. The picture, starring Dolores Costello and Conrad Nagel, shattered all records at the Lafayette, the opening days surpassing the mark set by Valentino's last picture, "The Son of the Sheik." A fair vaudeville bill supported this feature film.

Shea's Buffalo also rang up some excellent box-office receipts, with one of the finest all-around bills ever shown at this house. "Legion of the Condemned" was the film, and "Hey, Hey!" was the Publix revue that set the theatregoers by the ears.

The Great Lakes recorded some excellent patronage with "Why Sailors Go Wrong" on the screen and a classy vaudeville program headlining Roger Imhof and Marcelle Coreene and company in a comedy, "In a Pest House." **Loew's got satisfactory results from a strong stage and screen bill, with Lon Chaney in "Laugh, Clown, Laugh"** as the film, and Lieut. Gitz-Rice featuring the vaudeville bill.

Sheas Hippodrome chalked up splendid box-office results with "Stand and Deliver" on the screen and an elephant act heading a varied stage bill.

Neighborhood houses reported normal business.

Philadelphia

DAYLIGHT saving has not affected business in Philadelphia as seriously as expected. The Stanley Company houses as a whole are doing better business than during the corresponding period of daylight saving last year. Other important chains in the city report a similar condition.

William Haines in **"The Smart Set,"** with an elaborate stage presentation "Around the Clock," in which Allan Rogers again acted as master of ceremonies, **showed good box office results** at the Stanley.

The Fox had George O'Brien and Estelle Taylor in **"Honor Bound"** on the screen, and a stage show consisting of Juan Sebastian and his Guatemala Marimba Band, Addison Fowler and Florence Tamara, dancers, Emil Boreo and the Abbey Sisters.

The Carman showed **"Bare Knees on the screen and a bright and snappy "Song and Dance Revue" that drew satisfactory attendance** all week.

Harold Lloyd in **"Speedy at the Stanton still continues to draw the crowds.** The action is swift and entertaining, and proves that a good comedy is always a good box-office attraction.

"Street Angel," with Janet Gaynor and Charles Farrell, at the Fox Locust **has achieved great success and will continue** there for several weeks more.

"The Legion of the Condemned," a sequel to "Wings," with a splendid cast, **completed its second week at the Aldine with a fine record.**

"The Big City," with Lon Chaney, had rather a disappointing week at the Karlton. The opinion seemed to be that this is not quite up to the Chaney standard.

At the Arcadia, Pola Negri in **"Three Sinners" played to average business.**

The Palace reports satisfactory results with Lew Cody and Aileen Pringle in "Wickedness Preferred."

Greta Garbo in **"The Divine Woman" drew a good share** of patronage for the Capitol.

Atlanta

REOPENING with Vitaphone and Movietone, the Rialto Theatre last week leaped far ahead of the other houses with the showing of "Tenderloin," its initial offering of Vitaphone pictures.

The other theatres fell into about an equal split.

Keith's Georgia, with Adolphe Menjou in "A Night of Mystery," proved popular, while next door, at the Capitol, **"Honor Bound," with George O'Brien and Estelle Taylor, was likewise liked.**

Richard Barthelmess in **"The Noose" did not draw the houses anticipated.** Not the picture's fault, but business conditions generally.

At Loew's Grand, Rene Adoree and Lionel Barrymore played to **fair houses in "Body and Soul."**

"The Port of Missing Girls" brought only a mediocre box-office for the Metropolitan.

The Tudor held its own with "Beyond London's Lights," "Sky High Saunders," and "Slingshot Kid."

One first run, **"The Return of Peter Grimm," and four second runs brought the New Alamo its usual good week.**

Indianapolis

RECEIPTS at Indianapolis theatres were only fair the past week, although first-run houses managed to show a little profit for the week. The weather was ideal for good picture business, somewhat bolstering business, which has been off for several weeks. Exhibitors over the State generally report business bad, due to unemployment.

The Indiana offered "The Latest From Paris," and found results from this showing satisfactory. Charlie Davis' stage band continues to hold Indiana crowds.

Gloria Swanson in **"Sadie Thompson" did moderately well** at Loew's Palace, and Richard Barthelmess in **"The Little Shepherd of Kingdom Come," was accorded fair patronage** at the Circle. Dave Silverman, of Louis, guest conductor of the Circle orchestra, drew heavily.

Monte Blue and Belle Bennett in **"The Bush Leaguer"** was the feature at the Ohio, and **was very well attended.**

Tom Wilson and Heinie Conklin, in **"Ham and Eggs at the Front,"** with Movietone and Vitaphone vaudeville, **enjoyed a good gross** for the week at the Apollo.

Stuart Walker's stock at Keith's and Berkell players at English's drew heavily from movies. Good advance sale for Walker's opening week.

Baltimore

ALTHOUGH the attendance at the races here is eating into the patronage of moving picture theatres to some extent, generally speaking the week beginning, Monday, May 7, was a fairly good one at the first-run houses.

At the Keith-Albee New Garden **prices were lowered to meet those of the regular movie houses and, with "San Francisco Nights," starring Percy Marmont, business was good with seven acts of Keith-Albee high class vaudeville** on the same bill.

At Keith's Hippodrome, where five acts of Keith-Albee family time vaudeville is given with a feature picture, **the attraction was "Night Life,"** featuring Alice Day and Johnny Harron. **Business throughout the week there was fairly good.**

The Little Theatre, operated by the Motion Picture Guild, Inc., **went along with good business with "The Treasure,"** a foreign production featuring Werner Krauss.

But the high mark in good attendance for the week was grabbed off by Loew's Valencia, where "Laugh, Clown, Laugh," starring Lon Chaney, was given its world premiere for the public, and pulled wonderfully during the entire week.

At Loew's Century **"Easy Come, Easy Go,"** starring Richard Dix, **proved a fairly good patron getter with a presentation act** entitled "Swanee Moon" with Ted Claire and other vaudeville favorites.

The Stanley went along pretty good also with "The Shepherd of the Hills," featuring Alec B. Francis with Molly O'Day, and a presentation act called "In Bermuda," with Sammy Kaufman, and other vaudeville headliners.

"Ham and Eggs at the Front," with Tom Wilson, Heinie Conklin, Myrna Loy and Noah Young in blackface, **proved a fairly good patronage getter** at Warners' Metropolitan with Vitaphone accompaniment and other Vitaphone acts.

Honor Bound" did not go over so good, at the New Theatre, with George O'Brien, Estelle Taylor and Leila Hyams in the featured parts. This might be attributed to the subject of the film rather than to the way it was acted and directed.

Des Moines

"THE GARDEN OF EDEN," at the Des Moines, where the Vitaphone pictures continue to draw well, played to a very good week. The sudden warmth in the midweek had a decided effect on business, but did not cut business so badly but that the week's run was good.

At the Capitol Theatre "Across to Singapore" was the feature, with a very good stage show, with Casey Jones, fill-in personality man, **making a good record.** His songs were enthusiastically applauded, while the jugglers almost stopped the show.

At the Strand, **"Burning Daylight," with Milton Sills, also made a good record.** This theatre, however, always does well, due to the price reduction there.

Minneapolis

THE best picture shown in Minneapolis last week, "The Showdown," did not do as well as it deserved to do at the box-office. This excellent film, which featured George Bancroft and Evelyn Brent, was shown at the State, but did only a fair business. **"Harold Teen" was the film attraction at the new Minnesota, where it played to good houses.** The fact that the comic strip, "Harold Teen," runs in The Minneapolis Journal, undoubtedly helped this picture some. The Publix stage unit attraction at the Minnesota was Boris Petroff's revue, "Tick Tock."

Pantages gave "Honor Bound" the advantage of some good advertising and, although the critics did not seem to think this film was a knockout, **it seemed to please** the patrons of the theatre. Norma Shearer in **"The Latest from Paris" did a fair business** at the Strand, and Lew Cody and Aileen Pringle in **"Wickedness Preferred" ran about the average** at the Lyric. **The Hennepin-Orpheum found a "Midnight Madness" a nice picture to top off its vaudeville** program with, at the Seventh Street Theatre **Hoot Gibson was attracting the western fans in "A Trick of Hearts."**

The Grand showed "Legion of the Condemned," which was seen a few weeks ago at the Strand, and **this picture retained much of its box-office kick.**

Business was fair to good at the neighborhood houses, with the Lagoon, American, Lyndale and Loring showing such pictures as **"Two Flaming Youths," "Sorrell and Son," "Rich Men's Sons," and "The Spotlight."**

The movies received their stiffest competition from the Shubert, where Clara Kimball Young was appearing in person with the Bainbridge Players in "The Constant Wife." Hundreds of movie fans flocked to the Shubert during the week, and the cinema theatres suffered to just that extent.

Chicago

DAYLIGHT SAVING, which became effective the first of the month, has failed to help matters in Chicago, and business straight down the line in all classes of houses, was only fair.

The Chicago Theatre, which was holding its annual "Take A Chance Week," fell off somewhat the first two days, and in Tuesday's ads announced "Easy Come, Easy Go" with Richard Dix as the feature, and a stage bill, business for the rest of the week showing some improvement. **"Laugh, Clown, Laugh," was in its last week at McVickers' Theatre, and continued to do fairly well.**

"The Fifty-Fifty Girl" was the screen attraction at the Oriental and, Kosloff, as guest conductor, headed a stage show. **Attendance being somewhat below the standard set by the Oriental during Ash's regime** at this house.

The Roosevelt continued to do average business with "We Americans," which was in the last week of its run.

Both the Granada and Marbro Theatres featured Dolores Costello and Conrad Nagel in "Tenderloin," advertised as the first talking motion picture. At the Granada, Kaley's stage band headed the program and at the Marbro, popular Benny Meroff led, **attendance at both houses holding up very well.**

"The Big City" and elaborate stage show accounted for the average box office receipts at the Uptown and, at the Tivoli, the same feature with Benny Kreuger and his orchestra and Henry A. Keates as guest organist, pulled good business.

A comedy program, **"The Cohens and the Kellys in Paris," went over well at the Avalon,** and a crook melo, **"Chicago," at the Capitol, again proved itself a good local box office attraction.**

Dallas

RECEIPTS at the Dallas first-run theatres were only fair for the past seven days, with only one enjoying unusually good business. However, no one was complaining, as a profit was shown and big business was not expected, due to the first real warm week of spring weather.

The Majestic, showing "Soft Living," with Madge Bellamy, registered the largest gross, and the totals for the week were exceptionally good. Babe Egan and her Hollywood Redheads headed the vaudeville bill, and received an unusually good reception, which was well earned.

"The Latest From Paris," with Norma Shearer at the Melba, secured only a fair patronage, but the figures for the week were on the safe side of the ledger. This was the second non-synchronized feature offered by the Melba using the vitaphone.

At the Palace, **"Easy Come, Easy Go,"** with Richard Dix and Nancy Carroll, **brought an average week's business,** and received favorable comment.

The Capitol Theatre was closed the greater part of the week, due to the death of Simon Charninsky, owner and manager, who passed away after a two-hour illness on Tuesday, May 8th. The Capitol reopened Friday, May 11th.

At the Old Mill, **"Wickedness Preferred," with Lew Cody and Aileen Pringle, checked up only fair receipts** for the seven-day run.

At the Arcadia, Clara Bow in **"Red Hair," "Old San Francisco,"** with Dolores Costello, and **"Old Ironsides," brought that theatre another good weekly gross.**

Milwaukee

BUSINESS in the down-town theatres continued at its usual steady gait last week, bringing in average returns at practically all the houses. **The great enthusiasm with which Gilda Gray in "The Devil Dancer" was greeted last week at the Davidson warranted her remaining here for another week.** The theatre continued to crowd them in this second week. **The Riverside continued to draw good houses in its second week. The photoplay feature was "Ladies' Night in a Turkish Bath."**

The Alhambra did very well with "Good Morning, Judge."

"The Actress" at the Wisconsin **was very well received** and very satisfying business was the result. **"The Patsy" drew fair houses** at the Merrill. **"The Patent Leather Kid" did moderately well** at the Strand. The Garden continued **"The Jazz Singer"** for a second week in this return engagement and business was fair. "Are You Fit to Marry?" is playing at the Empress to fair houses. **The Orpheum offered a very strong program with "The Play Girl"** as the photoplay, and the theatre was crowded at every performance.

Activity in the neighborhood theatres was not very pronounced. **"Quality Street" at the Garfield, Uptown, Tower and Modjeska was only moderately well attended.**

"Tillie's Punctured Romance" did fairly well at the Oriental. The Venetian Theatre found **business rather brisk with "The Swell Head"** as the feature. **"Finders Keepers" was well attended** at the Egyptian.

Salt Lake City

THEATRE attendance at the downtown houses has fallen off some since the warm weather made its appearance during the last week, but some fairly crowded houses are still reported.

The Capitol Theatre played to good business during the showing of the Fox picture "The Escape," and the Fanchon and Marco stage presentation featuring Ukelele Ike.

George O'Brien and Estelle Taylor in **"Honor Bound" was well erceived by fairly good-sized audiences** at the Paramount Empress Theatre.

"The Enemy" and the vaudeville bill at the Pantages Theatre **drew the usual crowded house** here.

"Ben Hur," which was shown as a second-run at the Victory Theatre, **packed the house.**

The American Theatre did fairly well with their presentation of Myrna Loy in **"The Crimson City."**

"Sally of the Scandals," with Bessie Love and Allan Forrest, **proved to be a good drawing card** at the Gem Theatre, it was reported.

Lon Chaney in **"London After Midnight" went over good in a second-run** at the Rialto.

The new State Theatre offered Percy Marmont in the first-run Columbia picture **"San Francisco Nights"** as the opening production.

The Empire Theatre presented the first showing of Tom Mix in **"The Broncho Twister" with fairly good results.**

Harrisburg, Pa

ONLY moderate business was done in the first-run theatres of Harrisburg last week, a slight slump being attributed in part to warmer weather. Marion Davies in **"The Patsy" at Loew's Regent, perhaps was the best drawing card of the week** in any strictly movie house, although at the State, which includes also vaudeville, there were crowded houses at practically every performance. The film part of the program the last half of the week was Madge Bellamy in **"The Play Girl,"** while the other half of the bill consisted of a musical revue, which perhaps did more to draw the crowds than did the picture.

At the Victoria, Esther Ralston, in **"Something Always Happens," produced a lot of thrills but did not draw big crowds.** The Colonial's offering was George O'Brien and Lois Moran in **"Sharp Shooters," which did average** business. Those who saw the picture were immensely pleased with it.

The Grand showed Tom Tyler in **"The Cyclone of the Range,"** which, as the title indicates, was a Western thriller, and the Capitol bill was featured by "Held by the Law." **The Royal did fair business with Tom Mix in "Bronco Twister,"** while the Broad Street presented "Under the Black Eagle.

The return of warm weather marked the start of the open-air carnival season in many cities of Central Pennsylvania, which always offers a certain amount of competition to the picture shows. In Harrisburg the Sheesley Shows held forth for the week for the benefit of the Governor's Troop of the Pennsylvania National Guard.

Tampa

THE Tampa had two favorites last week who are usually sure-fire but they failed to register their usual takings. Lon Chaney, in **"Laugh, Clown, Laugh" opened the week.** The Sunday matinee was off, probably due to the perfect weather which pulled 'em to the beaches. The night show came up good, as did the following three days, but the draw was not up to expectation. Adolphe Menjou in **"A Night of Mystery" was the feature of the last half** and he too fell under his usual average.

The Victory continues to pull the crowds with the Vitaphone presentations, features and the Movietone News. The feature of this week's program was **"Slightly Used." Business was very good.**

The Strand also had a good week with "A Gateway to the Moon," "The Count of Ten," and "Crooks Can't Win" also showing up nicely.

Business at the Franklin was hardly up to average. **"The Last Laugh" seemed to be the best card** of the three. **"Chicago" was given a second run and the "Passion Play" is a feature that has been pretty well played around here** at different times.

Ottawa

THERE was much picture value in various features which were presented in Ottawa, Ontario, theatres during the week of May 7, and the local theatre fans showed their appreciation by turning out in big numbers.

The most strikingly dramatic attraction of the week was "The Legion of the Condemned," at the Regent Theatre, where capacity crowds were stirred by an exciting story excellently portrayed. Manager Ray Tubman chalked up big figures for the week.

Another sincere type of feature was "The Harvester" at the B. F. Keith's Theatre. Although Gene Stratton-Porter's story is a sad narration, thousands saw its presentation and were deeply moved. It is a feature to be remembered.

The Imperial Theatre satisfied those who craved amusement by the presentation of William Haines in "The Smart Set." The story proved to be highly interesting, and Haines continued on his wave of popular favor in this picture. **Heavy patronage.**

Ottawa saw **"Passion,"** with Pola Negri and Emil Jannings, at last, this feature having been kept from Ontario eyes for years by the Provincial censors because of its country of origin. It is interesting to note that Manager Don Stapleton featured Jannings in the advertising, according Pola second place. **Fair to good crowds.**

The Rex Theatre, a neighborhood house, did a land-office business with "40,000 Miles with Lindbergh" and "Hoot Gibson in "Silent Rider."

The Lindbergh feature also was a strong attraction at the Columbia Theatre, this being doubled with "The Block Signal," with Ralph Lewis. **Business was above average at both** of these houses.

The Fern Theatre was jammed for "False Alarm," the seventh chapter of "Melting Millions," and "Wild Wallops," comedy. You couldn't squeeze into the Fern after 7:30 P. M.

San Francisco, Cal.

CHARLIE CHAPLIN, **always well received in this city, was accorded a most satisfactory welcome at the St. Francis Theatre in "The Circus."** Both the picture and the box-office receipts being especially good. **"The Garden of Eden"** shown at Loew's Warfield Theatre, together with the Fanchon and Marco presentation "20 Society Ingenues," **filled that house every day,** both afternoons and evenings. The Fox Movietone, while interesting, is not considered exceptionally popular at this theatre, and therefore is shown but a short time at each show.

The Granada Theatre drew big crowds all week with Norma Shearer in "The Actress," along with the Publix stage revue "Blue Plate." **"Drums of Love," while considered a good picture, did not draw** at the California Theatre.

The Golden Gate Theatre did very well with Kyne's timber story, "The Valley of the Giants," and vaudeville. **A similar reception was tendered "The Frenzied Flame,"** offered by the Union Square Theatre, together with five acts of vaudeville and short subjects.

"Wings," the Columbia Theatre's fare, shown at advance prices, attracted fairly good crowds, but nothing like the attendance at the Granada or Loew's Warfield.

The Ackerman and Harris theatres, the Coliseum and Alexandria, did exceptionally well last week, as did the Irving. **"Baby Mine"** was featured at the Alexandria; **"Wife Savers"** and Varsitonians at the Coliseum; and **"That's My Daddy"** at the Irving.

Cleveland

A WEEK of Metropolitan opera and the first outburst of spring combined to lessen the charm of the theatres last week. However, all things considered, the theatres got off very well.

"Ramona" did better in its second week at the Stillman than it did the first week. Receipts grew steadily and consistently all during the engagement. **"Burning Daylight,"** a splendid picture with sound entertainment qualities, and Theodore Roberts in person, made up a bill that **filled Keith's Palace** both afternoon and evening.

The Allen had a good week, nothing extraordinary, but eminently satisfactory **with "Easy Come, Easy Go,"** showing Dix at his best, as the feature attraction. **State patrons were plentiful, and were enthusiastic over the latest Beery-Hatton comedy, "Partners in Crime,"** a distinct come-back for this popular comedy team. **"Chicago After Midnight" did very well** at Keith's East 105th St. It's a fine underworld story, with several new touches that make it very interesting. **"Powder My Back" failed to click** either at the Park or the Cameo, where it was playing simultaneously. **Reade's Hippodrome got its share of the business with "Coney Island,"** not new in plot, but interesting in development and containing a good fight. **"Wings" continued to do very well** at the Colonial where it is being shown at advanced prices.

Legitimate theatre competition was not particularly keen, so that they did not offer much of an alibi for a week of moderate business. "The Letter," with Katherine Cornell, was playing at the Hanna; The Ohio and Alhambra are playing summer dramatic stock; the Playhouse continues to draw patronage regularly, and Bertha Kalich did well at the Little Theatre in "The Kreutzer Sonata."

Neighborhood houses report business was not good.

Boston

WHILE business at the Boston theatres is reported as good for this time of the year, it showed a falling off from the previous weeks, partly due to daylight savings time and partly due to the advent of warm weather.

Managers have no kick coming, they all declare, for the early season's business to date, and if it holds up as well in proportion as it has grossed during the season to date, as compared with former years, the present year ought to be a real record breaker.

In contrast to Boston is Providence, which is holding up remarkably well and which has had the best season for years. Other New England cities report excellent business. It must be taken into consideration that during the 1927-28 season, New England had many more theatres than a year ago and yet all of the first and second run houses in the New England territory enjoyed one of the best seasons in history, with more of the theatres operating uninterruptedly than ever before.

Metropolitan Theatre, Boston, enjoyed a big week with receipts holding up to former weeks. "Stand and Deliver" was the film and Paul Whiteman and his band was the stage presentation.

"Big City" was the film at the State during the week and grossed exceptionally well. More attention is being paid to the film and less to the surrounding stage numbers at the State and judging from box office receipts, the audience approves of the big pictures just as much as it does of a big presentation.

"Feel My Pulse" and "The Mad Hour" divided honors at the Fenway under the split week plan for a better than fair business.

"Rose Marie" at Loew's Orpheum was one of the most successful films, from the box office angle, of the week in Boston.

Keith-Albee's Boston Theatre, with "Dressed to Kill" has closed one of its best weeks of the year and by far the best week for any corresponding period.

Modern and Beacon, the Twin Houses, showing **"Bachelors Paradise" and "Chicago" as the double features, report a good week.**

Other films in Boston proper enjoying good business are "A Girl in Every Port," "The Crowd" and **"His Better Half"** for a triple feature bill at the Bowdoin Square; **"Finders Keepers" and "Blondes for the Night"** at the Exeter, **"The Divine Woman" and "Feel My Pulse"** at the Lancaster, **"Under the Tonto Rim"** at Loew's Columbia, **"The Devil's Trade Mark"** at the Scollay Square Olympia **and "Harold Teen"** at the Washington Street Olympia.

Suburban theatres reporting good business include the University with "A Girl in Every Port," Allston with **"Skyscraper,"** Capitol with **"The Crowd,"** Central Square with **"Little Shepherd of Kingdom Come,"** Codman Square with **"The Circus"** and Embassy with **"The Port of Missing Girls."**

Albany & Troy

BUSINESS was off at all of the motion picture theatres in Albany and Troy during the past week, the second of the daylight saving period and a week that was characterized by summerlike weather.

The Mark Strand attracted only fair sized audiences with "Rose-Marie," which was coupled with a couple of Vitaphone presentations. **The Leland did no better with Lon Chaney in "The Big City."** In fact the house was just about filled evenings and no more, with the crowds arriving around eight o'clock. **The Ritz theatre used "The Port of Missing Girls" and with considerable rather sensational advertising, managed to pull out** with a fair business.

Business was decidedly off at the Clinton Square theatre, in Albany, despite the fact that this house is using double features first run and last week employed **"Sailors' Wives" and "Nameless Men."** Of course there is no question but that the motion picture theatres of Albany suffered also last week from some exceptionally high class shows at the Capitol theatre, which is given over to the legitimate.

Neighborhood houses in Albany found themselves in the same boat with the downtown theatres and without exception stated that business had taken a slump. Harmanus-Bleecker Hall, which is using vaudeville and features, seemed to draw fairly well, but not up to past standards.

In Troy, business was also reported as off, although Clara Bow in "Red Hair," a prime favorite in the collar city, **would unquestionably have packed the Troy theatre at any other time** of the year outside of the late spring and summer months. The picture made money for the theatre but did not pack the house night in and night out by any means. **The American used "A Woman's Way" to just fair business,** while the Lincoln split its week and used **"The Port of Missing Girls"** the fore part, **and attracted fair crowds** and considerable comment.

Universal to Build Theatre in Marion, Indiana

Marion, Ind., will have a new Universal Pictures house. The house will be completed Oct. 1. Henry Herbel, Chicago director, arranged for the building. The theatre will be a replica of the $750,000 Grenada recently opened in Indianapolis. The site occupied by the Oyster Bay Restaurant will be used.

Donald Graham, Indianapolis architect, drew plans for the house. Vaudeville probably will be added.

News Reel Resume

Receiving a prominent display in the newsreels for the week were the Japanese-Chinese conflict; the Bremen crew on their tour of the United States; Lindbergh's plane, which will be housed in the Smithsonian Institute, and the U. S. fleet in practice in Hawaiian waters. Also mentioned in several of the reels were the rodeo held in the West; Henry Ford's second-hand street car; the orchid show held in New York, and the Preakness victory in the Washington race.

Paramount News, issue No. 83, related the Japanese-Chinese clash; the orchid show; Germans rushing work on new trans-ocean Zepplin; Lt. R. V. Thomas, who died in crash after establishing new solo flight record; Italians test cars on roof of auto plant; the Bremen crew arriving in Philadelphia; bronco bustin' at rodeo in California; an exclusive Paramount story of first landing by blimp on a moving merchant ship at sea.

The following issue, No. 84, tells of Walter Hagen at Sandwich, England; Britain's largest submarine; the Preakness Stakes at Pimlico race course; Prince Carol of Roumania; Lindbergh's "Spirit of St. Louis"; champ jugglers; expedition which will fly the Bremen back from Greenely Island; the Bremen crew in Chicago; the ships of the U. S. fleet maneuvering at Honolulu; convention of Confederate Army veterans at Little Rock, Ark.; Capt. Fieseler, German airman, shows his stunts.

No. 65, Vol. 9, of Fox News, began with views of the Italian Royalty being heartily welcomed on their visit to Tripoli; the Spanish Dictator and his bride-to-be; Helen Wills and American golf stars; highschool runners meet at Milwaukee; Leonard Bonney, who died in fatal air test; prize unit of Belgian army honored by King Albert; West Point cadets parading for mayor of Rome; tunnel through heart of the Cascade Mountains in the West finally completed; big air show held by American fliers over Langley Field.

In issue No. 66 were scenes of Mussolini and his Italian audience in the Coliseum; whippet champions racing; King Alfonso of Spain participating in Madrid polo game; Baron Lowenstein, one of world's richest men; Bremen crew greeted in Philadelphia; mass exercises demonstrated by New Jersey college girls; Prince Carol; trappers of Alaska shipping their pelts via airplane; daring workmen risk lives cleaning edge of New York skyscrapers; tumblers in rodeo held in Northwest.

Issue No. 78, Vol 1, of M-G-M News, showed the Japanese troops in China; a wing-flap airplane; ruins of Cornith, Greece, from earthquake; annual convention of the Confederate Veterans; Henry Ford with his street car relic; Irving Thalberg and Norma Shearer; Hoot Gibson and his wife; Lindbergh's plane being dismantled; the whippet race; General Nobile in dirigible Italia starting for Spitzbergen; dynamiting Niagara frozen by tentacles.

In the succeeding issue, No. 79, were shots of the fleet at Hawaii; Australian horse-man trying for height record; King Alfonso honoring Infanta Luisa, royal war nurse; Rus-

(Continued on Page 1707)

Opinions on Pictures

Circus Rookies

Ordinary Comedy With Little Mirth

(Reviewed by Laurence Reid)

THE team that put over "Baby Mine" and made it highly mirthful is not registering so well with the new number. Karl Dane and George Arthur apparently ran out of gags — and they weren't resourceful enough in this instance to "ad lib" along and make it spontaneous and funny. Dane has to rely upon goofy expressions and indicate something approaching **non compos mentis** to get over. Where there is real serious drama his comedy relief has come along very well to afford the necessary balance. But he is unable to be constantly funny. And Arthur is not enough of a legitimate foil.

Here the partners have a hodge-podge which releases a series of time-worn gags. There are laughs, sprinkled through the piece, but they don't follow fast enough. So it's a give-and-take between Karl and George with slapstick of the old-fashioned garden variety being struck for the loud guffaw. The background is of the circus and it's Dane's job to be the bully and pick on Arthur, playing the role of the underdog. The piece, if supported by strong short subjects and a neat musical program, should satisfy without anyone going into a rave over it.

Drawing Power: For average houses or those having strong programs. **Exploitation Angles::** Might ballyhoo a la circus. If stars are popular give them plenty of publicity.

THEME: Comedy of bully and an underdog—with latter coming out ahead in the end, winning the girl, etc.

Produced and **distributed** by Karl Dane. **Length,** six reels. **Released,** May, 1928. **Cast:** Karl Dane, George K. Arthur, Louise Lorraine, Fred Humes. **Directed** by Edward Sedgwick.

Steamboat Bill, Jr.

Buster Has a Neat Comedy Here

(Reviewed by Laurence Reid)

YOU can take it or leave it, but Buster Keaton bobs up with a bright and exceptionally funny comedy here—and the stony-faced one must share honors with Ernest Torrence, whose gift of humor is as rich as his gift of emotion. The Keaton likes to lay around in the Southland. Having piloted an engine in Dixie, he now takes to piloting a steamboat on that **ol' man river.** And around the conflict between Torrence, as Buster's dad, who owns one of the boats and a business rival who owns the other and whose daughter furnishes the romantic appeal—you are in for some rare fun.

The piece is told with fine gags, most of which are new, and it is also well titled. And to show that it doesn't depend entirely upon comedy you can develop much suspense over the effort of the elder Steamboat Bill to thwart his rival. His boat has been condemned and in a rage the skipper turns on his enemy and is jailed. So long comes Buster hiding a hardware store of tools in a loaf of bread in his effort to effect his old man's freedom. That's one of the highlights here. Another has to do with a cyclone which acts as a prop for some typical Keaton **business.** And so it goes, traveling high and shooting forth peals of laughter. Book it and make 'em happy.

Drawing Power: Title and star and Torrence. O. K. for any type of house. **Exploitation Angles:** Play up title and tease it. Use old river songs for music. Feature Torrence.

THEME: Comedy of business rivals who own steamboats—with son of one marrying daughter of the other and settling the feud.

Produced and **distributed** by United Artists. **Length,** seven reels. **Released,** May, 1928. **Cast:** Buster Keaton, Ernest Torrence, Tom Lewis, Tom McGuire, Marion Byron. **Director,** Charles F. Reisner.

Hangman's House

Good Picture, Interesting Throughout

(Reviewed by Laurence Reid)

A PICTURE of Irish life comes along here which doesn't make a bid for laughter by burlesquing its characters. It treats its subject with restraint without going in the opposite direction and plucking sentimental dew-drops from the hat. Most Irish stories must be burlesqued or drip with sentiment. But this one is different. Which makes it worth seeing.

The story hasn't strong suspensive qualities principally because the action doesn't call for it. What it does reveal is a neat slant of the w.k. human element. And John Ford has treated the idea so sympathetically that it never gets out of key. There is a good play of drama revolving around the Irish girl whose father has condemned so many unfortunates to death that his castle is known as Hangman's House. The love triangle figures prominently. The girl is betrothed by her father to a scoundrel and the bit of suspense figures in her problem of marrying the man of her choice.

Ford has brought forth some striking scenes, with soft-focus effects. In fact, the photography is exceptionally good. And the picture is richly saturated with atmosphere. Pictorially, it is very good. And the story nearly keeps pace with the technical side of it. The acting is praiseworthy, too. Victor McLaglen, June Collyer, Earle Foxe, and Larry Kent turn in fine performances. So altogether it can be set down as a capital film—interesting and well done.

Drawing Power: Should draw through title. Good enough for any theatre. **Exploitation Angles:** Bill as interesting film of Irish life—and feature cast. Play up director.

THEME: Comedy-drama of Irish girl frustrating father whose choice of husband is not her own. She wins.

Produced and **distributed** by Fox. **Length,** six reels. **Released,** May, 1928. **Cast:** Victor McLaglen, June Collyer, Larry Kent, Earle Foxe, Hobart Bosworth, Joseph Burke, Eric Mayne. **Director,** John Ford.

Little Shepherd of Kingdom Come

Romance In Them Thar Hills—Just Fair

(Reviewed by Laurence Reid)

THE screen version of "The Little Shepherd of Kingdom Come" doesn't shape up as very hot. Back in the days of "Tol'able David" it would have carried on with great appeal, but stories of hill billies at work and play have been served too often in celluloid — especially since Barthelmess' triumph in the earlier opus. So it happens to be just an everyday movie, made so of course by the obvious plot back of it all. The young "no account" portrayed by the star is made colorful and sympathetic enough, but modern folks aren't going to be terriby agitated over it.

The director has done as well as possible by the story. But it carries creaking hinges when it opens from one scene to another. With the interest centering around the trials of the young mountaineer to make something of himself it naturally employs much sentiment. Tales of the Southland written back in the author's day were always saturated with sentiment. This one is no exception. However, Barthelmess injects feeling and sincerity into the characterization—a goodly feat considering the triteness of theme. It is also charmingly played by Molly O'Day as the mountain girl and Doris Dawson as the pretty aristocrat from the city. It is also well mounted, the atmosphere and detail suggesting the genuine article.

Drawing Power: Appeal of star and adaptation of popular novel of two decades ago. Suitable for average houses. **Exploitation Angles:** Feature star, Molly O'Day and Doris Dawson. Exploit as romance of Kentucky mountains, etc.

THEME: Romance of mountaineer and his effort to make something of himself.

Produced and **distributed** by First National. **Length,** six reels. **Released,** May, 1928. **Cast:** Richard Barthelmess, Molly O'Day, Doris Dawson, Martha Mattox, Gustav von Seyffertitz, Claude Gillingwater, Victor Potel, Eulalie Jensen, David Torrence. **Director,** Alfred Santell..

Hello, Cheyenne

A Typical Mix Story

(Reviewed by Chester J. Smith)

THIS is a typical Tom Mix story, teeming with action and suspense from start to finish. It is all very implausible of course, but if the shortcomings of the story can be forgotten it does hold the interest. Tom is a very busy hero, what with one rescue and another, and he keeps things fairly on the hop.

It is a thrilling race story, a race between two rival gangs striving to complete telephone lines for the first connection between Rawhide and Cheyenne. To the winner goes a rich plum and to the loser it means ruin. The father of Tom's girl is depending upon this victory to reestablish

himself, while the villain resorts to all sorts of trickery to win the race. Through Tom's ingenuity the girl's father is successful, but not until many a bitter fight has been waged and many a heroic act completed.

Mix, as usual, leaves nothing undone in the staging of his thrills and his work is particularly effective in this picture. In Caryl Lincoln he has a sweet and winsome leading lady who does very well through the series of thrills. Martin Faust is the handsome, though leering villain who will stop at nothing to accomplish his ends. Al St. John furnishes the comedy element, of which the less said the better.

Drawing Power: Should do as well as any of the usual run of Mix pictures. His following is sure to like it. **Exploitation Angles:** The Mix name will probably be sufficient to draw them in.

THEME: Rival interests are striving to complete the first telephone line between Rawhide and Cheyenne. The father of the girl Tom loves faces ruin unless he can win and his rival will stop at nothing to defeat him. Through the heroic actions of Tom the girl's father wins.

Produced and distributed by Fox Films Corporation. **Released,** May 13, 1928. **Length,** 4,518 feet. **The Cast:** Tom Mix, Caryl Lincoln, Jack Baston, Joseph Girard, Al St. John, Martin Faust, William Caress. A Gene Forde production. **Story** by Harry Sinclair Drago. **Scenario** by Fred Myton.

The Upland Rider

A Dazzling Western

(Reviewed by Raymond Ganly)

ONE of the best western vehicles seen in a long time is this open-range story starring Ken Maynard. It is a perfectly proportioned bit of cowboy story. All the requisites of the western can be called its own. What action and swift plot development it has—and it boasts much of these—has been effectively brought to the fore through the sure and deft direction of Al Rogell. With rhythmic surety, this western will gallop into the hearts of western fans.

Ken Maynard is improving constantly in his hero roles. There is now a greater ease and naturalness in his acting. Of course, he is the same impeccable rider, the best the screen has at the present time. The main event in the story is a race between breeders of bronc and thoroughbred horses. This sequence serves Maynard and his horse, Tarzan, as an opportunity to exhibit their wonderful coordination. Maynard rides as if he were glued to the saddle, and Tarzan gallops with all the majesty of a king of horses.

You can bet we recommend this western, as it undeniably has all the winning qualifications; action, a good story, competent portrayals, humor, expert direction, and a backgorund that has been beautifully photographed.

Drawing Power: Wherever they like westerns they'll like this one. **Exploitation Angles:** Cutouts of Maynard and Tarzan. Start a Ken Maynard club. Begin a drawing contest, the object to be drawn being Tarzan.

THEME: Western drama. Breeder of broncs is fast coming into the power of unscrupulous thoroughbred owner. His only chance to win out is to win the relay horse racing contest, the winner of which is promised a contract with the government. The thoroughbred owner plans to win the race with the aid of treachery. Young cowboy riding the bronc entry successfully evades this treachery, however, and brings the horse to victory, having ridden him all the way. He proves the superiority of the broncs over the thoroughbreds and wins the daughter of his boss.

Produced by Charles R. Rogers. **Distributed** by First National. **Released,** June 3, 1928. **Length,** 5 reels. **The Cast:** Ken Maynard, Marion Douglas, Lare McKee, Sidney Jarvis, Robert Walker, Bobby Dunn, David Kirby, Robert Milash. **Story** by Marion Jackson. **Director,** Al Rogell.

Under the Black Eagle

Good Story Lacks Wide Appeal

(Reviewed by Raymond Ganly)

HAVING in mind American audiences, primarily, the writer does not believe that this story of a German soldier and his part in the World War will hold the undivided attention. The best point of view is to gauge this film as being appropriate for universal showings. It does not glorify war, rather it shows its cruelness to man and beast. Furthermore, it does not place one side over the other. But still the fan, we believe, will hold back some of his sympathies. Really, films of this type ought to be encouraged as they make for amity between nations.

The picture serves to introduce "Flash," M-G-M's dog star. The screen, nearly cluttered up with various hounds, can readily make room for the new arrival for he is a good actor, well trained and apt with varied expressions. The dog is the pet of Ralph Forbes, a poetic sort of chap, and the enemy of William Fairbanks, a soldier who places discipline above everything. These two go to war and the dog becomes separated from his master until he comes across him wounded in a shellhole. In the war scenes are realistic flashes of battle in which the dog is also wounded. Brought back to safety both he and the man recover.

The greater portion of the picture establishes the friendship between Forbes and the dog. The initial scenes showing the military training are splendid, but what follows leading up to the battle is somewhat tedious. On the whole, an expensive and well done drama for a dog star.

Drawing Power: About fair. **Exploitation Angles:** Exploit the new dog star and the cast of principals, particularly Fairbanks, who is first-rate as the soldier. Use a machine gun as a lobby display, also a few helmets, guns, etc.

THEME: War story of the love between a man and his dog. The man goes to war leaving the dog behind and they are not united again until the dog finds his master wounded. The man feeling a horror for war witnesses the death of his comrade by a machine gun, and in a frenzy he rushes out to bomb the nest. The dog, trying to save him, is also wounded. They both recover and the boy returns to his painting and his girl.

Produced and distributed by Metro-Goldwyn-Mayer. **Released,** March 31, 1928. **Length,** 5,901 feet. **The Cast:** Flash, Ralph Forbes, William Fairbanks, Marceline Day, Bert Roach, Marc MacDermott. **Story** by Norton Houston. **Continuity** by Bradley King. **Director,** W. C. Van Dyke.

The Canyon of Adventure

Above the Average

(Reviewed by Raymond Ganly)

WHILE the story of "The Canyon of Adventure" is not as convincing as that of "The Upland Rider," it is nevertheless above the average story that is stretched through western films. In this one, Ken is called on to do too many impossible things; if not impossible his exploits are at least too daredevilish, too all-powerful to carry that necessary degree of plausibility. Anyway, the story has its portions of action, fighting and heroism—enough to satisfy avid fans.

The Spanish grandees of California hover in the background. Dolores, the pretty daughter of one of the proud Dons, is very much in prominence, she being the fascination that draws the young American land-agent again and again to her hacienda. Around the unsuspecting heroine and her father is being woven a web of sublety by a neighboring Don. Of this latter gentleman's activities, Maynard is, of course, in the know. The plot grows tighter and tighter, the girl's father is held prisoner and she herself is about to be forced into an unwelcome marriage. But at this time Maynard disguised as a caballero, appears: by dint of slugging, duelling and other means of besting, the Spaniards are subdued and Maynard wins his senorita.

Drawing Power: Maynard, having built up a reputation for winning westerns, this one should go over, even though not as good as some of his others. **Exploitation Angles:** Ballyhoo star and Tarzan. Deck lobby and array box-office establishing a Spanish effect.

THEME: Action drama of the early Californians and of the time they had to register their lands when the state became one of the Union. A scheming Spanish grandee plans to steal the lands of a neighboring Don and marry the latter's daughter to his worthless son. The plan is foiled through the activities of an American land-agent, who makes friends with a gang of semi-outlaws and with their aid raids the hacienda where the girl is about to be forced into marriage. When they do hold the wedding the American is the groom.

Produced by Charles R. Rogers. **Distributed** by First National. **Released,** April 29, 1928. **Length,** 5,800 feet. **The Cast:** Ken Maynard, Virginia Browne Faire, Eric Mayne, Theodore Lorch, Tyron Brereton, Hal Salter, Billy Freney, Charles Whitaker. **Story** by Marion Jackson. **Director,** Albert Rogell.

"Poor Papa"

(Universal—One Reel)

(Reviewed by George J. Reddy)

THE troubles of Oswald, the cartoon rabbit, contribute some hilarious fun in this clever piece of animation by Walter Disney. A baffling problem confronting the bunny is how to ward off the persistent storks who visit his home in large numbers, and fill his humble abode with active little Oswalds. The father, becoming frantic because of the regularity of the birds' visits, arms himself with a shot gun to keep them away. Undaunted the birds dump their tender burdens in the water tank and when Oswald turns on the faucet in his home, he unwittingly introduces another endless stream of bunnies.

The rapidity of the action, the cleverness of the drawings and the consternation of poor Oswald, establish this as an excellent novelty for programs.

"The Ambuscade"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

A MINIATURE Western, this story of a Texas Ranger carries very little of the elements of reality. Compressed into two reels are the usual skirmishes between the law and the lawless. Fist fights, hard-riding and a slight tinge of love interest feature this film, which altogether carries the general trend of the average Western of full-length. The story of this number is similar to those that have gone before, embracing the hero who defeats a gang of outlaws, and wins the beautiful heroine. The role of the Ranger is played by Fred Gilman and that of the girl by Connie Dawn. They were about to be married when difficulties arose in the person of the girl's brother, whom the Ranger discovers is a member of a notorious band of cut-throats disturbing the peace of the countryside. To keep him from divulging their identity, the brother and his confederates send the Ranger on a ruse to a lonely cabin where they plan to do away with him. The girl learns of the plot and motors to the cabin to save Gilman. Kidnapped on the way by the chief of the outlaws, her safety is threatened until Gilman effects her rescue, having escaped from the cabin after a terriffic battle.

Josef Levigard handled the direction. The release is listed for June 16th.

"The Fighting Kid"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

YOUNG NEWTON HOUSE is the featured player in this Western featurette, the story of which bears a marked resemblance to all others of the series. The youngster has all the attributes of the older western stars and is showing steady improvement in his work before the camera.

Newton is Slim O'Day in this one and he and his sister Molly have a hard time of it to keep things going on the ranch, particularly after Slim had run the renegade, Jud Mc Coy off the place. Jud swears vengeance and starts his dirty work when he sends a band of Indians to attack the stage and do away with Tom Morgan, government agent and friend of Slim and Molly, when he is coming to visit them.

When Tom regains consciousness he staggers into the O'Day cottage and tells his story. Slim, suspecting McCoy, starts after him and tracks him to a cave hide-out, where the youngster is overpowered. McCoy, meantime, thinking Molly unprotected, determines to kidnap her. Morgan is too weak from his injuries to offer much resistance, but Slim makes his escape from the cave and arrives just in time to subdue McCoy after a terriffic fight.

"Famous Playgrounds"
(Sportlight-Pathe—One Reel)

THIS will prove a particularly interesting film to those interested in any way in sports and it will be attractive for its pictorial beauty to those who have no sport interest. It shows all of the famous winter and summer playgrounds, such as Lake Placid, Palm Beach, Pinehurst, Newport, Southampton, Atlantic City and Del Monte, and the sports particularly identified with each. There are revealed in an attractive manner, skiing, dog team jaunts, speed boats, golf, polo, yachting, bathing, tennis and all manner of diversion, with many beautiful shots of each. This should prove a splendid filler in any type of house.—CHESTER J. SMITH.

"When George Meets George"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

BECAUSE of well timed double exposure scenes this two-reel Stern Brothers comedy of the "Let George Do It" series is worthy of mention, but otherwise the general comedy element runs in a slow tempo.

The star (Sid Saylor), as George, is in love with Betty, but so bashful he doesn't rate much. Betty's father plans to stage a boxing bout, and urges George to sign on as a fighter. Terrified, George accepts, hoping to win Betty's favor. He bribes Jim, a fighter who strikingly resembles him, to take his place in the ring, and when Betty visits the training camp she is made love to by Jim, believing it is George minus his bashfulness. The day of the fight Jim is arrested for speeding, and George is forced to don the gloves. His opponent knocks him into the shrubbery, where Jim, having shaken the cop, changes clothes with him, dashes into the ring and wins the fight. In the confusion, George takes Jim's place, the laurels and the girl. S. Newfield directed this comedy, to be released in June.

"The Valiant Rider"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

A SURPRISE ending worthy of a picture of greater footage gives this two-reel Western featurette, starring Bob Curwood, a slightly different twist from previous numbers in the series.

The action of the story revolves around Samuel Guthrie, a wealthy financeer and his beautiful daughter, who decide to vacation on the Wyoming Ranch. Jimmy Dare (Bob Curwood), a guide at the ranch assigned to meet them enroute, sees their car stop on a lonely road, and Jake Skinner, a notorious outlaw directing them away from the ranch. He dashes to their assistance, but Skinner and his henchmen discredit his assertion of being the guide, and take them to a cabin in the woods, where they plan to rob Guthrie. Jimmy overpowers the bandits who have him tied, and after much spectacular riding and a terrific brawl at the cabin, rescues Guthrie and the girl. Director Mitchell is responsible for this vehicle, which is to be released June 23rd.

"You'll Be Sorry"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

CHARLEY BOWERS is the screen's foremost and most ingenious creator of baffling comedy. In his newest Educational release, one of his extremely mystifying creations is on display. This subject is a little dog, very funny to look at. This mechanical canine lends Bowers excellent support and he has some long stretches in which he performs alone and in which he will secure a number of laughs.

The story, poking fun at cops and mythical kingdoms, tells of Charley's efforts to make good as an independent police department. He falls into the hands of a gang of plotters who have a captive princess. They have the secret code of her country which they intend to use to provoke trouble. There's gentle satire and burlesque and a good portion of comedy. Charley quells the princess' fears by obtaining the only copy of the code and playing the gallant hero.

Betty Caldwell, a charming miss, is the princess and Jack Lipson, George Burton and J. Gordon Russell the supporting cast. H. L. Muller directed the comedy produced under the Bowers Process. Jay Turner tended the camera.

"The Trickster"
(Universal—One Reel)

THERE is some real good comedy in this one-reeler of the Snappy Comedy series with Ben Hall as the featured player. Ben, as Harold Highbrow, loses his job as star reporter on The Clarion and joins up with Profesor Dodo, a faking hypnotist. They hire a hall and pack it with an excited audience, in the front row of which are Broadcasting Annie, Alice, the Clarion office drudge and Harold's best girl. The professor hypnotizes Annie and after putting the rest of the audience in a trance compels her to lift all their valuables, during the progress of which there is considerable humor. Harold and Alice escape the trance, restore the audience to normalcy and capture the fleeing professor.—CHESTER J. SMITH.

"Follow the Leader"
(Fox—Two Reels)
(Reviewed by Chester J. Smith)

THIS is rather a good story as these two-reel comedies go. It is far more pretentious than most of them and considerable attention was given the detail of building the production. It is largely an animal picture, though the humans in the cast inject a lot of fun into it.

It starts in as a farm tale with the younger of two brothers compelled to do all the work and he makes it easy for himself by building some ingenious devices by which cows are milked and the animals generally given full attention. It is all accomplished by the pulling of levers. The youngster then constructs a ramshackle train which is propelled by the animals, which consist of a dog, a monkey, a goat, a bear and a skunk.

The train becomes completely dismantled when its progress down the main street is halted by a traffic cop and the youthful engineer is chased into an orphan asylum, where he is mistakenly confined as an inmate by the stern old maid keeper. The animals follow him in and simply play havoc with the keeper and the establishment. Eventually the whole outfit makes its escape to the boy's farm. There are a lot of laughs al the way through.

"A Full House"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

THE many efforts to achieve something of a funny nature all go for naught in this latest screen version of the adventures of Pa and Ma McGinis, the familiar figures of the Keeping Up with the Joneses' comic sheet. Purely slapstick, and in general feebly humorous, it seems as though all the scrambled gags of other and better comedies of this series have had their effect on this new release. The thread of the story shows the predicaments of Pa McGinis drawn from a poker game by his domineering wife, to buy a masquerade outfit for a ball at the McGinis home. Escaping from Ma McGinis in the guise of a sailor lad, Pa is mistaken by the police for an escaped loon. After much dodging and maneuvering to evade the police, Pa returns home to the Masque ball, and another "bootleg" poker game, which ends the way of the first.

Gus Meins wielded the megaphone.

"A Lady Lion"
(Fox—Two Reels)
(Reviewed by Chester J. Smith)

ANIMAL comedies can usually be depended upon to provide some good comedy and this one is no exception. There are many humorous situations and incidents provided during the two reels, which abound with action. Caryl, much adored by three sweethearts, craves a caveman, which none of them is. Fred is fat and good natured, Billy short and mild and Eddie in every way a highly respected young man, but none of them just suits Caryl.

Then the rough and uncouth animal trainer comes to town and his ways appeal to Caryl. Billy and Fred each resolve to kidnap the girl, but they bungle the job and make her admire the trainer the more. They take her to the bungalow where the animals are kept and there is a general mixup when the lion, tiger, etc., break loose, with the result that Caryl proposes to the unwilling caveman.

"Happy Days"
(Pathe—One Reel)

THE popular fear of what might happen to one in a barber chair—if the barber was in a prankish mood—is picturized with humorous results in this animated cartoon. This release as a whole does not rank with Paul Terry's best creations, because he again resorts for the major portion of his action to the oft worked gag of Farmer Alfalfa taking a drubbing from the cartoon animals.—GEORGE J. REDDY.

"A Jungle Triangle"
(Fables-Pathe—One Reel)

THIS is a cartoon triangle involving a fickle maiden, a devoted monkey and a philandering elephant. The monkey apparently has the inside track on the fair Marion's affections until the big palm and olive elephant puts in an appearance and suggests a dance at an adjacent road house. They repair to the cafe with the monkey trailing and on arrival there the monkey puts a sleeping powder in the elephant's drink. When the latter drowses off the monkey steals the fair one and carries her off to his favorite cocoanut tree.
—CHESTER J. SMITH.

"Should Women Drive"
(M-G-M-Comedy—Two Reels)
(Reviewed by E. G. Johnston)

MAX DAVIDSON should have known better than to try to teach his wife or any other woman how to drive an automobile—particularly a new one—so we think he got just what he deserved and ought to be thankful that he is alive. Of course, Max had two witnesses to the damage suit, but on the day of the trial they imbibed too much moonshine. Trouble getting the pair to court furnishes some good comedy. When they finally arrive the case has been lost—to Max. Mama appears with the repaired car, and on the way home it is completely demolished. A very fair two-reeler.

"Coast to Coast"
(Fables-Pathe—One Reel)

THIS has to do with a coast to coast auto race done in cartoons and with goodly amount of humor injected. It has among the contestants Old Al, Slick Slim and Henry Cat. There is a lot of foul racing and some serious intrigue as the contest progresses, but it all adds to the fun. The autos dash over precipitous mountains, take short cuts through rivers and even take to flying when the occasion demands. Henry Cat eventually wins by a tail.
CHESTER J. SMITH.

"The Virgin Queen"
(M-G-M-Technicolor—Two Reels)
(Reviewed by E. G. Johnston)

EXQUISITELY done in color this two-reel drama of the days of "Queen Bess" and the gallant Sir Walter Raleigh(in this film spelled the old way—Ralegh) will lend an artistic touch to the average theatre program. Most every one knows the story of how Ralegh gained the Queen's good graces by laying down his coat in order that the sovereign might cross a muddy spot without soiling her shoes. Jealousy, court intrigue and romance are woven into an interesting little story. The cast is excellent.

"War Brides"
(Pathe—One Reel)

THE striking originality of the gags injected into this cartoon rates this Fables release way above the average. Cartoonist Terry takes the typical war-time theme of the sweetheart who goes away to battle, leaving his girl to the unwelcome advances of a villainous member of the cat family. It is while Milt Mouse is at the front amid cannon roar and bursting shells that the business of a big war is cleverly burlesqued. This short-reel is ideal for any program.—GEORGE J. REDDY.

"Star Builders"
(Pathe—One Reel)

GRANTLAND RICE "Sportlight" subjects are always good entertainment, therefore this newest issue will need no "send-off." The famous sports authority this time offers a picturized summary of the background that develops stars in the field of athletics. The important part that the coach and trainer plays is interestingly shown. The whole subject is handled in true sportmanship manner.—GEORGE J. REDDY.

Newsreel Resume

(Continued from page 1703)

sians visiting new Soviet zoo in Moscow; Michael, boy king of Roumania; Will Hays returning from France; Paul Whiteman now a colonel in the Salvation Army; crack cavalry unit in work-out at Texas camp.

Pathe News, No. 41, has views of college troops marching for Chilean diplomat; Thea Rasch, German aviatrix, who plans to fly the Atlantic; the orchid exhibition in New York; cowboys' rodeo in California; new Coolidge dam which will irrigate Arizona area; Henry Ford seen with his second-hand street car; Japan troops rush to war zone in China.

No. 42 contained glimpses of the Byrd polar plane in tests; Lindbergh's plane which has been presented to the Smithsonian museum; the historic Preakness being captured by Victorian; crowds watch railway opening; the U. S. fleet leave the Pacific Coast for sea drills around Hawaii.

Release No. 5395 of Kinograms showed the Bremen fliers hopping off for Philadelphia from New York; the Bremen crew at Philly; Lindbergh's plane ready for museum; Ford driving his newly-purchased street car; four sets of twins; the $1,000,000 orchid show held in New York; daring young miss rides a sawmill flume; college girls demonstrate gymnastics; New Jersey girls in Sokol exhibit; a Wild West exhibition at the California rodeo.

No. 5396 takes you on board the U. S. S. Mississippi on the voyage to Hawaii with the fleet; Lindy's ship arrives at Washington museum; Victorian winning the Preakness; "Parade of the Tin Soldiers" put on by the Duke of York's School; 94-year-old mother and her 72-year-old daughter celebrate birthday by taking airplane ride; Tunney starts training in Adirondack camp; Coney Island revels on night of opening.

International News, No. 39, Vol. 10, also had the race at Pimlico; Lindbergh's plane and Will Hays. Additional items included shots of 2,000 boys receiving baseball equipment; a dog with a hairy face; railway guns tried out for coast defense work; gold star mothers honor the Unknown Soldier; Charles M. Schwab returning from Europe; Coney Island opens for the season.

3 Levine Serials for '28-29, 5 for '29-30

MASCOT PICTURES CORPORATION, of which Nat Levine is president, plans the production and distribution of three serials for the season of 1928-29 and of five serials for the season following. The title of the first chapter-play is "Wolves of the Sea," now being written by Joseph Anthony Roach and set for production on June 1. Casting is now in progress.

Mr. Levine plans to concentrate on serial production for the next few years. He is now in California where he will stay for three months. Offices have been opened at the Metropolitan studio. Ben Schwalb has been appointed production manager for Mascot. Jay J. Bryan is business manager and William L. Roubert is head of the editorial department.

Sennett's Feature to be Handled by First National

Mack Sennett's nine-reel comedy romance featuring Sally Eilers, Johnny Burke and Matty Kemp, and entitled "The Good-Bye Kiss," will be distributed by First National, its release just having been announced for July. The picture is now running at the Million Dollar Theatre in Los Angeles.

Others in the cast are Lionel Belmore, Wheeler Oakman, Alma Bennett, Carmelita Geraghty, Irving Bacon, Eugene Pallette, Jean Laverty and Andy Clyde. The story is by Jefferson Moffitt, Phil Whitman and Carl Harbaugh, and the titles are by Tom Miranda and John A. Waldron. John W. Boyle was in charge of the cameramen.

Christie Studios Resume Production of Comedies

The first few comedies of a new schedule of comedies and features for release through Paramount were begun last week with four directors starting new pictures at the Christie studios, which re-opened last week. The new comedies under way are the first of the four series, one a "Confessions of a Chorus Girl," a "Sandy McDuff" Scotch comedy featuring Jack Duffy, and also a Bobby Vernon comedy as well as a Billy Dooley laugh vehicle. The directors working on the new two-reelers are Arvid Gilstrom, Harold Beaudine, William Watson and William Holland.

M-G-M Casts Tom Dugan for "Excess Baggage"

Tom Dugan, for 18 years a vaudeville comedian, is to play the role of a hoofer in "Excess Baggage," M-G-M's romance of the "two a day." The picture is to go into production next week. Jules Cowles has been added to the cast of "The Cameraman," Buston Keaton's new comedy for M-G-M.

Charley Chase and "Our Gang" Comedies in Work

Charley Chase is already at work upon his first of the new year's Roach comedies under the direction of Hal Yates. He is supported by Gene Morgan, Vivian Oakland and Anita Garvin. Robert McGowan also has his "Our Gang" troupe at work on a new comedy.

McCarey Preparing Story for Roach Comedians

Story material for Max Davidson, Oliver Hardy and Stan Laurel is being prepared by Leo McCarey, supervising director and a vice-president of the Roach studios. Davidson will be directed by Arch Heath while Laurel and Hardy will be supervised by James Parrott.

Ralph Cedar Will Direct "Barney Google" Series

Ralph Cedar, comedy director, will handle the megaphone on the "Barney Google" series which Larry Darmour is about to launch for release through F B O.

Regional News from Correspondents

Des Moines

VISITORS at the office of FBO this last week were J. E. Michaels, of the Strand, at Jefferson; J. R. Forsman, of the Strand, at Jewell; W. C. Treloar, of the Opera House, at Ogden, and Joe Benjamin Gerbracht, of Ames, Iowa.

The M-G-M group have returned from the convention at Kansas City and are all pepped up on their spring line, especially since E. M. Saunders, general manager, and H. P. Wolfberg, district manager, stopped from the national convention for a special Sunday sales meeting in Des Moines. The salesmen were all in for the conference from the road. H. R. Frankel, branch manager for FBO, will be accompanied by A. B. Seymour, salesman, for the national convention in Chicago, leaving May 14. Jack Raper, manager of the Fox office, will leave to be at the national convention in New York about May 23. Jimmy Winn, manager for the Educational offices, is lined up for a dandy trip to the convention at Montreal, Canada. He will leave the middle of May and will return June 1.

W. R. Liebman, formerly with Pathe as branch manager here, has returned to take charge of the office after having been at the Minneapolis branch. He succeeds A. H. Levy, who has resigned to take a tour of Canada.

Jess Day, who has taken the management of the Oshkosh theatre at Oshkosh, Wis., is well pleased with his new position. Mr. Day has a 1,500-heat house which is installed with both the Vitaphone and the Movietone and is directly under Homer Gill, who is district manager for the Midwesco theatres there.

P. D. Allman, who has the management of the Rialto at Davenport, was in Des Moines last week to confer with the headquarters of the Blank independent chain of theatres. Vitaphone is to be installed at the Rialto in the near future.

Abe Frankle, veteran showman, announced that Riverview Amusement Park, of which he is the manager, had a very auspicious opening on May 9. Mr. Frankle, who has been interested in the theatre business for more than fifteen years, has limited his part in the theatre field to the Casino theatre, of Des Moines, and spends all his time upon the Riverview Park interests. He has a very capable manager for the Casino in Miss Lillian Rittenmeyer.

Visitors in Movie Row last week were L. F. Wolcott, of Eagle Grove, J. P. Hundling of the Rialto, the Publix house at Newton. Mrs. Nelson and Mrs. Godtland, who are joint managers of the theatre at Lake Mills. These ladies have been associated in the theatre business at Lake Mills for several years. Their house is known as the Irving theatre. A. J. Johnson, of the Hawkeye theatre at Graettinger, who rarely visits the film exchanges, was a welcome visitor this week. He was in to buy pictures and advertising.

Harry Weinberg, of the Commonwealth Theatres Company, announces that this organization has taken over the Ritz theatre at Sheridan, Iowa, which will be under the management of T. W. Thompson. The Lincoln theatre, which has been in charge of the Commonwealth theatres organization for some time, under the management of Harry Ward, will show pictures just at the week-ends and will be run also by Mr. Thompson.

Harry Ward, who has been at the Lincoln theatre at Sheraton, Iowa, is the new manager of the Strand theatre in Des Moines, succeeding Jess Day. He was manager of the Blank house at Clinton for a period of years.

E. P. Hosack, the new owner of the Alamo theatre at Pella, Iowa, has taken complete charge of the theatre which he bought from Chris Nelson. Mr. Hosack was recently at Ellston, Iowa.

W. H. Eddy, the popular exhibitor from Indianola, Iowa, is ill at the Iowa Lutheran Hospital in Des Moines. The office of M-G-M presented him with a bouquet of flowers and he is also receiving a number of fair visitors from along Movie Row. Mr. Eddy is a member of the Film Board arbitration board and secretary and treasurer of the Iowa M.P.T.O.A.

The sales force of Universal, in charge of Jack Osserman, returned from their spring convention, while the office of First National again welcomes Elmer Tilton, branch manager, and his trio, Clyde Pratt, Bill Finter and Lou Elman, who were in Chicago for the Midwestern sales convention.

W. E. Banford, manager for M-G-M, was at Cedar Rapids and Mason City, while out in the territory this week.

Casey Jones made quite a satisfactory record at the Capitol theatre during the two weeks that Jimmy Ellard, personality man, was on vacation. A big welcome home program is being planned for Jimmy next week.

John D. Howard, who has been for the past three years with the Saenger theatres in the south, has been made manager of the Rialto theatre at Omaha, an A. H. Blank-Publix house. The theatre has been in charge of Mr. Corach, who resigned.

The Strand theatre, at Grundy Center, has closed indefinitely. O. B. Eels, who has had charge of this house for several years, reports that business in this sector does not justify maintaining the theatre there.

The Pastime theatre, at Brandon, Iowa, owned by B. M. Bagley, is closed for the summer.

E. Levine, who had announced that he would return to the Publix School, will remain at the Des Moines theatre in Des Moines.

South West

OTTO J. ROHDE, branch manager for Warner Brothers, has returned from New York, where he attended the annual Warner Brothers sales convention.

J. F. Via, who has been operating the Palace theatre at Blackwell, Oklahoma, for the past several years, advises he has relinquished his lease and the theatre is temporarily closed.

W. B. Zoellner, branch manager for Metro-Goldwyn-Mayer, returned last week after attending a district sales convention held by Metro in Kansas City.

W. P. Moran, branch manager for Universal, together with his able sales force, spent last week in St. Louis attending the Universal sales convention.

The Royal theatre, at Ralston, Oklahoma, has been closed for the summer months.

Aubrey & Colquitt have relinquished their lease on the Olympia theatre at Braman, Oklahoma. The theatre is being taken over by its owner, O. S. McKee, who expects to operate it personally.

Pat McGee, manager of the Criterion theatre, Oklahoma City, is recovering rapidly from a recent tonsil operation.

Fred Garrison, who has been operating the Rialto theatre at Okeene, Oklahoma, for the past two years, visited Film Row last week, accompanied by G. W. Greene, who has just purchased the theatre from Garrison. Mr. Greene has been mayor of Okeene for the past twelve years.

E. V. Weaver, of the Senate and Osage theatres at Shidler, Oklahoma, visited friends on Film Row last week.

J. W. Clem advises he has purchased the Cozy theatre, at Slick, Oklahoma, from P. A. Barton.

E. W. Johnson and Harry Schafer were business callers on Film Row the past week.

C. O. Scrivner, of Sulphur, Okla., is reported to have purchased the Empress theatre at Roff, Okla. The Empress has been closed for the last several months and Scrivner expects to re-open same immediately.

Marie Murrow, of the local Universal office, has returned to her desk after a visit with her parents in Enid, Okla.

H. W. Ferguson, advertising manager for the Mid-West Enterprises, is back on the job, after a short absence due to illness.

Orville Enloe, manager of the Criterion theatre at El Reno, Oklahoma, paid a business visit to Film Row last week.

R. E. Griffith, manager of Griffith Amusement Company, is in New York on a business trip. During his absence the assistant manager and booker, H. A. Falls, devoted a week's vacation to county jury service.

Incorporation—New Palace theatre, capital stock $30,000, Blackwell, Okla. Incorporators, Charles Bellarits, T. L. Tetirick, and Allie Aubrey.

E. E. Collins has been transferred by Publix theatres from Queen and Fremont theatres in Galveston to Houston, Texas, and is succeeded by L. E. Sowar, of Fort Smith, Ark.

The Empress theatre at Oklahoma City is remodeling its stage for the purpose of presenting vaudeville performances. Tom H. Boland, manager of the Empress, has gone to Chicago for both business and pleasure purposes.

The Texan theatre, at Throckmorton, Texas, sustained a small fire recently.

H. L. Houston will remodel his Crystal theatre at Pittsburg, Texas.

M. A. Connally has taken over the Palace theatre at Hemphill, Texas.

The new Arcadia theatre at Harlingen, Texas, has opened for business.

East Texas theatres announce cut in admission prices at Mount Pleasant, Texas, to 5 and 10 cents for all shows.

Hall Industries have opened their Rialto theatre at Kenedy, Texas.

The R. & R. Washington theatre at Sherman, Texas, was slightly damaged by fire.

Tony Ryan, Fox manager at Oklahoma City, visited in Tulsa, Okla., last week.

Salt Lake City

THE Walker theatre, operated by George E. Walker at Arco, Idaho, has recently had the latest type Simplex Projectors installed.

An order has been placed with the local office of the National Theatre Supply Company for a ventilating system to be installed at the Gem theatre at Filer, Idaho, owned by Mr. Tanner.

An Orchestraphone is now ready for delivery at the local branch of the National Theatre Supply Company.

According to report here the Opera House at Wellsville, Utah, has recently had the latest type Mazda equipment installed.

A Simplex Projector has just been installed at the North Cache High School at Richmond, Utah, for educational purposes.

Thomas Berts of the Rialto Amusement Company at Rocksprings, Wyo., just left this city after a visit of several days.

Columbia pictures are to be distributed from an office of their own here, located at 258 East 1st South street on the new film row. Dave Farquhar, who was branch manager in this city for Warner Brothers for the past several years, is to have charge.

Manager O. Wog of the Paramount Famous-Lasky exchange in this city, accompanied by all of the sales representatives, the ad-sales manager and the booking manager, left last week for the Paramount National convention at San Francisco.

L. C. Wingham is back from the Metro - Goldwyn - Mayer Managers convention held at Kansas City and is holding sales meeting with the local sales force preparatory to selling the 1928-29 products.

Home Office Representative Park Agnew of the Metro-Goldwyn-Mayer organization was recently in this city from the Denver office.

Manager Al O'Keefe will be back to his Pathe office from Butte, Mont., within the week and will leave for the Pathe National convention at Chicago.

Tony Hartford, manager here for Universal, salesmen C. C. McDermond and E. M. Gibson, and Office Manager E. S. Winward have left for Universal convention being conducted at San Francisco.

Wayne Ball, manager here for Warner Bros., returned last week from the convention held by Warner Bros. at New York.

Manager W. F. Gordon of the Associated First National exchange, is back from the National convention as are Salesmen Stewart and Hawkes.

Clyde H. Messinger, of the Educational office here, left his managerial desk last week for the Cache Valley section of Utah. The Educational national convention is to be held at Montreal, Canada, commencing May 22nd, and Messinger will leave to attend upon his return from Northern Utah.

Manager Charles Walker of the Fox office in this city expects to leave within the next few days for New York, where the Fox convention is to be held. Salesman J. L. Tidwell is in from his Southern Utah territory and Joe McEnhinney is still in his Montana section, while Harry Levey is in Idaho.

Andy Murdock of the Ideal theatre at Heber City, Utah, was among exhibitor visitors looking over some of the new season's products last week.

George Smith of the Gem and Empress at Magan, Utah, was also in attending to his bookings.

For the coming year the Columbia exchanges of Salt Lake and Denver have arranged to distribute the Gotham line-up of product.

J. T. Sheffield, owner of the Columbia exchanges in Denver and Salt Lake, spent a few days in this city from Denver the past week.

J. H. Miller, of the Cameo theatre at American Fork, Utah, was a recent visitor.

Exhibitor Tony Duvall of the Gem theatre at Murray, Utah, fell and broke his wrist recently.

It was stated at the local film mart that J. W. Johnson of the Iris at Midvale is ill with diphtheria.

"Hap" Fredericks, local exchange manager for Columbia, has spent the past few weeks in the Idaho branch, and is expected to be back to his office here the latter part of the week.

Royal W. Taylor of the Salem theatre at Salem, Utah, was among exhibitors visiting here.

Louis Marcus, president and general manager of the Louis Marcus Enterprises, left for San Francisco last week to attend the Paramount convention as a guest.

Joe Koehler of the Idaho theatre at Twin Falls, Idaho, recently spent a short time in this city.

Mell Stringham of the Colonial theatre at Ogden, Utah, was also among exhibitor visitors seen along the row recently.

The new State theatre had its formal opening the evening of May 5th. The interior of the theatre has been decorated and fitted out at a cost of $60,000 and will seat 500 persons on the main floor and 200 in the balcony. The house is under the management of Jos. Lawrence and George Randall, who operate the Rialto theatre here. The projection apparatus, according to the managers, is of the latest type obtainable.

Manager Fred Lind of the F. B. O. exchange is at Chicago attending the convention held there. A regional convention will be held at the Salt Lake office the week of May 21st for the Denver, Butte and Salt Lake salesmen.

Omaha

THEATRE managers have another thing to think about now, Krug Park, the local outdoor playground has opened. There are many outdoor features and also five reels of pictures.

George Johnson, popular young organist at the Riviera theatre, crashed into front page publicity the other day with an announcement of his engagement to Omaha's perfect flapper.

Another one of the boys from the Riviera who is stepping out to make a name for himself is Lawrence Jones. Jones has been sent to Waterloo, Iowa, to try his hand at stage band directing. Lawrence is a protege of Paul Spor, Riviera master of ceremonies.

The Golden Coast Limited pulled out of Omaha Thursday morning carrying about three hundred western division managers, bookers and salesmen headed for the Paramount convention in San Francisco.

John D. Howard arrived last Wednesday to take over the duties as manager at the Rialto, Howard comes all the way from Mobile, Alabama. This is his second assignment in this vicinity, having been manager of the Broadway theatre in Council Bluffs some two years ago.

The Gaiety theatre closed burleque for the season last week. They are now running pictures. The management has not announced whether they would continue with this policy or not.

The boys at Paramount Exchange are all hopped up over the thoughts of the convention next week. San Francisco will be the center of activities. Omaha will be represented by A. Mendenhall, branch manager; O. M. Newhouse, booking manager; I. W. Fisher, ad sales manager, and Salesmen C. F. Reese, W. E. Baker, W. A. Burke, and Jack McCarty The boys plan to leave Wednesday morning for the coast.

Frank Hensler, branch manager of Metro-Goldwyn-Mayer, returned last week from the district convention at Kansas City.

Milton Korrach has resigned as manager of the Rialto theatre, and has not announced any plans for the immediate future. Bob Vore, assistant to Korrach, remains as house manager and is handling house operation, while Ed Bresendine, of the Riviera Publicity Department, is doing the exploitation and advertising.

B. W. Prusiner, of the Blank Enterprises, was a visitor, spending the week end in Omaha.



Chicago

THE Orpheum theatre, Rockford, has been leased by Forest City Theatres, Inc., a new company headed by Charles Lamb, president, and Russell Lamb, secretary and treasurer. The house, which was owned by the Rockford Enterprises, Inc., has been operated by Great States for some time past. The new Lamb organization has also taken over the Palm theatre, which has been under the management of Russell Lamb. It is understood that the Orpheum will be closed in June, and after being remodeled, may open in fall as a stock house. The only Rockford theatre now controlled by Great States Theatres, Inc., is the Cornado, which this company will continue to operate.

Gradwell Sears, manager of First National's Chicago office, is receiving congratulations over being the father of an eight and one-half pound boy.

Homer Gill has been appointed district manager of all Midwesco theatres in Wisconsin, outside of the City of Milwaukee.

A. W. Szold, of the Apez theatre, Peoria, was a caller on film row last week.

C. W. Nebel, of Community Theatres, Inc., reports that his company's new Geneva theatre at Lake Geneva, Wisconsin, is nearing completion and will open on May 30th.

The Rialto theatre at Racine, Wisconsin, is about to close. This house is owned by the Universal Circuit which recently opened the new Venetian theatre in Racine.

The Woods theatre will inaugurate a policy of feature photoplays and musical company stock on May 30th, according to Jones, Linick & Schaefer, the owners. Johnnie Jones, Jr., will become manager of the Woods when the change in policy becomes effective.

Jules J. Rubens, of Great States Theatres, Inc., is making a tour of all the houses on the company's circuit.

W. D. Burford, of Great States, has returned to Chicago after a trip to New York City and Detroit, where he attended the Paramount convention. Mr. Mayer, also of Great States, joined Mr. Burford in Detroit for the convention.

Carl Leserman, recently appointed manager of First National's Cleveland office, was compelled to return to Chicago, on account of the serious illness of Mrs. Leserman. He has been here for over two weeks and his many friends will be glad to learn that his wife is showing some improvement and there are now strong hopes for her recovery.

M. P. Kelley, director of publicity of the Midwesco Theatres, Inc., was in Chicago recently and made a tour of the neighborhood de luxe houses.

Divisional Manager Wallace of United Artists was in Omaha last week while Manager Abrose of the local office was making a trip through the territory. Al Lichtman, of this company, stopped off for a brief visit at the local headquarters and then continued his journey from New York City to the West coast.

Jack M. Schwartz, who recently severed his connection with First National as a salesman, is now in that capacity for Fox and has been assigned to his old territory in Illinois. Another addition to Manager Clyde Eckhardt's staff is E. L. Goldberg, another veteran film man who was recently branch manager for Paramount at Peoria. Mr. Goldberg will cover central Illinois.

Ruben's Rialto theatre at Joliet is celebrating its second anniversary next week and will offer patrons a gala program.

Denver

COLUMBIA will soon open their own distributing branch in Denver under the management of Eugene Gerbase, well known film man in the Denver territory. Gerbase is now attending a Columbia convention and is expected to return to Denver with definite plans for the future concerning distribution plans.

Mrs. Rosetta Fairchild, mother of Frank Fairchild, died at her residence in Ft. Collins, Colo., last Monday from an attack of influenza. She was buried in the Crown Hill cemetery of Denver last Wednesday afternoon. Mrs. Fairchild was 76 years old at the time of her death. Frank Fairchild is manager of the Ft. Collins theatres of the Kohn and Fairchild Amusement Co. He is one of the leading exhibitors of the Denver territory.

J. G. Kittleson, former owner and manager of the Liberty theatre, Salt Creek, Wyo., was elected mayor of Salt Creek at an election held last Tuesday. I. C. Floersheim, manager of the Pastime theatre of Springer, N. M., was also recently elected mayor of his city.

Wm. Nagle is building a new 500 seat theatre in Gallup, N. M., which will be ready for its grand opening in the near future. Nagle has named his theatre the Gallup. It will furnish opposition to the Rex theatre, now the only amusement house in the New Mexico town.

J. H. Ashby and party of the local First National office returned last Friday from the National convention held in Chicago. R. J. Morrison, Fox branch manager, leaves soon to attend a convention in New York City. He will stop over in Cleveland en route and continue his journey to New York City with Ward Scott, who is managing the Fox branch office in Cleveland. Sam H. Cain, Universal manager, is attending a convention in San Francisco. S. D. Weisbaum and Sam Feinstein of F.B.O. left last week for Chicago to attend their convention. The convention of F. B. O. this week will be followed by the Pathe convention the following week. A. G. Edwards, local branch manager of Pathe, will attend.

Harry Lustig, district manager for Warner Bros., was in Denver visiting Chas. R. Gilmour, branch manager here. Lustig is enroute to the coast from the national convention held recently in New York City.

Thomas Love, exhibitor, operating the Hanna theatre of Hanna, Wyo., was in Denver last week doing some business with exchanges.

B. M. Shooker, for years an independent distributor in Denver, has sold out his interest in the Atlas exchange to C. B. Mark.

The Paramount office delegation of Denver left last Thursday for Los Angeles to attend their sales convention. They will be gone for about ten days.

Over in Crede, Colo., John Mattern will open the Opera House, with high class movie shows for the coming season. The theatre was formerly operated by the American Red Cross there.

H. C. Howe, a new comer among exhibitors, has purchased the Liberty theatre of Vona, Colo., from Fred Flannagan.

In Salt Creek, Wyo., J. G. Kittleson has sold the Liberty theatre to D. H. McNeill, who has also been operating the Midwest theatre of Midwest, Wyo. Robert Saunders, former manager of the Liberty theatre, will manage the theatre in Midwest.

A report comes from Roy, N. M., that Wm. G. Johnson and Roy Self will try their hand as exhibitors in the operation of the Pendrick, formerly operated by R. A. Pendleton.

Ray Bartlett, exhibitor in Artesia, N. M., has taken over the operation of the Cozy theatre of Portales, N. M. The Cozy theatre has been closed for several months. Its reopening will furnish opposition to the Portola theatre.

Minneapolis

THE town of Clark, S. D., has approved Sunday shows by a vote of 299 to 110, and for the first time in its history will have movies on the Sabbath. An attempt to put over Sunday shows was made two years ago at an election, but was defeated at that time. Mrs. James Leslie, proprietor of Clark's theatre, has been working diligently since that time to bring about a favorable verdict from the voters.

Mark Ross has been appointed manager of the Theatre Owners Film Exchange, it was announced last week by W. A. Steffes, president of the Northwest Theatre Owners and general manager of the film division of that organization.

The State theatre at Jackson, Minn., is to have a new organ, according to F. A. Matuska, its owner.

William Gould, who is M-G-M salesman in North Dakota, has recovered from an illness which kept him in the hospital for nearly five weeks.

Fire did slight damage recently to the Opera House at Granite Falls, Minn.

The Southern theatre, Minneapolis, had the dials of its safe knocked off by robbers last week, but there didn't happen to be any cash in the strongbox.

Harry Smith has taken over the Bijou theatre at Browns Valley, Minn., from W. E. Zetzman.

H. A. Brummond, veteran theatre owner of Thief River Falls, Minn., underwent an operation for mastoids.

Albany

FRANCIS J. McCARTHY, manager of the First National exchange in Buffalo, came to Albany last week to confer with the local manager relative to bookings for the Schine circuit.

William Smalley has so far recovered from his long illness that he was in New York City last week. Mr. Smalley was reported to have regained his old time pep and there is a warm welcome awaiting him from his many friends along Albany's film row.

Lee Langdon, one of the old timers in the booking business, returned to Albany last week, after spending some time in New York City.

"Al" Guteck, local manager for F. B. O., left last Saturday for Chicago, where he will attend his company's convention.

Lew Buettner, of Cohoes, served as one of the exhibitors at last Monday's meeting of the Board of Arbitration. Buettner was a sick man for several weeks, but is now back on the job and looks in fine shape.

Nat Levy, manager for Universal in Albany, blossomed forth last week with a brand new Buick touring car.

M. E. Silberstein, of Catskill, was a bit worried last week when a fire broke out in the neighborhood of the Community theatre and for a time threatened to sweep the business centre of the village. Hard work on the port of the firemen, however, confined the fire to one of the large business blocks.

Manager Pearlman, of the James theatre in Utica, paid his first visit to Albany last week, and became acquainted with many of the boys along film row. He was accompanied by Sam Slotnick, owner of the house.

W. W. Farley, owner of the Farash theatres in Schenectady, was much pleased last week at the showing made by Governor Alfred E. Smith in the California primaries.

The village band in Warrensburg will not only play this summer but will also have new uniforms as the result of a benefit given last week at the Fairyland theatre.

Ernest J. Wolf, formerly exhibitor in Lowville, is now looking forward to a loving cup or two from the annual dog show in Syracuse, where he will exhibit this week his famous Great Danes.

George Dwore, owner of the Cameo, Capitol and Colony theatres in Schenectady, did considerable booking along film row last week. V. F. Winne, of Cherry Valley, wearing knickers, was also along the row booking.

Irving Goldsmith of Saratoga Springs, a Supreme Court Justice, and part owner of a theatre in his home city, presided at a term of court in Brooklyn last week. Goldsmith's house is now booking prereleases for the racing month of August.

Boosting the new product, film managers and salesmen are like flies these days around some of the theatres. William Benton, entertained, or at least received, according to his own word, at least half of the branch managers of Albany last week. But that is nothing to the way they have flocked to the Schine offices in Gloversville.

William Shirley played the part of host at the State theatre in Schenectady one night last week in observing his tenth year in the show business in the electric city. The party was held in the lobby of the theatre following the last show of the evening. About 100 persons attended. There was an orchestra for dancing and plenty in the way of feed. During the evening Shirley was presented with a handsome gold watch by his employees. The Farash Company, with which Mr. Shirley is associated, took over the lease last week of the Hudson theatre in Schenectady.

Windbiehl and Shelly, of Amsterdam, operating the Orpheum, report business as being good these days. They cater to the working classes of the city.

George Goldberg, a well known film salesman in Albany, returned last Saturday from a week's swing through the Adirondack region, and reported road conditions as being much better than during the last few weeks.

Lumberg and Robbins, owners of the Uptown theatre in Utica, are planning to make the house a subsequent run one.

It looks as though Abe VanDusen, booker at the F. B. O. exchange, is in line for a nice fat check in the near future. VanDusen has been in the money for the past five weeks in the bookers cash drive which is now winding up.

The new Stanley theatre in Utica, which will open soon, is one of the most imposing structures in the business centre of the city and one in which residents are already taking much pride. Smalley's theatre in Johnstown is also rounding in shape and will be opened in the very near future.

When asked last week as to how business was going, Morris Silverman, of Schenectady, replied that he had taken in more during one day the previous week than he had during three days this past week. Bob Pierce of Ilion summed up the situation by saying: "Business not so good of late."

William Benton has definitely decided to operate a theatre that is to be built in Plattsburg, and which will be one of the outstanding houses along the northern border.

Jack Krause, former manager for Tiffany in Albany, is now an automobile salesman, handling the Reo line.

Tony Veiller, who recently resigned as manager of the Mark Ritz in Albany, appeared at the steering wheel of a brand new car last week, and journeyed over to Boston for the week end. Mrs. Veiller, who has been confined at a local hospital, was able to return home during the week.

George Tetrault, owner of the Grand in Watervliet, is now running three days a week and is finding the going rather hard with the second street carnival within three weeks.

Pete Dana, local manager for Tiffany, arrived home last week from New York.

San Francisco

ADVANCE trailers are now established with definite distributing headquarters in all of the Pacific Coast division branch exchange centers. Art A. Schayer, general division manager, recently visited San Francisco, where he completed arrangements for a local office in the All Star Film Exchange Building. Joseph F. Samuels will be the resident manager.

The opening of the new Warner Brothers theatre in Hollywood, April 29th, caused a traffic congestion for 20 blocks, according to a message received from W. B. Wagnon, manager of the Embassy here.

The Publix Theatres Corporation have placed what is considered by showmen the largest single order ever given for theatre chairs—over 40,000.

J. Frank Shay has returned to New York after several weeks spent in the FBO exchanges in this territory.

George E. Rust, of Georgetown, was here for a few days getting bookings lined up for his theatres. He has taken over the Folsom theatre, Folsom, California, since May 1st. Jack Frates was the owner.

Chas. Kauffman, his wife and son were seen recently on Film Row.

W. A. Thresher, of Wasco, was seen on the Row getting his bookings set for the coming season.

G. C. Parsons has left to attend the Metro-Goldwyn-Mayer convention which is being held at Kansas City.

Jack Bettencourt made a short trip to Hollywood—looking over the situations.

Jimmie Chapman has been advanced from the booker's desk at Educational to salesman.

Phil Weinstein is proud of the new and enlarged branch exchange office improvement that is being done in his Columbia home at 177 Golden Gate avenue.

The new West Coast theatre in Oakland will be seated with American chairs, furnished and installed by C. F. Weber & Co., of San Francisco.

Henry Fontana, of Lindsay, favored the bookers with dates recently.

Walter Berger is now at the booker's desk at Educational, having been promoted to that position when Jimmie Chapman vacated it to start his career selling film.

R. Pollock, of Calistoga, was a recent visitor on the Row. He says vacation time is coming on and Calistoga is waiting for people.

Don Smith, formerly assistant manager of the local P.D.C. office, and later with Tiffany, following the P.D.C.-Pathe combine, is now connected with United Artists, having accepted the San Joaquin territory recently covered by Fred Gage.

The new theatre now under construction at San Bruno will have theatre chairs of the American Seating Company manufacture, furnished and installed by C. F. Weber & Co.

Oliver B. Prickett recently announced the opening of his new Alcazar theatre, Carpinteria, Calif.

Oliver Watson, a former stock and bond salesman from Detroit, is a new addition to the sales force of F.B.O.

Nadine Amos spent her vacation in Los Angeles.

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Baltimore

NEW rates which went into effect at the New Garden here beginning Monday, May 7, were: 11 a.m. to 1 p.m., entire house 35 cents; 1 p.m. to 5.30 p.m., orchestra 50 cents and balcony 35 and 25 cents; 5.30 p.m. to closing, orchestra 60 cents, balcony 50 and 35 cents. This brings this Keith-Albee high class vaudeville and picture house to a level on prices with the other first-run theatres in town with a 60 cent top.

Mary Pascor, assistant bookkeeper at the New theatre office here, has resigned to become connected with a lawyer's office.

Work has been started on the new theatre being erected at Welch, W. Va., for Samuel Polon and C. D. Brewster, which will cost about $100,000. It was designed by Alex Mahood, architect, Bluefield, W. Va.

The Grand theatre, Greer, S. C., was destroyed by fire recently. This house was owned by C. W. Drace and the loss is estimated at about $25,000.

The Empire theatre, Winchester, Va., owned by the Shenandoah Valley Theatres Corporation, of which Isaac Weinberg is the head, is to be remodeled and have an addition built to it costing about $100,000. The contract for the work has been given to the Neilson Construction Company, Harrisburg, Pa.

Plans are under way by the Enterprise Theatre Company, to build a theatre to seat 2,500 persons to measure 120 by 110 feet. Plans were drawn by Milburn, Heister and Company, Washington, D. C.

The Oakford theatre, Richwood, W. Va., was one of the buildings destroyed in a large fire which destroyed many buildings in that city recently. The entire loss was about $325,000.

An addition is to be built to the Lyric theatre, Baltimore, to cost about $50,000, from the plans by Taylor and Fisher, architects, of this city. This theatre, managed by J. Albert Young, is used for concerts, operas and moving picture special performances. The last shown there were Kreimhilde and Seigfried.

The Liberty theatre, Cumberland, Md., owned by Tom Burke, is to be remodeled and have an addition built to it costing about $35,000. The plans were drawn by H. R. Hitchens, architect, Cumberland.

A lodge building, theatre and store to be built at Hagerstown, Md., will cost about $50,000. It is being built by B.P.O.E. No. 378 of Hagerstown, after the design of C. E. Kountz and A. J. Klinkhart.

Phillip J. Scheck, part owner of Keith's Hippodrome, here, is rapidly completing the work on the Dixie theatre, West Baltimore street, which he recently took over and which was formerly operated by Nat Keene. The house is being entirely remodeled.

A large electric sign with 300 bulbs going 35 feet high has been built over the front entrance of the Garden theatre, Cumberland, Md.

The Orpheum theatre, Portsmouth, Va., has been leased to the Theatres Corporation of America and the company will remodel it, to reopen as a first run house, seating 1,700 persons.

St. Louis

ANOTHER drive to close the theatres of Springfield, Mo., on Sundays was launched on May 6, when Paul Bennett, a singing evangelist, filed complaints against six local motion picture theatre operators.

Missouri theatres and other places of amusement paid $334,912 in internal revenue taxes for the first nine months of the present fiscal year, compared with $258,735 for the same period the previous year.

State Senator Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League and owner of the Mogler, Bremen and Excello theatres in North St. Louis, has filed as a candidate for Republican city committee man from his ward.

Eddie Peabody, who was scheduled to take over the master-of-ceremonies job at Skouras Brothers' Missouri theatre on May 12, has decided to stay on the Pacific Coast. His sudden decision forced Skouras Brothers and Reeves Espy, publicity director for Skouras Enterprises, to make a hurried trip to New York City in search of some one to fill the position formerly occupied by Brooke Johns.

Arthur Nealy, master of ceremonies at Skouras Brothers Missouri theatre, was forced to lay off May 2 because of a badly infected hand and will not be able to return for another week or so. Freddy Bernard has taken over the master-of-ceremonies position.

Mason Peters, former newspaper man, has been named business manager of the Garden theatre on the Olive street road in St. Louis county.

J. Earle Estes is the new guest organist of the St. Louis theatre, Grand and Delmar boulevards, St. Louis. Estes is a native of St. Louis. He joined the Orpheum Circuit nine years ago.

Jack O'Toole, formerly St. Louis manager for Pathe, has entered the golf business as the local representative of Play Golf. He has temporary quarters at 3320 Lindell boulevard and has installed a full line of golf paraphernalia. Exhibitors and others desiring to improve their game of golf should consult Jack, who even has in stock some "hole in one" clubs which will get the desired results with proper handling under favorable conditions.

Visitors of the week included Mrs. I. W. Rodgers, Cairo, Ill.; Bill Karstetter, Columbia, Mo., and Ted Yemm, Duquoin, Ill.

W. S. Johns, father of Brooke Johns, former master of ceremonies at the Missouri theatre, St. Louis, Mo., died on his son's farm near Rockville, Md., on April 28. The elder Johns was 67 years old and had been in ill health for many months.

Cleveland

THERE have been several changes of personnel in the local Metro-Goldwyn-Mayer exchange. Frank Belles has resigned as office manager, and Louis A. Freiberg, formerly with Fox in Albany, has been appointed to succeed him. Arthur Engelbert, cashier, has been succeeded by A. E. Rohlfs. Rohlfs has been with the M-G-M organization for the past eleven years.

Jack Gardner, of Toledo, figured in the real estate transactions of his city last week when he bought the Artcraft theatre from W. L. Beckham.

In Ashland, Ohio, the Sunday movie antagonists have broken out again. The ministerial association has called a mass meeting to get the majority opinion of the citizens in regard to Sunday movies. Exhibitors of Ashland, no less active, are also calling a mass meeting in the expectation that they will get the larger crowd.

Jack Flanigan, of Tri-State Motion Pictures, and Pathe cameraman, was in New York at the time of the public reception in honor of the Bremen flyers and participated in getting News Reel pictures of them. Flanigan also got their pictures while in Cleveland and had them on the screen the same day on which they were in the city.

The Cleveland Motion Picture Exhibitors Association held an organization meeting last Thursday. William James, president of the M.P.T.O. of Ohio, and P. J. Wood, business manager of the M.P.T.O. of Ohio, were present from Columbus. The association was particularly interested in discussing the possibilities of a state law being introduced which would make it compulsory for every exhibitor to use a safety device on projection machines before obtaining an operating license. Such a law exists in Philadelphia, and it is rumored that an effort will be made to introduce a similar law in other states. Cleveland and the Ohio state exhibitor organization are taking time by the forelock and are laying plans to prevent such a law from being introduced in Ohio.

William James, president of the M.P.T.O. of Ohio, is secretary of the Know Ohio Week, starting May 20, set aside to educate Ohioans as to the growth, industry and possibilities of Ohio. Governor Donahey is president of the movement.

Louis Isreal's Standard theatre, Prospect avenue and East Ninth street, suffered about $1,200 damages from fire one day last week. The fire started in the projection room. Two reels of film were destroyed, two motion picture projection machines were damaged, and the building was slightly damaged. The house was closed for a few hours only, until mechanical repairs on the projectors could be made. Henry Lieb, 4880 East 85th street, operator, escaped without injury.

New York & New Jersey

THE coming of the summer months has prompted the management of the Park Theatre, 44th Street and 5th Avenue, Brooklyn, to side-track from its present picture and vaudeville policy, and run instead stock burlesque and photoplays.

The Plaza, Heights Theatre Corporation house, located on High Street, Brooklyn, has undergone a change of management, with C. Bevilacqua succeeding Billy Marrow.

Harry Nesdler is the new manager of the Fortway, an independent house, located on Fort Hamilton Parkway, Brooklyn.

The Eden Theatre, at 201 Atlantic Avenue, Brooklyn, formerly operated by the Genell-Pelkiner-Horowitz circuit, and which has been temporarily closed, will reopen soon under a new banner.

For the third time, ownership of the Floral Park Theatre, Floral Park, L. I., a practically new house, has changed hands. H. O'Neil, who originally built the theatre, has taken it over from the Schwartz Circuit. Michael Blinn was the first owner.

Hymie Bloom has been appointed manager of the Major Theatre, an independent, located on Canal St. Bloom fills the place formerly occupied by P. Doblin.

The new State Theatre, West Orange, New Jersey, owned by Mrs. Bogenstein, will be opened sometime in June, under the management of Jack Halpern, formerly of the Savoy in West Orange.

According to rumors along the curb, Max Kramer will erect a new, modernly-equipped theatre on First Avenue, between 55th and 56th Streets.

Closed for several months, the Linden Theatre, Linden, N. J., formerly owned by George Slatter, was reopened last week by Aaron and Benjamin Chausmin under the name of St. George.

Morris Needles, owner of the Park West Theatre, 99th Street and Columbus Avenue, is back in New York again after a long holiday in the South, where he acquired an enviable coat of tan and a hard-earned rest.

Two new links will be added to the fast growing chain of Pollak and Bratter theatres, with the opening very soon of their Dobbs Ferry, N. Y., house, and another at Rahway, N. J., in the early summer.

Another installation of Vitaphone has been reported, this time by Manager Louis La Rocca, of the Park Plaza, a Lask and Greenberg house, located at Tremont and University Avenues, the Bronx. La Rocca announced the initial presentation a huge success.

Julius Wolfe, formerly owner of the Miller Theatre, Saratoga Avenue, Brooklyn, is now operating the Bay Theatre, Bath Ave. and 20th St., which he recently purchased from W. Weinberg. Weinberg, it is believed, will retire from the show business for a while.

"Chick" Meehan, prominent New York University football coach, dropped in at the Pathe Exchange last week, and gave the boys some new pointers on exhibitor "touchdowns." "Chick's" main purpose in the visit was to discuss the production of his second series of football shorts for Pathe distribution.

The Bronx will boast of another new and finely-equipped theatre, with the opening, about May 30th, of the Tuxedo, at Gun Hill Road and Jerome Avenue. The house will open under the direction of Morris Blinders.

Katherine Esposito, New York booker at Pathe Exchange, is the happy winner of the $100 first prize in the bookers' contest recently held by that company.

Marcell Goodwin has been appointed by Harry Taub as assistant manager of the Tivoli Theatre, Borough Hall, Brooklyn.

Isaac Katz, President of 85 Cortlandt, Inc., has sold the Cortlandt Theatre to the Marilyn Amusement Corporation, of which M. Hausener is President, and B. Guttman, Treasurer.

Since his purchase of the State Theatre, Boonton, N. J., from Mr. Sobelson, M. Snapper has opened the house one day a week, on Saturday, because of poor business.

The Auditorium Theatre, Highland, New Jersey, formerly an M & G enterprise, has been transferred to Marian Black.

New theatres that will open in the near future are: the Mayfair, Hillside, N. J.; the Park, Roselle Park, N. J., by Mr. Segal; and the Cameo Theatre, Nutley, N. J., by Louis Gold.

Abe Peshkin, who formerly conducted the Manhattan Theatre, Greenpoint, has acquired the Colonial Theatre, 7415 5th Avenue, Brooklyn, from H. Blinderman.

The Tuxedo Motion Picture Corporation has sold its Tuxedo Theatre, located at 42nd Street and 3rd Avenue, to John Vafiades.

Francis H. Robertson is now owner of the Art Theatre, 57th Street and 7th Avenue, Brooklyn.

The Palace Theatre, Huntington, L. I., has recently passed into the hands of the A. H. Schwartz circuit.

Mecca Theatre, at 441 East 14th Street, owned by Al Harston, has changed hands, and is now the property of the 14th Street Mecca Corporation, T. Kausman, President and M. Kausman, Secretary.

South East

MRS. R. B. WILBANKS, whose husband is the local Paramount manager, was recently in Atlanta visiting relatives.

Rufus A. Davis, of National Theatre Supply Company, has sold his interest in the Iris theatre, Salisbury, N. C., to Mrs. Phelps Sasseen.

The Charlotte Paramount Famous Lasky office won first place in the company's recent sales drive. Cash prizes were awarded at the convention in Washington, D. C., last week.

The Wonderland theatre, Durham, N. C., which closed April 30, having been condemned by city and state authorities, is being remodeled and will open in two or three weeks.

Mrs. Marion G. Wrenn, secretary of the Charlotte Film Board of Trade, left last week for the convention of secretaries, film boards of trade, which will be held in Los Angeles.

Announcement was made Monday, April 23, of the marriage of J. O. Mock and Mrs. Mary Conkwright, which took place Saturday, April 7. Mrs. Mock is connected with the Paramount office and Mr. Mock is with Educational's exchange as booker. The marriage came as quite a surprise to their many friends in the film industry.

The Strand theatre, Charlotte, N. C., has been leased by Miss Grace Brown, of Charlotte, and F. L. Brown, of Columbia, S. C., for a period of five years. The plan is to put on light musical comedies, vaudeville and good pictures at the Strand. The Strand will be completely renovated, with repainting and redecorating and put in first class shape.

Among visitors in Charlotte last week were W. S. Freezer, Badin theatre, Badin, N. C.; S. W. Williamson, Majestic theatre, Camden, S. C.; Messrs. Beam and Plummer, of Beam and Plummer Enterprises, Shelby, N. C.; V. D. Humphries, Lyric theatre, Bishopville, S. C.; C. I. Gresham, Artcraft theatre, Mooresville, N. C., and J. R. House, Victory theatre, Mooresville, N. C.

F. A. Leatherman returned to Atlanta last Monday from a trip north.

William G. Minder, southeastern division manager of Tiffany-Stahl Productions, with headquarters in Atlanta, left last week for the Florida territory.

Announcement is made from the offices of Milton Starr, at Nashville, Tenn., that three new theatres have just been acquired by the Starr-Scales Circuit. These new acquisitions by this circuit are the Liberty theatre of Greenville, S. C., the Eagle theatre of High Point, N. C., and the New Gem theatre of Reidsville, N. C. With the taking on of these houses, the Starr-Scales Circuit gains national recognition as the largest circuit of Negro theatres in the country.

The Starr-Scales Circuit now controls the following theatres: The Bijou theatre and Lincoln theatre of Nashville, Tenn.; the Lincoln theatre of Winston Salem, N. C.; the Lenox theatre of Augusta, Ga.; the Lincoln theatre of Charleston, S. C.; the Royal theatre of Columbia, S. C.; the Lincoln theatre of New Bern, N. C.; the Palace theatre of Ensley, Ala.; the Liberty theatre of Greenville, S. C.; the New Gem theatre of Reidsville, N. C., and the Eagle theatre of High Point, N. C.

Cincinnati

AMONG the recent managerial changes in central Ohio is the appointment of Thomas H. Ealand, who has taken charge of Loew's and United Artists' Broad theatre, at Columbus, Ohio. Ealand succeeds Charles F. Burns, who is returning to the home office in New York.

The Star theatre, Eaton, Ohio, is being extensively improved. An addition will be built at the rear of the house, and a modern heating plant will be installed. The interior will be entirely redecorated, and a new front will be built.

The Rex theatre, Ashland, Ohio, is all "lit up" with a new screen of the reflector type, which Manager Harry Carl recently installed.

The Ohio theatre, Mansfield, Ohio, recently featured the local high school band of eighty members as an added attraction to the regular program.

The Majestic, Mansfield, Ohio, has reduced the admission scale, the new schedule being 10 and 15 cents for afternoons, and 10 to 25 cents for evening performances.

Samuel Gorrell, veteran film salesman, has been appointed manager of Security Picture Exchange in Cincinnati.

New England

J. FRANK SHEA, division sales manager for F. B. O. on the West Coast and formerly sales manager at Boston for Paramount, was a visitor to Boston for several days. He came east to attend the F. B. O. convention sessions at Chicago.

Martha Ferris, secretary of the New England Film Board, left early last week for Los Angeles to attend the secretaries convention there.

Harry F. Campbell, district manager of the Fox exchange, Boston, was in New York for several days last week.

The Union Hill theatre at Gloucester, Mass., which has been running stock, will show an all comedy picture bill every Sunday in the future and run stock the rest of the week.

George Haley has resigned as manager of the Morton theatre in Dorchester and is succeeded there by Al Lourie, formerly manager of the Franklin Park theatre, Boston. A. Pinanski, formerly assistant manager at the Franklin Park theatre, has been advanced to manager of that theatre.

E. A. "Doc" Golden sails this week from New York for Russia in the interest of American films in that country. He will be absent about six weeks. He was formerly head of First Division Films, Boston, until it was taken over by H. A. Segal. Mr. Segal will now distribute First Division Films for New England from his exchange at 46 Church street, Boston.

The Elm theatre at West Springfield, Mass., opened Monday night for the season. Ed. Knight is the manager.

Harold Keegan of the Rialto theatre at Waterbury, Vt., was in Boston last week for the first time since the floods of last fall.

Walter Murphy and Ray S. Averill are to manage the Capitol and Crown theatres in New London, Conn.

John Carey has opened the Strand theatre at Oakland Beach, R. I. This is the second theatre to open at this resort this month.

The Mystic theatre at Malden, operated jointly by the Gree-Eilenburg and Ramsdell Brothers interests, has closed for the summer. It will reopen about Labor Day.

Edward Anderson of First National exchange has returned after an extended vacation and is covering New Hampshire and Vermont for that company.

Nate Ross, formerly of the First National staff at Boston, has been appointed branch manager for United Artists at St. John, N. B., and left during the week to take charge there. He is the second Boston salesman to be named branch manager for a Canadian exchange, Ralph Quive formerly of Pathe, having been named a week ago to take charge of United Artists exchange at Winnipeg.

Ann Rolfe of the inspection department at First National has sufficiently recovered her health after hospital treatment to return to her home. She has decided not to return to the film business.

A. P. "Del" Bibber, sales manager of First National exchange at Boston, has resigned. He suffered a long illness during the winter and had returned to his desk about a month ago. He will take a long vacation and will devote most of his spare time to managing his theatre at Portland Spring, Me.

William Kelley, salesman in the Boston territory for American Feature Films, is covering the ground in his new Nash.

Manager Bianchi of the Globe theatre at St. Johnsbury, Vt., was a visitor to Boston recently.

The Lincoln theatre at Quincy Point, Mass., has closed indefinitely.

George A. Smith has been appointed manager at the Capitol theatre at Somersville. He was formerly assistant at the Revere theatre in Revere. Before coming East, he was located with the Balaban-Katz interests in Chicago and the Publix theatres in Georgia.

Assistant General Manager Harold Messiter of New York is in charge of the New England territory for Universal Chain Theatres temporarily. He expects to remain in New England for several weeks.

The Pastime theatre at Chicopee, Mass., closed last Saturday for the summer and will reopen about Labor Day. The Casino theatre at Boston also closed last Saturday for the summer.

The Elm theatre at North Attleboro is soon to close temporarily, it is understood, for the purpose of making some extensive improvements in the house.

The Riverside theatre, Medford, has adopted a new policy. It will run double features with two changes of program weekly. Vaudeville has been discontinued.

Canada

THE 1928 convention of the eastern managers of Famous Players Canadian Corp., Toronto, will be held at Toronto, July 17 and 18, under the direction of Clarence Robson, Eastern Division manager. The Western Canadian convention will be held at Banff Springs, Alberta, on July 6 and 7, with H. M. Thomas, Toronto, Western Division manager, in charge. N. L. Nathanson, managing director; T. G. Bragg, comptroller; John Arthur, supervisor of music; Sam dePass and other officials of the company will conduct the discussions.

Famous-Players now owns or controls some 135 theatres in the Dominion and practically all managers will attend either one or other of the company conventions.

J. B. Bickell, of Toronto, vice-president of Famous Players Canadian Corp., has become a director of the Canadian Bank of Commerce. Mr. Bickell is widely known for his mining and other business activities, being president of famous mines operated by the McIntyre-Porcupine Mines, Limited, and Castle-Tretheway Mines, Limited, and a director of other industrial companies.

The Empress theatre, a handsome new cinema on Sherbrooke street west, Montreal, seating 1,800, was formally opened May 19 with a combination policy of pictures and vaudeville.

The interior of Loew's theatre, Toronto, Ontario, is being practically rebuilt under the direction of the architectural firm of Thos. W. Lamb, New York, under whose direction the theatre was erected in 1913.

A new Wurlitzer organ has replaced the original organ which was burned; a much larger orchestra pit has been constructed to accommodate a concert orchestra; the boxes have been redesigned and other important changes made. In the meantime, Manager J. Bernstein is conducting regular performances in the Winter Garden, which is situated above the damaged theatre, the building being of the double-deck type.

Atlanta

JUDGING from the reception which Atlanta accorded the remodeled Rialto last Monday, and throughout the week, it seems certain that the theatre has guaranteed its future popularity for a long time to come with the new policy embracing Vitaphone and Movietone synchronized pictures. Wherefore, congratulations are in order for Publix, and for Manager W. T. Murray, who has devoted himself untiringly to the task of maintaining the Rialto popularity.

W. Ray Johnston, president of the Rayart Pictures Corporation, spent last Saturday in Atlanta in conference with Arthur C. Bromberg, head of the Arthur C. Bromberg Attractions.

News reached Film Row last week that Major John W. Quillian, who was formerly president of Enterprise Film Corporation, has sailed for France on business.

C. C. Jordan, formerly operator of the Arcade theatre, Kissimee, Fla., was in Atlanta last week negotiating the taking over of the Del Ray theatre, Del Ray, Fla.

Carl Cape, of the Colonial theatre, Buford, Ga., spent last Thursday in Atlanta.

Walter Bracken, of the Callahan theatre, Bambridge, Ga., was a recent visitor to Film Row.

P. J. Henn, of the Bonita theatre, Canton, Ga., also visited the film exchanges.

R. J. Barnes, formerly representative for United Artists, joined the sales force of Fox last week. He will cover the company's Alabama territory.

W. W. Anderson, manager of Pathe's Atlanta branch, made a trip to Savannah last week.

W. E. Dowdy, of the Canal Point theatre, Canal Point, Fla., was a recent caller among the exchanges.

The Atlanta Joint Board of Arbitration considered and disposed of approximately twenty-five cases at its regular meeting, held recently in the offices of the board at 101 Marietta street, Atlanta.

Paul A. Strachan, salesman for Pathe connected with the Memphis branch, was in Atlanta last week, having returned to the city on account of the illness of his wife.

A social event of interest was the Howard theatre and Metro-Goldwyn-Mayer Club dance, held at the Henry Grady Hotel last Saturday night.

Kansas City

TO own a theatre lobby is a good form of investment, it was proved by real estate records in Kansas City last week. A 20-foot strip of land occupied by the entrance and long lobby of the Pantages theatre, motion picture and vaudeville house, is under lease to the theatre for eighty-six years at a net rental of $5,000 a year. Albert Schoenberg, fee owner, sold that narrow strip last week to Kline's, Inc., of Kansas City, for $95,000. That corporation bought it at a sound investment, netting slightly better than 5 per cent.

At last the annual exhibitors-distributors baseball game has been set for the first week in June. All erstwhile players who are employed by exchanges have been requested to report to Tom Byerle of the First National exchange.

About fifty delegates of the West and Middle West attended the sales convention of M-G-M at the Hotel Baltimore, Kansas City, recently. The new product, new exploitation ideas and advertising campaigns were discussed. Felix Feist, general sales manager, was in charge of the meeting, which was attended by several home office executives, division managers and branch managers.

The Ritz theatre, suburban house of Kansas City, was bought last week by Dr. Nathan Zoglin from Oscar Litwin. The theatre occupies a corner site, 57 x 120 feet. The property was sold subject to a lease with three years to run, which contains an option of a 5-year extension.

Topeka, Kas., is to have a negro theatre, it has been announced. A building permit has been granted to Ben Kross, and the National Theatre Company, of which M. W. Jencks is president, will lease the theatre.

Nat Levine, producer of several serials; N. S. Shiren, home office auditor for Tiffany-Stahl, and Al Steffes were Kansas City visitors recently.

A. A. Renfro, formerly of the Pathe staff in Oklahoma City, has joined the Paramount sales force in Kansas City.

C. A. Schultz, manager of the Midwest Distributors, Inc., was hustling in the territory last week, as was Beverly Miller of the National Screen Service.

The Motion Picture Machine Operators' local union No. 170 in Kansas City gained some front page publicity in daily newspapers last week when the union voted unanimously in favor of municipal bonds, which were voted on by citizens.

The Orpheum theatre, first run and vaudeville house of Kansas City, closed its season last week.

After a battle which has lasted more than a year, it looks as though the Sunday closing question in Herington, Kas., is to come to a decision. Recently C. L. McVey, exhibitor, opened his house for five consecutive Sundays, then voluntarily closed on Sundays for two weeks and "put his ear to the ground" in order that he might sense the public pulse. Ministers adopted a resolution condemning the shows and citing the fact that there was a state law against such performances. McVey came back with the announcement that there was no law specifying it illegal to operate a motion picture show on Sunday, any more than there was a statute which prohibited an organist in a church from working for pay on Sundays. The "blue labor law" makes both unlawful, he said. The law, however, rarely has been enforced.

So McVey is going to leave the entire matter to the citizens of the little town. If the majority, by "mouth to mouth" vote, appear in favor of Sunday shows, there will be Sunday shows. Otherwise, there will be none.

A new Wicks pipe organ has been installed in the Douglas theatre, Lees Summit, Mo., by the J. W. Jenkins' Sons, Kansas City distributors.

The Temple theatre, Yates Center, Kas., has been purchased by J. M. Hobbs from H. Fuhrer.

The Isis theatre, Alton, Mo., which has been closed on account of a smallpox epidemic, has been re-opened.

The Kansas City First National branch held a golf tournament all of its own at the Lakewood Golf and Country Club, Kansas City, on May 15, according to Tom Byerle, branch manager.

Buffalo

BILL TISHKOFF, who, with M. Fogel, operates the Webster theatre in Rochester, was in town last week and took occasion to spike reports that the house was closing down.

Dick Walsh, head of the poster department of the Metro-Goldwyn-Mayer exchange, has been promoted to salesman.

Fred Zimmerman, chief of the Theatrical Utilities Enterprises offices here, has recovered from an attack of influenza.

Buffalo's contribution to the National Vaudeville Association drive was greater this year than ever before, according to a letter last week to H. M. Addison, president of the Buffalo Theatre Managers' Association, from E. F. Albee. Theatres that participated in the drive here included Shea's Buffalo, Great Lakes, Shea's Hippodrome, Loew's, and the Lafayette.

R. C. Fox, head of the exchange bearing his name, made a trip to Rochester last week.

Leo Murphy, formerly of Pathe and Tiffany, is now with F. B. O., covering Niagara and Erie counties.

M. L. Osborne of Fredonia was a visitor to film row last week. Other out-of-town exhibitors who were here during the week included Max Fogel of the Princess theatre at Rochester and Mr. Stahley of the Monroe theatre in Rochester. Rumor has it that Mr. Fogel is contemplating closing his theatre at the end of this month for about six weeks to carry out some alterations and enlarge the house.

Ed Walsh, who recently resigned from First National, has joined F. B. O. in the Syracuse territory.

L. E. Chamberlin, of Batavia, of the New Aerial theatre, paid film row a visit.

Bobby Albert, of Lancaster, with the co-operation of some of the theatre managers, put on a show with movies and several stage acts for the inmates of the county jail last week.

Miles Cohen of the Majestic theatre at Jamestown was a recent visitor at the exchanges.

Detroit

WARNINGS have been issued to theatrical staff members in several downtown houses, following complaints against pickpockets. Last week, one woman was robbed of a $390 check and seven others reported the loss of small amounts of money.

An attempt to pass a $20 bill was thwarted by Catherine Porter, cashier at the Madison theatre, last Sunday evening. Catherine noticed the counterfeiter about to leave the theatre before having passed into the interior. She became suspicious and notified police, who apprehended the crook.

B. F. Keith's Temple, for many years a landmark in this locality, has been closed indefinitely. First run pictures booked at that house will hereafter be presented in the Uptown, the remaining K-A enterprise.

Joe Lee, press agent who presided at the Oriental for several months, has resigned to join Harry Carey and will tour as business manager through the Latin American countries.

E. H. Forbes, well known to exhibitors in the territory of the Detroit National Theatre Supply Co. branch, has taken over the duties of branch manager. He succeeds R. G. Colvin, who has been transferred to Kansas City as sales representative for the state of Kansas. Joe O'Neill, former office manager at Omaha, will fill the vacancy left by Forbes.

Glenn Harris, formerly manager of the Capitol theatre in Owosso, has been appointed manager of the Wuerth in Ann Arbor, Mich. For the past 14 years, Harris has been connected with the Butterfield organization.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Dallas

F. A. TOMES, manager of the Dallas Educational exchange, will leave next week for the convention at Montreal, Canada, and will be away from the office about two weeks.

E. H. Kleinert, musical director of the Melba theatre, was married recently to Miss Ann Leaf of Los Angeles, former feature organist of the Metropolitan theatre of Los Angeles. Mr. Kleinert has been appointed divisional supervisor of Vitaphone music for Publix with headquarters at the Melba theatre, Dallas.

Walter C. Crosbie, managing director of the Majestic theatre, was host recently to 250 orphans. Toto, the celebrated clown, made a big hit with the kiddies.

John J. Friedl, district manager of Publix theatres, and A. Hadyn Mason, managing director of the Palace theatre, announced that $200,000 will be spent in improving the Palace theatre. Work will start around June 1st and should be completed about July 15th. The front and lobby of the theatre will be widened and given an ornate appearance, a new electric sign, said to be the largest in the South, will be erected, and new ultra-modern electric stage equipment will be installed. The dressing rooms will be constructed, and new furnishings and carpets will be purchased, and new scene shifting apparatus will be installed. The unusually good patronage enjoyed by the Palace theatre warrants these new improvements.

L. E. Schneider and C. B. Stiff have returned from the Paramount convention and are now in Galveston to attend the opening of the Queen theatre there.

Ross A. Wiegand, former director of publicity for the Melba theatre, has been transferred to the Minneapolis theatre at Minneapolis.

Joe Dietch, district booker for Publix, has returned from the Paramount sales convention.

Earl T. Crabb, former manager of Texas for Publix, and more recently city manager for Keith-Albee at Boston, has resigned that position to accept the district managership for the Stanley chain at Philadelphia.

H. A. King of the King Scenic & Theatre Supply Co. states that he has just decorated three houses for the K. & H. Circuit, and that business generally is very good in both Texas and Oklahoma. Mr. King left for points in Oklahoma on business.

Colonel H. R. Fardwell has gone to Kansas City and Chicago on business pertaining to the erection of a theatre in Houston.

R. J. O'Donnell was in Chicago looking over some shows for Interstate.

Hal Nordfleet, former director of Kid comedies for Interstate, is out of the hospital.

The Oak Cliff Amusement Company has acquired the Sunset theatre.

F. L. Wolfe of the Beltonia theatre at Belton, Texas, and L. A. Walker of the Leroy theatre, Lampasas, were recent visitors at the First National exchange.

Visitors on film row the past week included H. A. Callahan of the Auditorium theatre, Crockett, Texas; Diaz Callahan from the Winter Garden, Carrizo Springs, Texas; Wm. Epstein, Aztec theatre, San Antonio; A. Martini of the Martini and Dixie theatres at Galveston.

E. C. Houston has closed his Crystal theatre at Pittsburgh, Tex., to remodel and expects to open again about June 1st.

The Mission theatre, operated by the Dent organization at Wichita Falls, has burned.

Mr. Wilkes, manager of the Dallas First National exchange, and his salesmen have returned from the company convention.

Tony Ryan, manager of the Fox exchange at Oklahoma City, was a Dallas visitor.

T. C. Kirksey of the Gem theatre at Lott, Texas, was a visitor on film row last week.

Milwaukee

A NUMBER of Milwaukee theatres recently changed managers. Victor Spector is new manager at the Murray theatre under the new regime. Harry Perlowitz will take over affairs at the Parkway. Perlowitz was formerly manager of the Savoy. Elmer Hall has been transferred from the Fern theatre to the Jackson. Jerry Turner, who was manager of the Parkway, is now at the Granada. Frank Galaska is now managing the Astor theatre. He was formerly at the Granada.

J. Ashkin is representing Tiffany in the Wisconsin territory. Ashkin was formerly associated with Tiffany and Educational in Toronto.

John Ludwig and Harry Perlowitz have taken over the Parkway theatre from the Goetz Bros.

The M-G-M Efficiency Club resumed its regular meetings on Wednesday of last week. Moving interrupted the schedule of meetings and this was the first get-together they have had in several months.

A number of out-of-town exhibitors were in the city last week. Among them were Francis Kadow of the Mikado theatre at Manitowoc; E. J. Bregger, of the Ejay theatre at Crystal Falls; Harvey Hanson, of the Palace at Antigo; Stella McGee, of the Opera House at Evansville; A. C. Accola, of the Bonham theatre at Prairie du Sac; John Adler, of Marshfield, and a contingent from Racine, including Donald M. Kessler of the Granada, Don Smith of the Capitol, Steve Dorece of the Star and Louis Rossa of the Douglas.

Arthur Arndt of the First National exchange has been ill for a week, suffering from an attack of influenza.

Harold J. Sliter, representative for Fox, was reported seriously ill the past week.

The erstwhile bowling fans are turning thoughts to golf, and again we hear rumors of an exhibitor-exchange golf tournament.

Plans for the usual baseball games are beginning to materialize and the first game of the season looms near.

The theatre which has promised the west side in the neighborhood of Fond du Lac and 22nd has been abandoned and a filling station is arising on the site, which was cleared for the theatre and office building.

Central Penn

MOTION picture theatres and their employees played a big part in helping the Harrisburg Welfare Federation raise its annual budget of $290,000 for the support of the city's charitable institutions in a campaign during the first week and a half in May.

C. Floyd Hopkins, head of the Wilmer & Vincent theatres in that city, was chairman of the division of volunteer solicitors who raised about $10,000 in the rural districts. He and Mrs. Hopkins made a personal subscription of $200 and the Wilmer & Vincent Corporation gave $400. The employees of the State theatre contributed $131, and the Colonial's working force, $55.50. The Victoria employees gave $45.45. Loew's Regent theatre chipped in $50, and the Morgan Wallace Players, presenting stock at the Majestic, made a generous contribution. Peter Magaro, pioneer motion picture exhibitor of Harrisburg, and former owner of the Regent, wrote his check for $200.

Picture theatres of Allentown faced competition of two big circuses within two weeks in May.

Shea's theatre, Bradford, announces it is about to install the Vitaphone and Movietone devices.

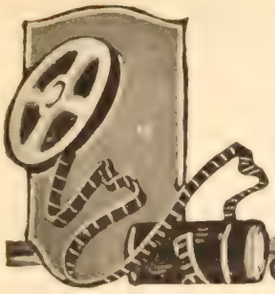
Reuben Mainker, of the Franklin theatre, Allentown, contributed a check for $56, representing a day's receipts, to the fund for financing the Jubilee celebration held in honor of the fact that Allentown has passed the 100,000 mark in population.

Excavations have been completed for the new $200,000 theatre that John V. Schreck is planning to erect in Ashland. The house will seat 1300 and will occupy a plot 42 by 125 feet. Mr. Schreck formerly lived in Mount Carmel, where he was a pioneer in the motion picture business. The Chamberlain Amusement Enterprises of Shamokin, operating a chain of theatres, bought the Victoria, Mount Carmel, from Mr. Schreck, who then moved to Ashland to build the new theatre. He plans to run movies and vaudeville and an occasion legitimate show.

The death occurred recently of Walter M. Murphy, who was organist at the Grand theatre, Frackville, and formerly held a like position in the Temple, Ashland.

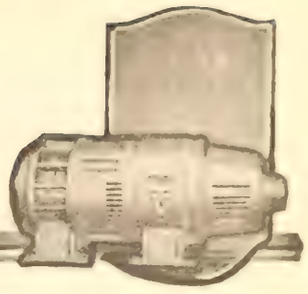
William Hissner and Thomas Monaghan, former manager of the Capitol theatre, Lebanon, have organized the Strand Amusement Company, of that city, which now controls the Strand, Capitol and Academy theatres, in Lebanon, and the Strand in Annville.

Pappas Brothers, owners of the Bijou theatre, Milton, announce they expect to start work early in June on the new $125,000 theatre they propose to erect in that town. It will have a seating capacity of 1,100.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Aerial Image May Cause Loss of Light

PART II

IN the preceding article it was shown how the formation of an aerial image in the optic system of a motion picture projector might indicate a loss of light—or, rather, a lack of efficiency—due to the fact that this image is in the nature of an optical aperture which, under certain conditions, would be of such a size that it would restrict the free passage of light from the projection lens to the screen.

There is, to be sure, no actual restriction such as occurs at the film aperture of the projection for the reason that the diaphragming action of the aerial image is virtual only and depends entirely upon optical, rather than physical, considerations.

The effectiveness of this diaphragming action of the aerial image varies with the optical setup and is influenced principally by the focal length and free diameter of the projection lens; the diameter of the condenser (either lens or reflector) and its distance from the projection lens; the size of the screen picture; and the projection distance.

How to Check It

The method of determining whether or not the aerial image, for any given set of conditions, will cause a loss of efficiency is quite simple since it is necessary to consider only the condenser and projection lens in order to make a rough check.

It was pointed out in the preceding article that where the diameter of the aerial image was less than the working diameter of the projection lens, a loss was encountered because all points on the projection lens were not providing light to all screen points.

To make the first rough check, then, it is necessary to determine the size of the aerial image. This is done by using the simple optical formulas required for image finding.

Knowing the diameter of the condenser, its distance from the optic center of the projection lens, and the focal length of this lens; the distance at which the image of the condenser will be formed is readily determined.

The aerial image, it will be recalled, is nothing more than the image of the condenser formed by the projection lens. Once the distance of this image from the projection lens has been determined its size can be found quickly by proportion. Thus, if a 4½ inch condenser is placed 15 inches from the projection lens which forms an image of it at a distance of 5 inches, the size of this image, obviously, will be only one-third that of the condenser, or 1½ inches. Unless the size of the aerial image is greater than the working diameter of the projection lens, a loss of efficiency is certain. The diameter of the image must always be greater than that of the lens if a loss in this respect is to be avoided.

The Mazda System

Let us now consider some practical examples of optic systems now in use for motion picture projection.

The incandescent lamp system is an excellent illustration in this respect since its designers were fully cognizant of the effect which the aerial exerts and made certain that there should be no loss in this respect. Indeed, the aerial image can be considered as a criterion of the efficiency of the system and it is upon this fact that the claims for the high efficiency of the Mazda System are based.

In its original form, the Mazda system employed a 4½ inch diameter prismatic condenser and while later developments brought about the use of the present parabolic condenser the conditions in this respect were not changed.

Using the prismatic lens as a basis and assuming the use of a projection lens of 5½ inches E. F. (which is about the average) we find the conditions to be as follows: diameter of condenser 4½ inches; distance of condenser to projection lens 12 inches; projection lens E. F. 5½ inches.

The image location is found from the following:

$$\text{E. F.} = \frac{X\,Y}{X+Y}$$

$$5.5 = \frac{12\,Y}{12+Y}$$

$$66 + 5.5\,Y = 12\,Y$$

$$Y = 10$$

The aerial image, then, will be found 10 inches in front of the projection lens. The size of this image will be as shown below.

$$4.5 : 12 = X : 10$$

$$12\,X = 45$$

$$X = 3.75$$

The diameter of the image will be 3¾ inches and since the diameter of the projection lens is approximately 2½ inches it will be seen that there no diaphragming action occurs under these conditions.

In other words, the system is as efficient as it can be made in this respect.

The Arc-Condenser System

The old arc-condenser system of projection was notoriously inefficient as later developments in the reflector arc line proved. It was long known that this was so and an inspection of the aerial image characteristics of the system will show just where this inefficiency lay.

The following practical conditions will be assumed. Condenser diameter 4½ inches; distance of condenser from projection lens, 25½ inches; projection lens, E. F., 5½ inches.

With this setup, the aerial image will be formed at a distance of 6.8 inches from the projection lens and the size of the image will be 1.2 inches in diameter.

Now this is smaller than even a quarter-size projection lens (which measures approximately 1¾ inches in diameter) so that it will be evident that serious diaphragming occurred in the old arc system.

This, more than anything else was a sure indication that the system was grossly inefficient.

It was claimed in some directions that the exceptionally small aerial image formed by the old arc system was a positive advantage because it enabled the projectionist to trim down the blades of the shutter to such extent as to make the shutter action as efficient as possible.

This, in effect, is equivalent to saying that the happiest man is he who is penniless because he has nothing to worry about.

The Reflector Arc System

The reflector arc system, which succeeded the old arc represented a considerable improvement as regards the aerial image with the result that the overall efficiency was raised to a much higher degree.

Taking the ecliptic mirror outfit as an illustration the conditions are as follows: Diameter of mirror 8 inches; distance of mirror from projection lens 29½ inches; projection lens E. F., 5½ inches.

The aerial image under this arrangement will be found at a distance of 6¾ inches from the projection lens and will have a diameter of 1.8 inches. This indicates an increase in efficiency of more than 100 per cent over the old arc system and practical tests have closely checked this expected increase.

It would appear from this line of reasoning that the reflector arc has not yet reached the ultimate in the way of efficiency unless practical considerations serve to limit to the present output.

As regards the high intensity arc using condensers, while no specific figures will be given to support the statement it can be said that under normal conditions the system works at high efficiency and does not suffer materially in this way. There is no perceptible diaphragming action of the aerial image and while there still appears to be room for further improvement the greatest step towards the most efficient condition has already been achieved.

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Sentry Appoints Graver to European Post

Louis A. Graver, who has been representing the Sentry Safety Control Corporation in this country, has been appointed general technician for all European countries and sailed recently for Paris, where he began demonstrations and installations of the Sentry Safety Control. Mr. Graver will make a tour of all European countries and will probably return to the United States some time in the fall. He was for many years an operator in Philadelphia motion picture theatre and is a brother of James Graver, manager of the Liberty Theatre. He is considered one of the best authorities in Philadelphia on projection.

Marr & Colton Executive To Tour Europe

Leo Heerwagen, who for many years has been closely associated with the sales department of the Marr and Colton Company, Warsaw, N. Y., and whose office was in the Paramount Building, New York City has left for a vacation in Europe. Mr. Heerwagen will tour through Germany, France and Italy. He will take up his duties as usual in the sales management of the New York Office of the Marr and Colton Company upon his return. Mr. Marr and Mr. Colton were in New York to wish Mr. Heerwagen "Bon Voyage" when he sailed on the S. S. Muenchen.

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel.	Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb.	10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar.	10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb.	20	2 reels	
Cutting Up	McDougall Kids	Mar.	20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan.	2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb.	1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April	20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar.	1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan.	20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April	19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept.	15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April	7	5406 feet	
College Hero, The	Agnew-Lease-Garon	Oct.	9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forrest	Mar.	26	5425 feet	
Fashion Madness	Windsor-Howes	Dec	8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May	1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept.	27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan.	25	5471 feet	
Matinee Idol, The	Walker-Love	Mar.	14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May	13	5540 feet	
Opening Night, The	Windsor-Bowers	Nov.	14	5524 feet	Mar. 17
Sally in Our Alley	Mason-Arlen	Sept.	3	5892 feet	
Siren, The	Revier-T. Moore	Dec.	20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb.	6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar.	2	5467 feet	
Stage Kisses	Harlan-Chadwick	Nov.	2	5435 feet	
That Certain Thing	Graves-Dana	Jan.	1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct.	21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov.	26	5791 feet	Jan. 7
Wife's Relations, The	Mason-Glass	Jan.	13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb.	18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes			
Name the Woman	Stewart-Glass		
Ransom	Wilson-Burns		
Way of the Strong, The	Stewart-Glass		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel.	Date	Length	Reviewed
All Bear	Curiosities	April	29	1 reel	April 21
All Set	W. Lupino-Sargent-L. Hutton	Jan.	29	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb.	5	2 reels	Feb. 18
At It Again	Monty Collins	May	13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar.	18	2 reels	
Blazing Away	Lloyd Hamilton	April	22	2 reels	April 7
Builders of Bridges	Bruce Outdoor Sketch	Feb.	26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan.	1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb.	19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar.	25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar.	11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June	3	1 reel	
Cutie	Dorothy Devore	Jan.	15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan.	29	1 reel	Feb. 25
Dummies	Larry Semon	Jan.	1	2 reels	Dec. 23
Fall In	Monty Collins	Jan.	1	1 reel	Dec. 23
Fandango	Lupino Lane	May	6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May	13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April	1	1 reel	April 21
Felix the Cat Draggin' Dragon	"Sullivan Cartoon"	Jan.	22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April	29	1 reel	
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June	24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May	27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar.	4	1 reel	Mar. 31
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb.	19	1 reel	Mar. 17
Felix in Outdoor Indore	"Sullivan Cartoon"	June	10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar.	18	1 reel	April 14
Felix in Sure-Lock Holmes	"Sullivan Cartoon"	April	15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb.	5	1 reel	Mar. 10
Felix in the Smoke Screen	"Sullivan Cartoon"	Jan.	8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar.	25	1 reel	Mar. 10
Fighting Orphans—Evening Mist	Bruce Outdoor Sketch			1 reel	
Gloom Chaser, The	"Big Boy"	June	24	2 reels	
Green-Eyed Love	Ruby McCoy-George Hall	April	8	1 reel	Mar. 24
Hectic Days	Lupino Lane	June	17	2 reels	
High Strung	Jerry Drew	Jan.	29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April	22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb.	26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June	17	2 reels	
How to Please the Public	Hodge Podge	Mar.	11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew	Mar.	11	2 reels	Mar. 10
Kitchen Talent	George Davis	April	15	2 reels	Mar. 31
Landlord Blues	Curiosities	May	27	1 reel	
Listen Sister	Lupino Lane	Mar.	25	2 reels	Mar. 24
Love's Springtime	H. Hampton-J. Catalaine	Feb.	12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar.	4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb.	12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May	27	2 reels	May 12
Never Too Late	Wallace Lupino	May	6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan.	1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April	8	1 reel	April 21
No Fare	"Big Boy"	April	8	2 reels	Mar. 24
Off Balance	Monty Collins	April	22	1 reel	April 14
Peculiar Pair of Pups, A	Bruce Outdoor Sketch	May	20	1 reel	May 5
Penny Postals	Curiosities	April	1	1 reel	Mar. 17
Pretty Baby	Monty Collins	Feb.	26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan.	8	2 reels	Jan. 28
Rah Rah Rah	Dorothy Devore	June	3	2 reels	
Recollections of a Rover	Hodge-Podge	Jan.	8	1 reel	Feb. 4
Rubbernecking	Curiosities	Feb.	5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan.	29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June	17	1 reel	
Say Ah-h	Charley Bowers	Feb.	19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb.	12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April	29	2 reels	April 21
Spring Has Came	Monty Collins	Mar.	25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb.	5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb.	12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan.	1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June	17	1 reel	
Three Tough Onions	Monty Collins	May	20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar.	4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May	6	1 reel	
Wedding Slips	Monty Collins	Jan.	15	1 reel	Feb. 11
Whoozit	Charley Bowers	April	1	2 reels	Mar. 17
Who's Lyin'	Davis-Collins	June	10	2 reels	
Wildcat Valley	Johnny Arthur	Jan.	22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers	May	20	2 reels	

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov.	10	5980 feet	
Bit of Heaven, A	Lee-Washburn	April			
Bowery Cinderella, A	O'Malley-Hulette	Nov.	1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct.	1	6300 feet	Oct. 14
Satan and the Woman	Windsor-Keefe	Dec.	15	6400 feet	Mar. 10
Stronger Will	Marmont-Carewe	Jan.	15	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar.			

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
You're in the Army Now	Santschi-Blythe		

F B O

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec.	18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May	13	5872 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov.	20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug.	12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar.	18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct.	23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April	1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct.	30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar.	4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept.	17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan.	13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May	11		
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan.	15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec.	25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April	7	5984 feet	
Dog Justice	Ranger-Martin	June	10	5043 feet	
Driftin' Sands	Bob Steele	Jan.	1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb.	5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July	1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept.	4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar.	21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct.	2	6301 feet	July 29'27
Harvester, The	Kingston-Caldwell	Nov.	23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb.	12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov.	13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept.	18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct.	16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov.	6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April	8	4769 feet	Mar. 10
Legionnaires in Paris	Cooke-Guard	Jan.	31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar.	11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec.	27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May	28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June	17	5181 feet	Sept. 4 '26
Man in the Rough, The	Steele-King	May	20	4748 feet	
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15		
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4892 feet	Dec. 23

Title	Star	Rel.	Date	Length	Reviewed
Texas Tornado, The	Tom Tyler	June	24		
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	Feb.	26		
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	16	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke			2 reels	Feb. 18
Almost a Gentleman	Al Cooke	June	11	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	May	28	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	
Mickey in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	2	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah! Rah! Rekie	Al Cooke			2 reels	Feb. 18
Restless Bachelors	Al Cooke	April	30	2 reels	
Silk Sock Hal	Al Cooke	May	14	2 reels	
Social Error, A	Al Cooke			2 reels	Feb. 11

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
Big Bow Mystery, The	I. Rich-Brook		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Down Our Way	Valli-Caldwell-Darro		
Eagle's Ta'ons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
Hit of the Show, The	Brown-Astor		
Perfect Crime, The	Rich-Brook-McConnell		
Saddle and Spurs	Barton-Eason		
Stocks and Blondes	Logan-Gallagher		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5970 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Nov.	15	5880 feet	Aug. 12
Devil's Cage, The	Garon-Keith	May			
Fagasa	Kelly-Kelton-Wells	Mar.			
Finnegan's Ball	Landis-Mehaffey	Oct.	1	6200 feet	Dec. 9
Masked Angel, The	Compson-Oakman	Feb.	1	5700 feet	Mar. 24
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Dec.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	15	6700 feet	Sept. 9
Souls Aflame	James-Wells-Lard	Mar.			
Taxi 13	Conklin-Sleeper				
Temptations of a Shop Girl	Compson-Garon-Kaliz	Dec.	1	5604 feet	

Coming Attractions

Title	Star	Length	Reviewed
Free Lips	Marlowe-Novak		

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	29	5800 feet	
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeo	Sidney-Murray	Feb.	26	6187 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27		
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	
Kelly's Kids	Charlie Murray	July	29		
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6		
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Lilac Time	Moore-Cooper	April	22		Mar. 24
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Oh Kay	Colleen Moore	Aug.	26		
Patent Leather Kid, The	Barthelmess-O'Day			11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Roulette	Barthelmess-Basquette	June	10		
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	April	29		
Upland Rider, The	Maynard-Douglas	June	3		
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13		
Wagon Show, The	Maynard-Faire	Feb.	19		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20		

Coming Attractions

Title	Star	Length	Reviewed
Black Magic	Hines-Lorraine		
Butter and Egg Man	Mulhall-O'Day		
Code of the Scarlet	Maynard-McConnell		
Divine Lady, The	Griffith-Varconi		
Happiness Ahead	Colleen Moore		
Head Man, The	Murray-Reed-Dawson		
Heart to Heart	Astor-Hughes		
Here Comes the Band	Langdon-Davison		
I'll Tell the World	Colleen Moore		
Phantom City, The	Ken Maynard		
Whip, The	Mackaill-Nilsson-Forbes		

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan. 21
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Fleetwing	Norton-Janis				
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	
Hello, Cheyenne	Mix-Lincoln	April	29	4618 feet	
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Thief in the Dark, The	Meeker-Hill-Lee	May	20		
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	
Arkansas Traveler	Variety	Jan.	8	1 reel	
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T .Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Jack and Jilted	P. Cunning-M. King			2 reels	
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins		
Cock-Eyed World, The	Lowe-McLaglen		
Don't Marry	Moran-Hamilton		
Dry Martini			
Escape, The	Valli-Russell	April 29	5109 feet — May 12
Farmer's Daughter, The	Beebe-Warren		
Fazil	Farrell-Nissen-Busch		
Four Devils, The	Macdonald-Gaynor-Morton		
Four Sons	Mann-Hall-Bushman	9412 feet	Feb. 18
Girl Downstairs, The	Moran-O'Brien		
Me, Gangster	Collyer-Stuart		
Mother Machree	Bennett-McLaglen	6863 feet	Mar. 17
Mr. Romeo	Sterling-Carroll-Meeker		
None But the Brave			
Painted Post, The	Mix-Kingston		
Pigskin	Rollens-Carol		
Plastered in Paris	Cohen-Pennick		
Red Dancer of Moscow, The	Del Rio-Farrell-Revier		
River Pirate, The	Victor McLaglen		
Street Angel, The	Gaynor-Farrell	9221 feet	
Sunrise	Gaynor-O'Brien	8729 feet	Oct. 14
Wild West Romance	Bell-Lincoln		

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Faith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	10	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Head of the Family, The		July			
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	7000 feet	May 12
Man Higher Up		June			
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31

Title	Star	Rel.	Date	Length	Reviewed
Thru the Breakers		Aug.			
Turn Back the Hours	Loy-Pidgeon	Mar.	12	6500 feet	Mar. 17
United States Smith	Gribbon-Lee-Harlan	May			

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A.	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
River Woman, The	Alma Rubens				
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7045 feet	
Law of the Range, The	McCoy-Crawford	Jan.	21	5393 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	
Patsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc.	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co.	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 8
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell It to the Judge	Stanley-Dwan-Manning	May	12	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	
Tokens of Manhood	Ufa Oddities	June	6	1 reel	
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beay Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brother Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Detectives	Dane-Arthur		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Madamoiselle from Armentieres	E. Brody-J. Stuart		
Masked Stranger, The	McCoy		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Southern Skies	Blue-Torres		
Telling the World	Haines-Page		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Barclay-Asther	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6704 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19		
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5652 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7720 feet	
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5280 feet	Mar. 3
Fifty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Last Command, The	Jannings-Brent	Jan.	21	8154 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Nevada	Cooper-Todd	Sept.	10	6256 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7900 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6600 feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Red Hair	Bow-Chandler	Mar.	10	6336 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7194 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5269 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4729 feet	
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26		
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6006 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
Wedding March, The	Von Stroheim-Wray	Feb.			
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Campus Cuties	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb.	11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kat Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Two Masters	Eaton-Post				
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
His Tiger Lady	Menjou-Brent		
First Kiss, The	Wray-Cooper		
Glorifying the American Girl	Special Cast		
Half a Bride	Ralston-Arlen		
Hot News	Daniels-Hamilton		
Kit Carson	Thomson-Lane		
Ladies of the Mob	Bow-Arlen		
Magnificent Flirt, The	Florence Vidor		
Perfumed Trap, The	Brian-Brook		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Racket, The	Meighan-Prevost		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Vanishing Pioneer, The	Holt-Blane		
Warming Up	Richard Dix		
Wings	Bow-Rogers	12 reels	Aug. 26 '27

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel o/ Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr.	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	Le Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr.	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr.	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	29	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
How Man Suits His Life	Science Series			2 reels	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar.	25	2 reels	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Limberlegs	Sportlight	June	10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark or the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Power	William Boyd				
Puppy Love	"Aesop Fables"	June	10	1 reel	
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Bride, A	"Aesop Fables"	May	20	1 reel	
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Brown		
Bride of the Colorado	Boles-Blossom		
Cop, The	Boyd-Logan		
Godless Girl, The	Basquette-Prevost		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Ship Comes In, A	R. Schildkraut-Dressler	June 4	
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	

Title	Star	Rel.	Date	Length	Reviewed
Golden Shackles	Priscilla Bonner	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	6000 feet	
Web or Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.		5800 feet	

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April			
Heart o/ Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5000 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
My Home Town	Brockwell-Glass	Mar.			
On the Stroke o/ 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.			
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.			
Wanderer of the West, A	Tex Maynard	Nov.			
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.			
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	May			

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat, The	Lee-Keefe	Chesterfield	April	15	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mefaffey-Metcalfe	Hi-Mark			5000 feet	
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Daughter of Israel	Betty Blythe	Aywon			7 reels	

Title	Star	Rel.	Date	Length	Reviewed
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.	5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff		5000 feet	
Jealousy	Lya de Putti	Brill			
Last Moment, The	Matieson-Hale	Zakoro	April	5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules			
Modern Du Barry, A	Maria Corda	Brill	June 1.	7000 feet	
Port of Missing Children	Special Cast	Superlative			
Port of Missing Girls	Bedford-McGregor	Brenda		7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films		6500 feet	Mar. 24
Sally of the South Seas		Hercules			
Sealed Lips	Swedish Cast	Colwyn		6000 feet	
Shadows of the Night		Hercules			
Shooting Stars	English Cast	Artlee	April	5800 feet	April 28
Simba	Jungle Film	Capitol Pict		8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill		7 reels	
Thrill Seekers	Clifford-Fulton	Superlative		4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill		7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.	6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill			
When Fleet Meets Fleet	English Cast	Hi-Mark		7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros			10 episodes	

TIFFANY-STAHL
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar. 15		6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1		
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	
Girl From Gay Paree	Bedford-McGregor	Sept. 15		5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June 10			
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4753 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1		
Ladies of Night Club	Cortez-Leonard	May 15			
Lingerie	White-McGregor	June 20			
Nameless Men	Windsor-Moreno	Feb. 15		5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct. 15		5639 feet	
Prowlers of the Sea	Cortez-Myers	July 20			
Scarlet Dove, The	Frazer-Borio	April 15			
Stormy Waters	Southern-McGregor	June 1			
Streets of Shanghai	Starke-Harlan	Dec. 15		5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1.	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1.	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat		July	10		
Beautiful But Dumb		Aug.	1		
Domestic Relations		Aug.	15		
Grain of Dust, A		July	1		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June			
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	442 6 feet	
Four Flushers, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Hot Heels	Tryon-Miller	May	13		
Hound or Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Keane-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4206 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5302 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6197 feet	Feb. 1
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	
We Americans	Sidney-Miller-Lewis	May	6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov.	27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May	20	5253 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct.	2	4167 feet	
Won In the Clouds	Al Wilson	April	22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb.	20	1 reel	April 7
All Balled Up	Charles Puffy	Feb.	27	2 reels	Feb. 4
Ambuscade	Fred Gilman	June	16	2 reels	
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Back to Nature	Arthur Lake	Feb.	27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar.	24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May	2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Jan.	7	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar.	19	1 reel	April 7
Buckskin Days	Newton House	Feb.	18	2 reels	Jan. 28
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar.	14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb.	8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May	23	2 reels	April 28
By Correspondence	Arthur Lake	Jan.	30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb.	6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May	5	2 reels	April 7
Dangerous Trail, A				2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan.	18	2 reels	Dec. 31
Diamond Master, The					
Fighting Destiny	Fred Gilman	May	19	2 reels	April 21
Fighting Kid, The	Newton House	June	9	2 reels	
Frame-Up Man, The	Bob Curwood	May	26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill			2 reels	June 13
Gauge of Battle, The	Fred Gilman	April	21	2 reels	Mar. 24
George Meets George	Sid Saylor	June	20	2 reels	
George's False Alarm	Sid Saylor	Feb.	29	2 reels	Feb. 4
George's School Daze	Sid Sacylor			2 reels	May 5
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar.	26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April	4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April	28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan.	25	2 reels	
His In Laws	Charles Puffy	Mar.	12	2 reels	Feb. 18
Horns, Orange Blossoms	Charles Puffy	Jan.	29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan.	4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May	14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar.	7	2 reels	Feb. 11
Looters, The	Bob Curwood	Mar.	3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar.	10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb.	15	2 reels	Jan. 28
Married Bacheiors	Charles Puffy	April	9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb.	13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May	7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April	1	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June	4	2 reels	May 12
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May	7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar.	5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon			1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar.	31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June	11	1 reel	
Prince and the Papa	Charles Puffy	Feb.	12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April	15	1 reel	Mar. 24
Riding Gold	Newton House	Jan.	21	2 reels	
Ring Leader, The	Jack Perrin	April	7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar.	26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar.	5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April	1	1 reel	May 5
Sailor George	Sid Saylor	May	9	2 reels	April 14
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr.	June	3	10 episodes	
Sealed Orders	Jack Perrin	Feb.	11	2 reels	Jan. 28
Shady Rest	"The Gumps"			2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar.	12	1 reel	
Some Babies	Charles Puffy	Mar.	26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan.	16	1 reel	Dec. 30
Special Edition	Ben Hall	April	9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June	18	1 reel	
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 19
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Trickster, The	Ben Hall	June	4	1 reel	
Unexpected Hero, An	F. Gillman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood	June	23	2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
Whose Wife	King-Doherty	June	6	2 reels	May 12
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept '9

Title	Star	Rel.	Date	Length	Reviewed
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Anybody Here Seen Kelly	Love-Moore				
Body Punch, The	Daugherty-Faire				
Brides Will Be Brides	Laura La Plante				
Burning Winds	Hoot Gibson				
Children of the Sun	Special Cast				
Clearing the Trail	Gibson-Gulliver				
Cloud Dodger, The	Al Wilson				
Crimson Hour, The	De Putti-Moskine				
Danger Rider, The	Hoot Gibson				
Doubling For Trouble	Gibson-Gilbert				
Fallen Angels	Kerry-Starke				
Foreign Legion, The	Kerry-Stone-Nolan				
Freedom of the Press	Stone-Keith-M. Day				
Fresh Every our	Glenn Tryon				
Give and Take	Sidney-Hersholt				
Grip of the Yukon, The	Bushman-Hamilton-Marlowe				
Has Anybody Here Seen Kelly?	Love-T. Moore				
Home, James	La Plante-Delaney				
Honeymoon Flats	Lewis-Gulliver				
Jazz Mad	Hersholt-Nixon-Lewis				
Last Warning, The	Laura LaPlante				
Lonesome	Tryon-Kent				
Man Who Laughs, The	Veidt-Philbin			11 reels	May 12
Man, Woman and Wife	Kerry-Starke-Nixon				
Michigan Kid, The	Nagel-Adoree				
Navy Blues	Arthur Lake				
Phyllis of the Follies	M. Moore-A. Day				
Play Goes On	Veidt-Nolan				
Plunging Hoofs	Rex-Perrin				
Red Lips	Nixon-Rogers				
Silks and Saddles	Nixon-Walling-Nolan				
Sky Skidder, The	Al Wilson				
Uncle Tom's Cabin	Special Cast				
Viennese Lovers	Philbin-Hersholt-Keane				
Watch My Speed	Denny-Worth				
Wild Blood	Rex-Perrin				

UNITED ARTISTS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan.	7	6400 feet	Jan. 14
College	Buster Keaton	July	29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov.	19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan.	7	8400 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar.	31	9195 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb.	4	7558 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan.	1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug.	14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct.	31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb.	11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan.	7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec.	2	9000 feet	Nov. 25
Steamboat Bill, Jr.	Buster Keaton	April			
Tempest	J. Barrymore-Horn			9 reels	
Two Arabian Knights	Boyd-Wolheim	Sept.	23	8250 feet	Nov. 4
Two Lovers	Colman-Banky			8500 feet	April 28

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Battle of the Sexes, The	Bennett-Hersholt-O'Neill				
Hell's Angels	Lyon-Hall-Nissen		(about)	7 reels	
Innocent, The	Vilma Banky				
La Piava	Boyd-Valez				
Woman Disputed, The	Talmadge-Roland				

WARNER BROTHERS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb.	25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan.	14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec.	3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr.	Oct.	15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April	7	5388 feet	April 21
Dog of the Regiment- A	Rin-Tin-Tin-Gulliver	Oct.	29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar.	24	5164 feet	
First Auto, The	Miller-Oldfield	Sept.	18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook				
Fortune Hunter, The	Chaplin-Costello	Nov.	7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov.	26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov.	19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov.	5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec.	24	5613 feet	
Husbands For Rent	Moore-Costello	Dec.	31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec.	17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept.	10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.		7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazier	Feb.	11	5331 feet	
Missing Link, The	Syd Chaplin	Aug.	7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept.	17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept.	4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May	19		
Powder My Back	Rich-Ferris-Beranger	Mar.	10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan.	28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct.	22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April	21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct.	8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept.	24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov.	12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept.	3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug.	21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Fools in the Fog	McAvoy-Nagle				
Glorious Betsy (Vita.)	D. Costello-Nagle			7091 feet	May 5
Ladies Prefer Bonds (tent.)	Nagle-McAvoy				
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams				
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr.				
Midnight Taxi, The	Moreno-Costello				
Noah's Ark (Vita.)	D. Costello-O'Brien				
No Questions Asked	Ferris-Collier, Jr.				
Singing Fool, The (Vita.)	Al Jolson				
State Street Sadie	Loy-Nagle				
Tenderloin (Vita.)	D. Costello-Nagle			7782 feet	April 28
Women They Talk About	I. Rich-Ferris-Collier, Jr.				



Lois Wilson will be the leading girl player in "Sally's Shoulders," a screen version of the novel by Beatrice Burton which ran serially in a Los Angeles paper and in "McCall's Magazine." Lynn Shores will produce the picture for F B O.

Burr McIntosh has been substituted for James Marcus in the role of the old man in "The Racket," which Caddo is filming for release through Paramount.

Larry Darmour, who is making a series of Witwer two-reel productions for Standard Cinema Corporation and F B O release under the title of "Racing Blood," announces his complete cast. Alberta Vaughn will be the female lead, with Eleanor Flynn, Lewis Sargent and Willie Gray in the other prominent roles.

A Paramount contract has been signed by Olga Baclanova, the actress of the Moscow Art Theatre who was brought to America by Morris Gest.

Warren Burke, son of Johnny Burke, the vaudeville star, has been assigned a leading juvenile part in "Road House," directed by Richard Rosson and featuring Lionel Barrymore and Maria Alba. Rosson has also chosen Burke for the juvenile role in "The Farmer's Daughter," Marjorie Beebe's initial starring appearance, based on an original by Harry Brand and Henry Johnson with continuity by Frederica Sagor.

Production on "Taxi 13" began this week at the F B O studios. Additions which have just been made to the cast include Ethel Wales, Hugh Trevor and Lee Moran. The story tells of the activities of an all-night taxi driver. Continuity is by Scott Darling.

As he is listed for other Paramount assignments, Richard Arlen will not be the hero in Paramount's **"The Fleet's In,"** starring Clara Bow. Instead that role will probably be played by James Hall. Malcolm St. Clair will direct.

Ruby Lafayette and Robert Edeson have been added to the cast of "Marriage of Tomorrow," in which Patsy Ruth Miller and Lawrence Gray are playing the leads for Tiffany-Stahl.

John Cromwell, a stage director under William A. Brady for 12 years, has been signed as a Paramount featured player. During the run of "The Racket" in New York he played the role of the police captain.

Byron Haskins has been signed as chief cameraman for the Warner Bros. unit making "The Singing Fool," which will be the next starring vehicle for Al Jolson. Actual studio work on the picture will begin next month with Lloyd Bacon at the megaphone.

The direction of Fannie Brice's first motion picture was given last week by the Warner Bros. to Archie Mayo. The production is without a title at present but one will be given it shortly. Robert Lord has just completed the story on which the picture is based.

Tiffany-Stahl has begun casting for George Jessel in "The Ghetto." Mary Doran, Rosa Rosanova and William Strauss have so far been signed. Isadore Bernstein has completed the continuity from the adaptation of Viola Brothers Shore's story, "The Schlemiehl."

Fay Wray and Gary Cooper and the 17 members of the Paramount unit filming "The First Kiss" left Hollywood last Monday for St. Martin's, Md. They were headed by Dan Keefe, assistant director. They expect to arrive at Clayton, near St. Martin's, this Friday afternoon. A tentative shooting schedule calls for a month of work in the Chesapeake Bay section.

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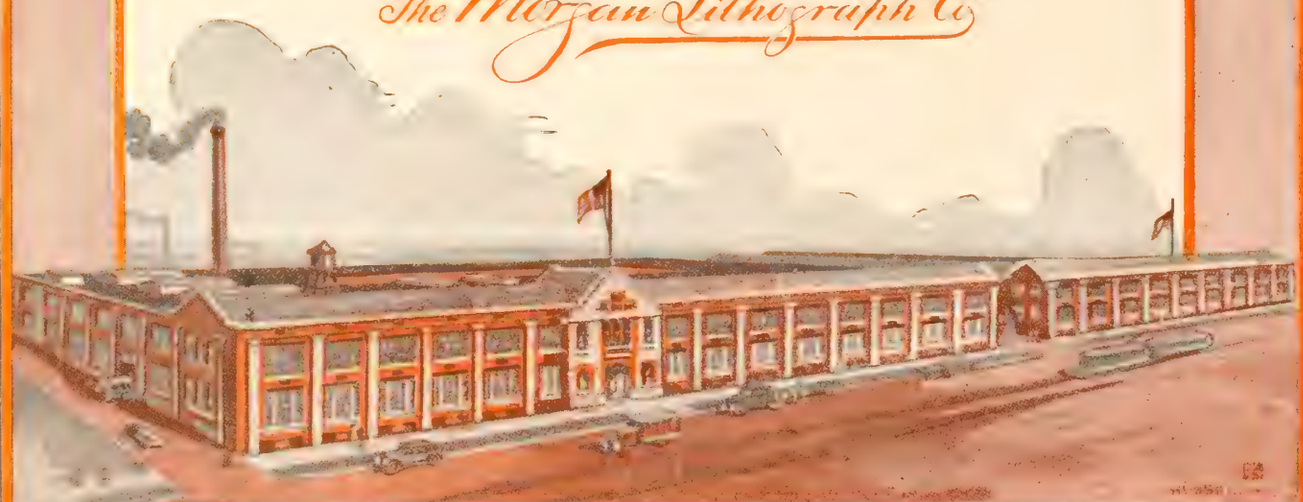
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May 26, 1928

Motion Picture News

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Specials

Harold Lloyd
Wedding March
4 Clara Bow
3 Richard Dix
2 Emil Jannings
Canary Murder Case
Beggars of Life
The Tong War
Crime of Interference
The Letter
Tahiti Nights
Glorifying American Girl
Perfumed Trap
Wolf Song
Dirigible
Man I Love
Hard Boiled Angel
Living Together
Upstart Gentleman
Behind German Lines
Burlesque

Road Shows

Wings
Abie's Irish Rose
The Patriot

Star Hits

3 Richard Dix
4 Geo. Bancroft
4 Bebe Daniels
4 Esther Ralston
2 Pola Negri
3 Wray-Cooper
2 Florence Vidor
4 Chas. Rogers
3 Taylor-Hall
3 Adolphe Menjou
3 Zane Grey
1 Thomas Meighan
2 MacLean-Christie
1 Sir Harry Lauder
1 Model of Montmarte

Shorts

104 Paramount News
8 Vernon Comedies
8 Dooley Comedies
8 "Macduff" Comedies
8 "Confessions of a Chorus Girl" Comedies
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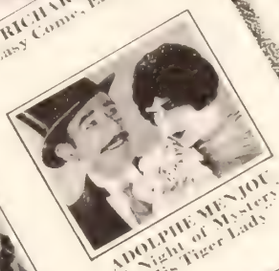
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GEORGE BANCROFT
"The Drag Net"

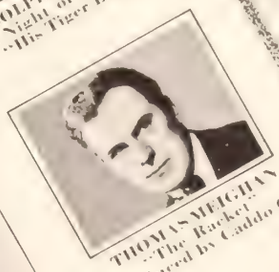

CLARA BOW
"Ladies of the Mob"


RICHARD DIX
"Easy Come, Easy Go"

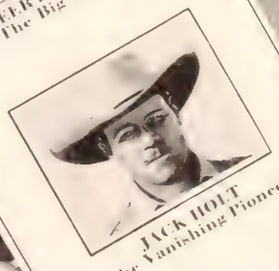

ADOLPHE MENJOU
"A Night of Mystery"
"His Tiger Lady"


BEERY-HATTON
"The Big Killing"


POLA NEGRI
"Three Sinners"


THOMAS MEIGHAN
"The Racket"
Produced by Caddo Co.


BEBE DANIELS
"The Fifty Fifty Girl"
"Hot News"


JACK HOLT
"The Vanishing Pioneer"

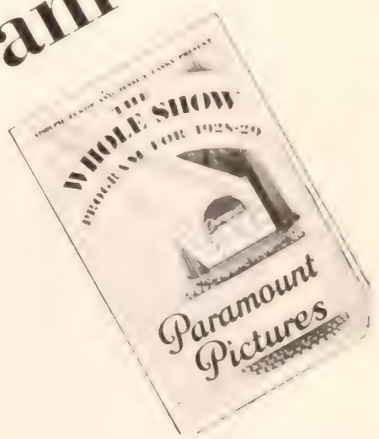

FLORENCE VIDOR
"The Magnificent Flirt"


ESTHER RALSTON
"Half A Bride"


FIELDS-CONKLIN
"Fools for Luck"


FRED THOMSON
"Kit Carson"
"Sunset Legion"

big bets and all the in one program . . .





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Universal's 1928-29 Headliners!

These Four Great Carl Laemmle Super Productions

The Man Who Laughs
Uncle Tom's Cabin
Broadway
Show Boat

---

7 Smashing Laemmle Specials

4 Big-Money Dennys

22 Universal Headliner Jewels

Including 4 Laura La Plantes, 4 Glenn Tryons

8 Hoot Gibson Jewels

22 Five-Reel Western and Thrill Features

5 Amazing Super Serials

Including
TARZAN THE MIGHTY

Complete Service Contract

International Newsreel

The Best Short Subjects in the World

Carl Laemmle

Who Laughs

--is the man who has something to be happy about. That's Carl Laemmle. Laughing because Universal is sitting on top of the world! Laughing because Universal has the goods! 67 FEATURES! 26 of 'em finished!

Showing 'em to exhibitors. Twenty-six of 'em completed. Pictures you can see --right NOW! Plays, stories, titles, casts, directors, PRODUCTION CLASS that you can see. SHOWMANSHIP that you can see. BOX-OFFICE thought in every single picture on the list that is so evident it fairly shouts! Shouts: YOU'VE GOT TO HAVE UNIVERSAL THIS YEAR. Carl Laemmle made 'em. Spent hundreds of thousands of dollars to get the pick of the market in stories, plays, books, etc. Got them. Called for the best in every department. Got it. We know it. You know it. Everybody knows it. UNIVERSAL IS SITTING ON TOP OF THE WORLD. NO WONDER THIS MAN LAUGHS!!

Leads the Way!

On file!

ON file in many of the offices of the world's leading theatre owners, theatre architects and builders are complete sets of the past issues of

THEATRE BUILDING & EQUIPMENT BUYERS GUIDE

and in some instances to assure preservation against continuous use these file numbers have been bound in leather.

Over 15,000 copies of THEATRE BUILDING & EQUIPMENT BUYERS GUIDE are distributed to all theatre owners and architects, theatre builders and electrical contractors. The entire field watches for each new number of BUYERS GUIDE, to get the latest ideas of theatre design and up-to-date references for the sources of purchase of all types of theatre equipment.

Twelve full pages of four color illustrations will be used in the Spring issue of BUYERS GUIDE featuring the work of Thomas W. Lamb, Architect. This true reproduction of fine theatres is a feature that places BUYERS GUIDE in a class by itself as a trade publication.

Over 100 manufacturers advertised their products through the pages of our 1927 issue of BUYERS GUIDE—the most effective advertising medium that has ever been offered manufacturers of theatre equipment, appointments and building materials. BUYERS GUIDE assures the manufacturer that his advertisement is constantly before all individuals responsible in any way for the buying for new theatres or the re-equipping of theatres in operation.

The Spring Number of THEATRE BUILDING & EQUIPMENT BUYERS GUIDE will be out in June. Complete details and specimen copies of BUYERS GUIDE will be gladly sent upon request. Make your advertising reservations now. Address, *Motion Picture News*, 729 Seventh Ave., New York City.

NINTH ANNUAL ANNOUNCEMENT

Educational Pictures

"THE SPICE OF THE PROGRAM"



The World's Greatest Distributors of Short Features..

YOUR CHAMPION

It is no idle boast to say that EDUCATIONAL FILM EXCHANGES, Inc., are the world's greatest distributors of Short Features. This is proved again by the stirring history of the last year in the picture industry.

EDUCATIONAL stands today as the *only* large producing and distributing organization in the world that is truly independent and that is dealing in Short Features exclusively---or even primarily.

Think that over!

You won't be misled by unfounded statements about who "made Short Features what they are today." You know that EDUCATIONAL has been *the one outstanding pioneer* in the field since the day it entered the business. And you know that every other big company has "other fish to fry" first; that Educational alone *must* and *will* stand as the champion of quality in the spice of your program, before all other considerations.

The men who make *Educational Pictures* for you in 1928-1929 will be mostly the men who have been building Educational's record of *consistent performance* for years. In his ninth year of association with EDUCATIONAL as a comedy producer and director, Jack White, as director-in-chief at Educational Studios, will be surrounded by a large staff of such able directors as Stephen Roberts, Charles Lamont, Jules White, Henry W. George



and others equally well known. The same known stability, the same assurance stand back of the single-reel novelty and news series.

And EDUCATIONAL, as always, stands back of this program with strong, consistent advertising.

It is no idle boast to claim the Short Features championship for EDUCATIONAL.

E. W. Hammons



No star has made bigger strides in public favor in the past year than Lupino Lane.. No other Short Features star offers such splendid promise of exceptional entertainment value *and* added profits in the next.

Educational Pictures

"THE SPICE OF THE PROGRAM"

The WORLD'S GREATEST

Lane Comedies



8
2 Reel

SHORT FEATURE COMEDY STAR.

BIG BOY
Juvenile
-COMEDIES-

Comedies in the Spirit of Youth





Educational Pictures

"THE SPICE OF THE PROGRAM"

JACK WHITE PRODUCTIONS



Millions on Millions know "BIG BOY," and every one who knows him loves him.... *His* irresistible charm is reflected in an irresistible box-office urge..

8 2 Reel

DIRECTED BY CHARLES LAMONT

IDEAL COMEDIES

with JERRY DREW

A new series of comedies featuring Jack White's latest spectacular find--JERRY DREW. Splendidly produced, as well dressed as DREW himself, yet fast *and* snappy, Ideal Comedies truly merit their name. They are ideal comedy entertainment.



8 2 Reel

Educational Pictures
"THE SPICE OF THE PROGRAM"

Produced under supervision of JACK WHITE

MERMAID COMEDIES

16
2 Reel

Jack White Productions

The comedies that Jack White's genius first made famous. Consistent, unfailing laugh producers for the past eight seasons, and still getting faster, snappier, funnier. With many of the old Mermaid favorites and with some bright new faces, too--Monty Collins, George Davis, Jack Miller, Estelle Bradley....



Educational Pictures
"THE SPICE OF THE PROGRAM"

Produced under the personal supervision of
JACK WHITE

Tuxedo Comedies

6
2 Reel

Tuxedo Comedies possess a sophistication and a smartness that lift them far above the average comedy subject. Featuring Wallace Lupino and others whose names will be an additional guarantee of fun *and* lively action..

JACK WHITE PRODUCTIONS



Educational Pictures
"THE SPICE OF THE PROGRAM"

DOROTHY DEVORE COMEDIES

A clever comedienne, a beautiful girl, a daredevil at thrill stunts, alone in her field as a star of two-reel comedies--DOROTHY DEVORE. With a tremendous fan following.



6 Two Reel



Educational Pictures
"THE SPICE OF THE PROGRAM"

Cameo COMEDIES

They get away with a flying start and pack into one reel enough laughs for any program.
Brief fast action comedies with a long *and* enviable record...



Educational Pictures
"THE SPICE OF THE PROGRAM"

26 One Reel

KINOGRAMS

Acclaimed Throughout the Trade as First Among NEWS REELS

KINOGRAMS has been acclaimed throughout the trade as the news reel leader---it holds the remarkable record of three to one over its nearest competitor, *as attested by unbiased press comparisons of the news reels*, for consistent service and entertainment..

KINOGRAMS is the only independent news reel on the market----it has no object to serve except to provide you with the best news reel service obtainable.

KINOGRAMS pledges itself to continue in the coming season to give the same outstanding service *and* entertainment value that have made it a three-to-one favorite over the field.

Twice A Week

Educational Pictures

"THE SPICE OF THE PROGRAM"


Lyman H. Howe's
Hodge-Podge
Some Sense and Some Nonsense
A laugh or two, a bit of wisdom, a glimpse at the world's beauties and oddities, some camera tricks and clever cartoon clowning; stirred together in just the right proportion and served smartly ---- a delicious cocktail for your program.....
12 One Reel
Educational Pictures
"THE SPICE OF THE PROGRAM"

The WORLD TODAY

-A Modern Screen Magazine-



ONE PICTURE IS WORTH A THOUSAND WORDS.

Whatever is most interesting in this old world of ours--presented in the most up-to-date modern style.

One A Month

Educational Pictures

"THE SPICE OF THE PROGRAM"

Educational Pictures

save many a show..
And they always make
a good show better.
Exploit them
to make your
profits
bigger.





Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.
Will H. Hays, President.



CECIL B. DE MILLE

PATHE *is* prepared

THE motion picture is committed to newness and the immediate Now. The Screen succeeds, not in yesterday's glory or tomorrow's hope, but in the facts of Today.

Pathe advances into the new season assured and prepared in terms of Now.

Twenty-nine deluxe features, headed and hall-marked for quality by CECIL B. DE MILLE'S "The King of Kings" and "The Godless Girl", comprise the major dramatic offerings—an array of product attuned to the demand of today—and Now—from theatres and their patrons. These—the twenty-nine—are pictures of and for their time—aggressive with the sparkle of modernity, deliberately considered in their execution and bearing the impress of mastery.

Pathe's name spread across the screen with the birth of the picture theatre, nearly a quarter of a century ago. Pathe's name, alone of those who began, is still there, now. Through the years, exhibitors have been dealing with Pathe, a house of honor, jealous of its good name and fair repute, untainted of competition with its customers, rendering unswerving service and asking in return nothing beyond its proper due.

Pathe, *as always,* is prepared, *now—today.*



ROD LA ROCQUE



LEATRICE JOY



WILLIAM BOYD



JACQUELINE LOGAN



PHYLLIS HAVER



NOAH BEERY



VICTOR VARCONI



EDDIE QUILLAN



JOHN MACK BROWN



JUNIOR COGHLAN



LINA BASQUETTE



LILI DAMITA



GEORGE DURYEA



JEANETTE LOFF



H. B. WARNER



ALAN HALE



JOSEPH SCHILDKRAUT



MARIE PREVOST



ROBERT ARMSTRONG



GUSTAVE VON SEYFFERTITZ



NENA QUARTARO



LOUIS NATHEAUX



SEENA OWEN



JOHN BOLES

1928 1929



29 DeLuxe Features that

The Supreme Gift of Motion Picture Art —Now Available for General Release

CECIL B. DeMILLE'S

"KING of KINGS"

by Jeanie MacPherson

Specials

"TENTH AVENUE"

with **PHYLLIS HAVER,**

Victor Varconi and Joseph Schildkraut. A William C. de Mille Production from the stage play by John McGowan and Lloyd Griscom. Continuity by Douglas Doty. De Mille Studio Production.

WILLIAM BOYD

in

"THE COP"

with Alan Hale, Jacqueline Logan and Robert Armstrong. A Donald Crisp Production. Screen play by Tay Garnett from the story by Elliott Clawson. Produced by Ralph Block for De Mille Pictures Corp.

"SHOW FOLKS"

with **JEANETTE LOFF,**

Eddie Quillan and Robert Armstrong. From an original story by Philip Dunning, co-author of "Broadway" Ralph Block—Associate Producer.

WILLIAM BOYD

in

"POWER"

with Jacqueline Logan and Alan Hale. A Ralph Block Production. Story and continuity by Tay Garnett. Directed by Howard Higgin.

"CRAIG'S WIFE"

with **IRENE RICH**

Adapted by Clara Beranger from the Broadway stage success by George Kelly.

"THE RED MARK"

with Nena Quartaro, Gaston Glass, Gustave Von Seyffertitz and Rose Dione. Adaptation and continuity by Julien Josephson from the story by John Russell. Personally directed by JAMES CRUZE. Presented by James Cruze, Inc.

"CELEBRITY"

with Lina Basquette and Robert Armstrong. Adapted by Elliott Clawson from the play by Willard Keefe. Directed by Howard Higgin. Ralph Block—Associate Producer.

NED McCOBB'S DAUGHTER

with **ANNA Q. NILSSON**

Robert Armstrong and a great all-star cast. Adapted by Beulah Marie Dix from the Theatre Guild hit by Sidney Howard.

"THE SPIELER"

with Jacqueline Logan and Alan Hale. From an original story by Elliott Clawson. Ralph Block—Associate Producer.

ROD LaROCQUE

in

"LOVE OVER NIGHT"

with Jeanette Loff, Tom Kennedy and Mary Carr. A Hector Turnbull Production. Original story and adaptation by George Dromgold and Sanford Hewitt. Directed by Edward H. Griffith.

"ANNAPOLIS"

with Lina Basquette and John Mack Brown. Original story by F. McGrew Willis. Directed by W. Christy Cabanne.

Pathé

Challenge COMPARISON

CECIL B. DeMILLE'S
"The GODLESS GIRL"
with LINA BASQUETTE, EDDIE QUILLAN
GEORGE DURYEA, MARIE PREVOST *and* NOAH BEERY

Story by Jeanie Macpherson

Another Cecil B. DeMille Super-Attraction —One of the Season's Greatest Road Show Specials

Super-Features

"THE GETAWAY"
with Jeanette Loff, George Duryea and Robert Armstrong. From the original story by Ernest Pascal. Ralph Block—Associate Producer.

LEATRICE JOY
in
"MAN-MADE WOMEN"
with H. B. Warner, John Boles and Seena Owen. Screen play by Alice D. G. Miller from the story by Ernest Pascal. Directed by Paul L. Stein. Produced by Ralph Block for de Mille Pictures Corporation.

"LISTEN BABY!"
with Lina Basquette and Eddie Quillan. From the Red Book Magazine story by Elsie Janis and Gene Markey.

"MARKED MONEY"
with JUNIOR COGHLAN
Alan Hale and George Duryea. From an original story by Bertram Millhauser. Directed by Spencer Bennet.

ROD LA ROCQUE
in
"CAPTAIN SWAGGER"
A Hector Turnbull Production. From the story by Adelaide Heilbroun and Leonard Praskins.

LILI DAMITA
The Great European Sensation in
"FORBIDDEN LOVE"
from the play "The Queen was in the Parlour" by Noel Coward.

"NOISY NEIGHBORS"
with Eddie Quillan and the Quillan Family. A Hector Turnbull Production from an original story by George Dromgold and Sanford Hewitt.

"SQUARE SHOULDERS"
with JUNIOR COGHLAN
and George Duryea. From an original story by Beulah Marie Dix. Directed by Frank Urson

WILLIAM BOYD
in
"THE LEATHERNECK"
with Lina Basquette, Robert Armstrong and Alan Hale. From an original story by Elliott Clawson. Directed by Howard Higgin. Ralph Block—Associate Producer.

"THE FLYING FOOL"
with Lina Basquette. From the story by Ernest Pascal. Directed by Edward H Griffith.

"HIGH VOLTAGE"
From the story "The Trouble Shooter" by Tay Garnett. Ralph Block — Associate Producer.

JEANETTE LOFF
featured in
"THE ELEVATOR GIRL"
with George Duryea and Robert Armstrong Adapted by Beulah Marie Dix from an original story by Tay Garnett. Ralph Block—Associate Producer.

"GERALDINE"
with Eddie Quillan. Adapted by Tay Garnett from the story by Booth Tarkington

PHYLLIS HAVER
in
"SAL OF SINGAPORE"
with Alan Hale Adapted by Julien Josephson from "The Sentimentalists" by Dale Collins

"THE OFFICE SCANDAL"
with George Duryea. A Hector Turnbull Production

"THE SHADY LADY"
with George Duryea From the story by Leonard Praskins

PATHE SUPER WESTERNS
The punch of your program—Pathe's big-money super Westerns with the greatest of the Western stars—Leo Maloney, Harry Carey, Wally Wales, Don Coleman.

Pathé

~and the LAST

20 MACK SENNETT *Super-Comedies*

FROM the imposing new studios of Mack Sennett, the King of Comedy Producers, will come 20 hilarious two-reelers that will set up fresh standards in short laugh-films and cause mirthquakes in thousands of movie palaces. Laughs are dollars and Mack Sennett is the laugh mint of movieland.

Pathé News

SEES ALL  KNOWS ALL

PATHE NEWS is an institution of the screen, backed by 18 years' leadership. When you book it you are backing the judgment of the public, for the public looks upon Pathe News as the very symbol of the cinema. If you don't play this dominant screen factor, you are cutting away the very heart of your presentation system.

Issued Twice a Week

GRANTLAND RICE

Sportlights

THE SPORTING PAGE OF THE SCREEN
26 ISSUES—ONE EVERY TWO WEEKS
Produced by John L. Hawkinson
A CHAMPION SHORT FEATURE!

Pathé Review

The Magazine of the Screen

Under the Editorship of **TERRY RAMSAYE**

A fascinating one-reel subject that satisfies every demand of the public and box-office.

ISSUED ONCE A WEEK

SMITTY AND HIS PALS

Presented by
AMEDEE J. VAN BEUREN
From the Famous Cartoon Character Originated by
BERNDT
Syndicated throughout the World

10 Sensational New Kid Comedies—a hundred percent series that will sweep into popularity from the start, with a ready-made audience of 15,000,000 readers a day!

ALWAYS the dominant factor in the industry in the production of short subjects, Pathe transcends its own previous achievements for the coming season with an unprecedented output, bringing new elements into its elaborate program and providing more extensive facilities in publicity, advertising and exploitation.

The Premier House of Short Subjects announces as its "backbone of programs" more than 300 units, the very cream of the market, shorts that will many times save your show and will at all times provide that diversity of presentation and novelty without which no picture house can firmly establish itself.

WORD IN SHORTS

A NEW SENSATION IN SHORT COMEDIES

"DAN, THE TAXI MAN"

with Jack Cooper and Carol Lombard

Series of 6

"HANDY ANDY"

with Andy Clyde and Anita Barnes

Series of 6

"THE TIRED BUSINESS MAN"

with Billy Bevan and Carmelita Geraghty

Series of 6

5 GREAT NEW Pathé Serials

"THE TERRIBLE PEOPLE"

with Allene Ray and Walter Miller. Directed by Spencer Bennet. Story by Edgar Wallace. Scenario by George Arthur Gray.

"EAGLE OF THE NIGHT"

featuring Frank Clarke, greatest of aeroplane stunt flyers. Original story by Paul Cruger. Directed by Jimmy Fulton.

"THE FIRE DETECTIVE"

Original story and continuity by Frank Leon Smith, who wrote the scenario for "The Green Archer." Directed by Spencer Bennet.

"THE TIGER'S SHADOW"

Original story and scenario by George Arthur Gray, author of "The Crimson Flash", "Hawk of the Hills", "The Yellow Cameo", etc. Directed by Spencer Bennet.

"QUEEN OF THE NORTH WOODS"

Original story and scenario by George Arthur Gray. Directed by Spencer Bennet.

TOPICS OF THE DAY

A sure-fire short subject that's guaranteed to win a good hearty laugh every ten seconds.

Presented by

Timely Films, Inc.

AMEDEE J. VAN BEUREN, President

1560 Broadway, New York

ONE A WEEK

AESOP'S FILM FABLES

Funnier than ever in 1928-29 this guaranteed laugh-getter is setting out on high to break the all-time laugh records.

ONE A WEEK

Cartoonist—PAUL TERRY

Fables Pictures, Inc.

1560 Broadway, New York

AMEDEE J. VAN BEUREN, President

Pathé

SAMUEL GOLDWYN—
FRED NIBLO—RONALD
COLMAN—VILMA BANKY

"If ever there was a more perfect combination, certain to make a success of any picture we have yet to see it."

Says Exhibitor's Daily Review

Direct from 8 big weeks at the Embassy New York City at $2.00 top.



"All the world will Love 'Two Lovers'" New York Telegraph

And all exhibitors will find in this—the last and biggest Colman-Banky picture—one of the greatest box-office pictures they have ever played.



Samuel Goldwyn presents

Ronald COLMAN

Vilma BANKY

in

"Two Lovers"



from story "Leatherface" *by* Baroness Orczy

FRED NIBLO PRODUCTION

UNITED ARTISTS PICTURE

A Second Printing Was Necessary!

TO supply the orders of Exhibitors, Theatre Executives and Theatre Workers for the most comprehensive and authoritative work written on the subject, the publishers, George H. Doran Company, New York, has made a second printing of—

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

(President of West Coast Theatres, Inc., and leading theatre executive)

NOW

you too may obtain a copy of this monumental work dealing with every branch of the theatre and offering a carefully considered presentation of the theories and practices, tested by years of experience, making for the successful and profitable business method of running a motion picture theatre.

The author, Harold B. Franklin, is known throughout the industry as one of the most progressive and able theatre executives and showmen the picture theatre has developed, and one of the leading forces contributing to the advance which the motion picture playhouse has made from its "nickelodeon" beginning to the palatial community institution which the better theatre of today represents.

DON'T DELAY

The present supply of copies is by no means large enough to supply all those who eventually will want copies of this book, so prompt action is imperative if you want to be assured of a copy.

THE PRICE IS $5.

***35 Chapters and 26 Illustrations* Tell You How—**

To train and maintain an organization that will function smoothly in the running of your theatre.

To provide adequate safety methods.

To carry on systematic inspections.

To prepare a properly balanced budget.

To judge the effectiveness of advertising.

To purchase equipment and to Build Good Will.

Order Your Copy Today →

Use This Order Blank

MOTION PICTURE NEWS,
729 Seventh Ave., New York City.

Send me postpaid **MOTION PICTURE THEATRE MANAGEMENT** by Harold B. Franklin.
I enclose (check) (money order) for $5.00.

Name .....

Address .....

City .....

State .....

A Discussion on
ADVERTISING

By Mr. Adolph Zukor

President, Paramount Famous Lasky Corporation, an acknowledged leader in the motion picture industry and an eminent figure in the world affairs of business.

(Reported by MARTIN J. QUIGLEY)

AN industry, like an individual, is inclined to go from one extreme to another. During the past few years the motion picture business in conjunction with its general program of economic readjustment has gone from the extreme of an extravagant use of certain forms of advertising to another extreme which has consisted of an unwise and unsound curtailment of at least one essential form of advertising: namely, advertising within the trade.

Under the stress of a broadcast readjustment which the trend of the business had rendered necessary, the pendulum on trade paper advertising has been permitted to swing too far in the direction of curtailment. A swing back toward the point of normalcy is now both advisable and necessary.

I regard advertising within the trade as an essential activity of the business of motion pictures. The trade press is or should be the voice of the industry and the scene in which is depicted evidence of the thought, action and progress of the business. When the trade press reflects, or tends to reflect, a quiescent state of affairs in the industry it is a bad condition for the business and for all the concerns in the business.

* * *

CONSIDERING directly the interests of our organization, I want to see a vigorous and enterprising trade press; one that is alive with the progressive thought of the business. Advertisements in the trade press that are well-written and effectively displayed serve to stimulate the exhibitor's interest in his business; such advertisements being properly and accurately informative are a valuable aid to the theatreman.

I make it a practice to study the advertisements of all of the companies. When I see good advertising, whether it is from Paramount or from some

[OVER]

other company, I am interested and pleased, because I know that such advertising stimulates interest in product; is an inspiration to better work on the part of every other advertising department; and that it is contributing to the spirit of progress in the business.

* * *

EXAMPLE is one of the greatest influences in life. Through the trade press the successful showmanship efforts of one exhibitor in any particular part of the country are held up for the guidance of all other exhibitors. Here is a sphere of great service for the trade press.

Advertising to the public is, of course, an important activity of the industry but the logical first step of the industry in publicity is advertising within the trade. However important may be any local or national advertising effort aimed at the general public it must be remembered that the media for reaching the trade are *the trade media.* It is in these publications that the producer and distributor is enabled to send his business message directly and surely into the hands of the man who is most interested in the news of the business, whether it be about product or about something else that concerns the business of motion pictures.

When the trade press publishes an important advertisement or an important article we know that the information concerned is going directly to the persons for whom the information is intended. When it appears elsewhere we know that while it may reach some small part of the trade it does not reach the whole trade and, whatever its merit may be, that merit is non-existent for all those whom it does not reach.

* * *

THE trade paper in the motion picture business is bound to be a big influence—either for progress or retrogression. When I read the trade paper week by week and find a volume of enterprising and effective advertising copy, and an editorial section which is alive to the progress of the business, I am stimulated and I know that a similar effect is achieved throughout the business. If, on the other hand, I pick up a trade paper and find but few advertisements and these indifferently displayed I feel that the dominant urge of the business is for the moment held in abeyance and that the industry is foolishly sacrificing an opportunity for advancement.

The trade press is the mirror of the business; at all times it should reflect a picture of initiative, enterprise and intelligent activity.

First National Pictures

EVERY ONE OF THESE STARS IS AN ESTABLISHED FAVORITE

FIND OUT WHY BEFORE YOU BUY

Get down to cases—the cold, hard facts.

Sum up every essential element — searchingly, scientifically.

Look at THE AMAZING INVENTORY OF BOX-OFFICE MATERIALS First National is showing you week by week!

You'll understand why FIRST NATIONAL is FIRST!

COLLEEN MOORE
RICHARD BARTHELMESS

CORINNE GRIFFITH
BILLIE DOVE

MILTON SILLS
KEN MAYNARD

Dorothy Mackaill
Jack Mulhall

Charlie Murray
Alice White

Molly O'Day
Louise Fazenda

Ben Lyon
Betty Compson

H. B. Warner
Maria Corda

Doris Kenyon
Marie Dressler

YOU KNOW FIRST NATIONAL IS THE ONLY COMPANY WITH SO MANY STARS THAT HAVE MADE GOOD AT YOUR BOX-OFFICE TIME AFTER TIME . . . . . BUT DO YOU REALIZE THAT

62%

OF THE STORIES IN THE PRESIDENT GROUP

will also come to you with REPUTATIONS ALREADY ESTABLISHED! Story Fame ADDED to the Star Draw in every one. Seldom have *so many* pre-sold vehicles been included in a single season's line-up.

Gary Cooper
Ralph Forbes

Anna Q. Nilsson
Lowell Sherman

Sam Hardy
Lilyan Tashman

Larry Kent
Arthur Stone

Thelma Todd
Ian Keith

Douglas Fairbanks, Jr.
Lucien Littlefield

Jane Winton
And 22 Others

"THE SQUALL"

YOU WILL GET ••

$721,000 WORTH OF STORY FROM FIRST NATIONAL

A KING'S RANSOM

Spent for the Film Rights Alone to the

18 LONG-RUN STAGE-HITS

13 FAMOUS BEST-SELLERS

and Stories from Mass-Circulation Magazines

21 STAR FEATURES

3 INTERNATIONAL SUCCESSES

in

The PRESIDENT GROUP

"LILAC TIME" Play by Jane Cowl and Jane Murfin

"SYNTHETIC SIN" Play by Frederic and Fanny Hatton

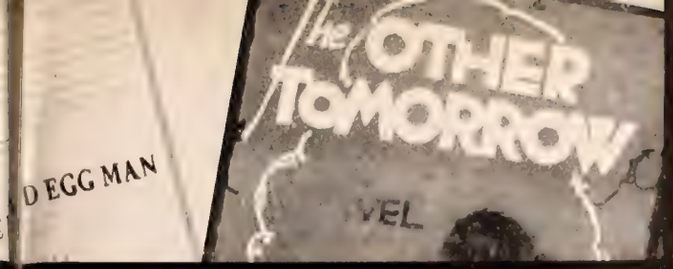
"BABY FACE" By Cosmo Hamilton

"LA TOSCA" Play by Victorien Sardou

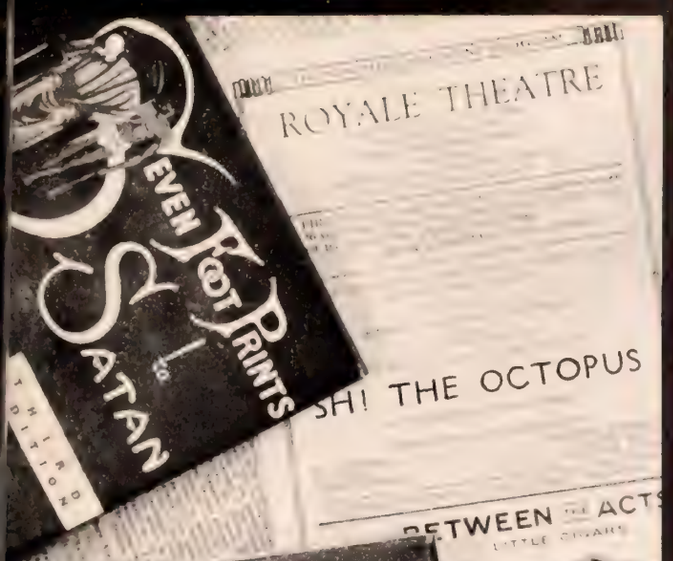
"OUTCAST" Play by Hubert Henry Davies

"WINE, WOMEN and SONG" Famous musical comedy

"TWO WEEKS OFF" Play by Kenyon Nicholson



BUYS
1928-'29





"UNTED HOUSE" Owen Davis

"THE WHIP" Play by Raleigh and Hamilton

"THE SPORT OF KINGS" Play by Ian Hay Beith

YOU SIGN UP 23 GREAT POPULAR AUTHORS

WHEN YOU SIGN FOR THE PRESIDENT GROUP

INCLUDING



[redacted] One of the leaders of the [redacted] ed writers [redacted] popular novelists on the strength of "Scandal Blindness" "Virtue" and many other. He contributes BABY FACE to The President Group

[redacted] also wrote THE DIVINE LADY [redacted] the greatest [redacted] successes of recent years. Famous for [redacted] best [redacted] [redacted] wrote THE DIVINE LADY [redacted] Glorious Apollo" and "The Citadel [redacted]

RALPH SPENCE When you hear that the author [redacted] THE LYING TRUTH [redacted] also the author of "The Gorilla" and the adapter of "A Connecticut Yankee" and several other [redacted] you [redacted] know it [redacted] to be a sure-fire story.



SAM SHELL [redacted] SATURDAY'S CHILDREN [redacted] the second great success by the co-author of "What Price Glory"

[redacted] Victor Hugo's [redacted] One of the literary immortals known to nearly every man, woman and child as the author of "Les Miserables" "The Hunchback of Notre Dame" and "TOILERS OF THE SEA." The last named will be produced as a President Group Special

HAYS HAWN has [redacted] stage [redacted] scored [redacted] hit [redacted] that as [redacted] dramatist [redacted] THE HAUNTED HOUSE [redacted] greatest



ELLIOTT [redacted] TURNER Remember "White Shoulders" and "The Street of Forgotten Men" The author of THE GIRL IN THE GLASS CAGE also wrote these and other famous film hits.

[redacted] A favorite of [redacted] the [redacted] [redacted] and other leading magazines [redacted] THE OTHER TOMORROW [redacted]

GEORGES KAUFMAN [redacted] the author of THE BUTTER AND EGG MAN [redacted] [redacted] You [redacted] [redacted] Mr. [redacted] the Movietone [redacted] Dorothy [redacted]



[redacted] SHOW GIRL [redacted]

[redacted] CHANGE [redacted]

[redacted] CHILDREN OF THE KITZ [redacted] published prize contest

BY THE MOST CONSERVATIVE ESTIMATE 35,000,000 PEOPLE HAVE READ THE NOVELS AND SHORT STORIES IN

THE LINE-UP THAT HAS SWEPT THE INDUSTRY LIKE WILDFIRE!

THE 14 MAMMOTH SPECIALS

COLLEEN MOORE
in
LILAC TIME
A Firnatone Production

CORINNE GRIFFITH
in
THE DIVINE LADY
From E. Barrington's Famous Best-Seller

The STAR FEATURES

RICHARD BARTHELMESS *in*
"Diversion" "Mutiny"
And Others

CORINNE GRIFFITH *in*
"Outcast" "Saturday's Children"
"Paid For"
And 1 Other

BILLIE DOVE *in*
"The Other Tomorrow"
"The Heart of a Princess"
"Pleasure Bound"
And 1 Other

MILTON SILLS *in*
"Captain of the Strong"
"The Eagle's Trail"
"The Spotter" "Hard Rock"

DOROTHY MACKAILL and
JACK MULHALL *in*
"Children of the Ritz"
"Waterfront"

COLLEEN MOORE
in "Synthetic Sin"

COLLEEN MOORE
in "Baby Face"

COLLEEN MOORE
in "The Richest Girl on Earth"

"LA TOSCA"
with Billie Dove

"THE WHIP"
with Dorothy Mackaill, Ralph Forbes,
Anna Q. Nilsson, Lowell Sherman

"THE SQUALL"

"NO, NO, NANETTE"

"THE BUTTER AND EGG MAN"
with Jack Mulhall, Greta Nissen, Sam Hardy
Gertrude Astor

"THE BARKER"
with Milton Sills, Dorothy Mackaill,
Betty Compson, Doug. Fairbanks, Jr.

"CHANGELING"
A George Fitzmaurice Production

And 2 Added Specials
Not included in our original announcement

"THE GOOD-BYE KISS"
A Mack Sennett Romantic Drama

"TOILERS OF THE SEA"
From Victor Hugo's Classic

The STAR FEATURES

DOROTHY MACKAILL *in*
"The Girl in the Glass Cage"
"Two Weeks Off"

JACK MULHALL *in*
"Applesauce"
"When Irish Eyes Are Smiling"

CHARLIE MURRAY *in*
"The Lying Truth"
"The Sport of Kings"
"Wine, Women and Song"
"Charlie's Night Out"

ALICE WHITE *in*
"Show Girl" "On the Air"
"Hot Stuff" "Ritzy Rosie"

KEN MAYNARD *in*
"The Glorious Trail"
"The Phantom City"
"The Royal Rider"
"The Lawless Legion"
"Cheyenne"
"Wells Fargo Express"

FIRST NATIONAL'S PRESIDENT GROUP FOR 1928-29

The 3 Mystery Dramas

"THE HAUNTED HOUSE"
Owen Davis' sensational play

"SH!—THE OCTOPUS"
Famous Broadway thrill success

"SEVEN FOOTPRINTS
TO SATAN"
A. Merritt's best-seller

The International Success

Paul Wegener *in*
"THE STRANGE CASE
OF CAPTAIN RAMPER"

"DANCING VIENNA"
with Ben Lyon—Lya Mara

"THE WARE CASE"
with a great English cast

THE BEST PROPOSITION IN THE FIELD THIS YEAR

Motion Picture News

Volume XXXVII NEW YORK CITY, MAY 26, 1928 No. 21

A Bombshell

Adolph Zukor's Declaration on Trade Advertising

By William A. Johnston

ADOLPH ZUKOR gives, in this week's issue, a two-fisted declaration on the subject of trade advertising.

A bombshell like this has been needed—to clear the air which has not only been befogged, but worse still, a distressing vacuum.

This statement will, we are confident, be read soberly by the larger sighted men of this business, and the business, we are equally confident, will be greatly benefited by its sage advice.

The pendulum, as he says, will swing back to sanity.

* * *

We have, it is true, a peculiar advertising problem.

The goods sold the exhibitor and which he in turn sells to the public, cannot, like other retailed commodities, be moved by national advertising.

Each picture differs from another; there is no uniform distribution; and each picture moves too swiftly on to make way for another.

The producer can advertise a brand, but not the individual picture.

So it's up to the exhibitor. He is the man on the spot, the individual to sell the individual picture. And his success with it will depend quite largely upon his advertising resources.

* * *

But this fact does not lessen the producer's responsibility—to the exhibitor, or to himself.

On the contrary. If the producer cannot go in for national advertising, he must go in for dealer advertising. In other words, he must actually put into the exhibitor's hands the full and adequate selling helps—newspaper advertisements, readers, and the ideas and materials of community promotion and theatre display.

In other words, this is a dealer advertising industry.

And that means trade paper advertising.

* * *

The trade paper, in this business, should be a supreme advertising force.

There is no ducking this issue.

Either a producer gives adequate service along with his pictures or he doesn't. If, as we constantly assert, advertising is half the battle in getting pictures to the public, then to any exhibitor the advertising service back of pictures is equally as important as the pictures themselves.

And the wise exhibitor will buy pictures exactly on this basis.

The argument that, because theatres buy in chains, trade paper advertising is a diminished force, doesn't hold any water. It is nothing more or less than an admission that all a producer cares about is getting pictures off his hands and into the exhibitors'—that he doesn't give a rip whether the exhibitor makes money on them or not.

This is not far sighted selling and it will not prevail. Collective buying does not sell the picture at the box office. Chains or no chains, there is but one way to sell pictures *successfully* and that is with service.

Trade paper advertising is for exhibitors. The more thorough and efficient the advertising, the better for the exhibitor.

Exhibitors, we repeat, will play pictures that are well-advertised to exhibitors.

"The Lion and the Mouse" Hailed as Remarkable Innovation

By LILLIAN GALE

Staff Correspondent, Motion Picture News

HOLLYWOOD, May 22.—Warner Brothers' "The Lion and the Mouse," hailed as the first full length talking picture, may be modestly described as a remarkable innovation. So impressive is the first half that it suggests road showing. The adaptation of Charles Klein's celebrated drama serves as a judicious selection for introducing on a scale never before attempted, the combination of sound and silence in the photoplay.

It provides a sterling cast with excellent opportunities to expound tone qualities of voice and acting abilities, notwithstanding the rather monotonous use of close-ups which are mildly distracting.

The audible speech is much to the advantage of such veteran artists as Lionel Barrymore and Alec B. Francis. However, it is trying on May McAvoy, who, except when she attempts to read lines, is charming in the delineation of an important part.

Nevertheless, a capacity audience remained spellbound through the presentation and there is no discounting the fact that artists whose voices lend themselves to synchronization become more realistic in "sound" portrayals than they do in customary pantomine. The sequences in which voices are discernible are skilfully separated. Thus, tiresome monotony of sound is avoided, with the result that when scenes which approach the dramatic climax again incorporate voices, these do not offend as unwelcome intrusions.

Irrespective of added features including continuous Vitaphone accompaniment by a symphony orchestra, production values have not been curtailed. Settings are elaborate and the offering would stand as above average if presented as a regulation motion picture. The scenario is by Robert Lord; direction, Lloyd Bacon; photography, Norbert Brodin; titles by Jimmy Starr.

The Warner Theatre in Hollywood has been playing capacity since the picture opened. Public interest is unquestionable.

Samuelson Suit Settled

Old Action Is Compromised Out of Court; Objectionable Practices No Longer Obtain

THE suit of Sidney E. Samuelson, Newton, N. J., exhibitor, filed against Arrow Exchange, Inc., et al., back in 1923, has been adjusted out of court, and, according to the statement sent out, "to the complete satisfaction of all parties concerned."

The action involved a number of the leading distributing organizations and was brought on the ground that the defendants represented a monopoly in restraint of trade and that independent theatre owners were compelled to accept their dictation.

Samuelson, who sued in the amount of $450,000, alleged that the so-called uniform contract required by the big distributors was in furtherance of the alleged monopoly and that independent exhibitors who refused to meet the terms of the distributors were blacklisted and forced out of business. It was said after the settlement was made that the objectionable features no longer obtained. Just what the terms of the settlement were is not revealed.

The statement, which was made following the announcement of the settlement of the suit, was signed by David L. Podell, counsel for Samuelson, and Max D. Steuer, attorney for the defendants, and read:

"The litigation between Sydney E. Samuelson and the Arrow Exchange, Inc., and others, has been adjusted to the complete satisfaction of all parties thereto. The old Hoy system and many features which were the cause of the investigation and gave rise to the lawsuit have been completely eliminated from the industry."

In the action, which grew out of a disagreement between himself and the Arrow Exchange Corporation, a distributer, Samuelson also named the Famous Players-Lasky Corporation, Fox Film Corporation, Associated First National Pictures, Inc., and the Metro-Goldwyn-Mayer Picture Corporation. Mr. Hays was brought into the suit when Samuelson contested the right of any industry to appoint a "dictator," on the grounds that such procedure tends to centralize the control of the industry in the hands of a few.

Nathan F. Appell Dies in York, Pa., at 59

Nathan F. Appell, head of the Nathan Appell Amusement Enterprises, York, Pa., who had part interest in a chain of theatres in York county and elsewhere, died at his home in York on Thursday, May 17, after an illness of several months. He was 59 years old and a pioneer promoter of theatrical enterprises in Central Pennsylvania, having been interested in such work for almost 40 years. He was a member of the Combination Theatrical Managers' Association, the International Theatrical Managers' Association, Bill Posters' Association, and other organizations having to do with the theatre. His friends estimate that he amassed a fortune of about $5,000,000.

He is survived by his son, Louis J. Appell, an executive of the Nathan Appell Amusement Enterprises, who is looked upon as the logical successor of his father as the head of the theatre chain; Mrs. Huldah Appell and a sister, Miss Laura Appell, both of Harrisburg. Private funeral services were held in York on Sunday, May 20, and burial was in Progress Cemetery, near Harrisburg.

Managers Discuss Laws with Milwaukee Mayor

Milwaukee Theatre Managers' Association, a recently-formed organization, composed of Milwaukee exhibitors from the downtown and neighborhood theatres, met in conference with the Mayor after their regular noon meeting last Wednesday, to discuss with him several city ordinances which conflict with State regulations. It is understood that the ordinance relating to outdoor signs and the regulation concerning the ventilation of theatres were taken up with a view of amending the city ordinances to conform to the State regulations and the exhibitors' needs and wishes in the matter. The Mayor signified his willingness to intercede for the exhibitors and take up the questions at the next session of the Council.

Officers of this newly-formed association are Henry Goldenberg, manager of the Empress Theatre, president; vice-president, James Higler, of the Palace-Orpheum; Ernest Langmack, of the Colonial Theatre, treasurer; Fred Meyers, of the Alhambra Theatre, secretary.

Premier and Officials of Toronto View "Dawn"

The British feature, "Dawn," was privately viewed by Hon. G. Howard Ferguson, premier, and high officials of the Ontario Government at Toronto on May 17, prior to its inspection by the Ontario Board of Moving Picture Censors.

No comment was made by Premier Ferguson, although he announced that the feature would come up before the Ontario censors in due course. This was taken to mean that the Ontario Government officially has no objection to the feature on political grounds, and that the picture will be allowed to take its course in so far as Ontario is concerned.

Entertainment Tax Now Confronts Irish Showmen

Irish exhibitors, both North and South, are tackling with determination the Entertainment Tax. The trade in Ulster is pressing the Finance Minister for an immediate reduction of the tax, while that in the Free State is going one better by demanding its total abolition.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

"TEMPEST" is a fine picture. It looks to us like real box-office in the regular picture houses, besides being a hit at the $2 scale at the Embassy, New York.

John Barrymore steps away from his accustomed role of aristocrat and plays a Russian peasant—and how! He loses none of the romantic appeal which has distinguished his other pictures, and adds opportunities for a new range of acting which the screen has not hitherto afforded him.

Camilla Horn registers immediately as a screen actress of distinction, and proves a fine selection to play opposite Barrymore. The scenes between the two are excellent.

The whole picture is played with admirable restraint and is a very fine piece of direction on the part of Sam Taylor, who adds new laurels in the field of the dramatic photoplay to those he has already gained as a comedy director.

We would add only this: If the picture had been, or could have been, a "talkie," with Barrymore's great voice reproduced, it would have been still more striking. But, as it stands, it's one of the year's best.

* * *

SIDNEY B. LUST, Washington, D. C., motion picture distributor and proprietor of the Hippodrome, Grand, Leader and Elite theatres in that city, screened his picture "Over There" for The Better Films Committee of the D. A. R. The Committee was presided over by Mrs. Newton D. Chapman, chairman who, at the close of the showing, expressed approval of Mr. Lust's collection of official U. S. and allied government film of the Great War.

With the support of the D. A. R. membership, as indicated by Mrs. Chapman's remarks, and other possible tie-ups with patriotic bodies and local Army and Navy recruiting stations, it would appear that Mr. Lust's picture will have a wide distribution field. There would also be the additional interest from war participants and their families—the chance that many of the enlisted men might see their pictures among the shots at Brest, aboard ship and both front and rear line trenches.

It took Mr. Lust about four years to assemble these six reels of war film and one other two reeler exclusively devoted to the efforts of colored troops in France. Some idea of this task will be gained through the fact that there still remains over 60,000 feet of negative.

Perhaps the best way to sum up "Over There" is to state that it is a long news reel of the Great War, containing a large number of very interesting and unusual sights: the Navy's convoy of the A. E. F.; the landing of the troops at Brest and their march to the war zone; airplane convoy; the muck and mire of the trenches; cootie hunting; advancing troops under a barrage; actual shots of men dropping from shell and machine-gun fire; the big tanks crushing their forward trail and a hundred others—all of which, Mr. Lust states, are authentic. Other Allied troops are shown in action and there is also a rare shot of the former Kaiser reviewing his goose-stepping soldiers at the beginning of the struggle.

* * *

FRANK L. NEWMAN joins Columbia Pictures as business manager at the studios—an announcement which interests us greatly, for one reason because it means the bringing of an outstanding and successful exhibitor into production.

This strikes us as a capital idea, and a progressive move on the part of Columbia.

* * *

As to the commercial practicability of television, this opinion from Dr. Lee De Forest as reported in the *New York Times* is interesting:

"It is fair to say that no engineers in the world know more about this subject of television than those of the Bell Laboratories. Dr. H. E. Ives, acting as spokesman for the Bell Laboratories, recently delivered a lecture at the Sheffield Scientific School, Yale University, in which he went on record as stating that the intricacies and expense involved in television are such, and will continue to be such for a long time to come, that the idea would be commercially impractical until such time as the television could be thrown on a large screen in the theatre where a large number of fairly high priced admissions could be had to pay for the operating and maintenance expense. This has been my position from the first."

* * *

CONTINUING, Dr. De Forest pointedly remarks: "I cannot conceive how engineers of any large electrical organization, who have gone into this subject of television carefully, can afford to express an opinion radically different from that which Dr. Ives has stated. Yet for some reasons best known to themselves or their organization, such statements have been appearing almost daily in the press.

"To me the purpose of such statements as those referred to are most certainly not to enlighten the public, or to give them a frank and honest insight into the actual status of television for the present or for the immediate future. Such statements as those to which I refer cannot be too severely condemned—especially now when they have proven themselves most distinctly misleading and are working a genuine harm, not only to the public but to the manufacturers who have labored and are laboring honestly and intelligently to build up the radio business. The same applies with equal force to the motion picture field and particularly that of the talking motion pictures."

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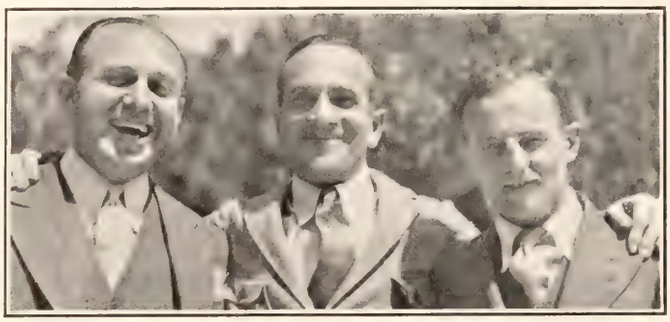
Their latest picture. "Our Gang," the Hal Roach comedy ensemble, obligingly pose for a span of seconds. Mary Ann Jackson, new "gang" member, is on the left



The four First National Misses, who form the basketball squad at the Burbank studio. Left to right: Thelma Todd, Frances Hamilton, Alice White and Yola d'Avril



Phyllis Haver, versatile star, who has completed work for Pathe in "Tenth Avenue" and for D. W. Griffith in "The Battle of the Sexes," now vacationing in New York



Ready to start Al Jolson's second Warner Bros.' special with Vitaphone. Jack L. Warner, Jolson and Darryl Francis Zanuck



Tod Browning in a meditative moment. The M-G-M director, whose penchant is flavoring a film with suspense and a mysterious atmosphere, is now preparing a Chaney film



Warner Baxter as Alessandro and Delores Del Rio as Ramona in the screen version by United Artists of the Helen Hunt Jackson novel, "Ramona"



With her playing of the Duchess Josianna in "The Man Who Laughs" (Universal) Olga Baclanova has won prominence



Dorothy Devore, Educational comedienne, who has finished a varied series of comedies now being released by Educational and who is all set to start a new series



Emil Jannings visits Pola Negri and Director Ludwig Berger during the filming of "The Girl from Moscow" at the Paramount studio in Hollywood



Action and adventure will mark the series of "youth" pictures Bob Steele will make for F B O's new program for the season

Big Activity in "Talkie" Field

Hal Roach to Use Sound in Comedies; Plans Being Made by Several Leading Producers at Studios

PLANS went forward this week by several big film companies for the making of talking pictures. It was announced that Hal Roach had signed with Western Electric for the reproduction of sound with the Roach comedies.

Roy J. Pomeroy, sound expert of the Paramount forces, arrived in New York. Plans for the reopening of the Paramount Long Island studio are being pushed.

Joseph M. Schenck, president and chairman of the board of directors of United Artists Corporation, gave out the following statement:

"United Artists will use the sound device on those pictures to which sound is adaptable. The addition of sound to pictures is a great step in the progress of films provided it is used judiciously."

At the same time Samuel Goldwyn announced that Vilma Banky's first starring picture, "The Awakening," has been selected by United Artists as their initial production with a Movietone accompanimentment. Dr. Hugo Riesenfeld has been engaged to prepare the score and to direct the orchestra which is to produce the musical background and sound effects.

From First National comes word the Ralph I. Poucher, production executive, left late last week for the company's studios in Burbank, California, where he will assist in arranging the Firnatone accompaniment to the Colleen Moore-George Fitzmaurice special, "Lilac Time." This will be the first of the First National synchronized pictures. It is likely that during his stay at the studios Mr. Poucher will arrange for the Firnatone accompaniment on a number of other First National productions.

Paul J. Swift, sales manager for Vitaphone Corporation, spent part of last week in the Atlanta branch of Warner Bros. laying plans for the opening of a sales and shipping office of Vitaphone Corporation. The new office will be in operation the first part of June. At the present time Vitaphone has offices in New York, Chicago and San Francisco.

Among the latest installations of Movietone and Vitaphone machines was that in the Victory Theatre in Salt Lake City. It is said that the equipment installed by Louis Marchas Enterprises will cost approximately $20,000.

Walsh Seeks Federal Probe

Introduces Resolution for Investigation by Senate Judiciary Committee; Thorough Study to be Made

INVESTIGATION of the acts and practices of the film boards of trade throughout the country, which it was predicted several weeks ago would be sought in Congress, took form May 22 with the introduction of a resolution by Senator Walsh of Montana, under which the judiciary committee of the Senate would be called upon to make a thorough study of the situation.

If the investigation is authorized by the Senate, it will probably be conducted during the coming summer, presumably by a subcommittee appointed by Senator Norris of Nebraska, chairman of the committee, who was expected originally to be the author of the resolution. In the event of the appointment of such a subcommittee it is likely that Senator Walsh would be one of the members, in which case he would probably lead the investigation. The membership of the judiciary committee is: Senators Norris of Nebraska, chairman; Borah of Idaho, Deneen of Illinois, Gillett of Massachusetts, Goff of West Virginia, Robinson of Indiana, Blaine of Wisconsin, Steiwer of Oregon, and Waterman of Colorado, Republicans; and Overman of North Carolina, Reed of Missouri, Ashurst of Arizona, Walsh of Montana, Caraway of Arkansas, King of Utah, Neely of West Virginia, and Stephens of Mississippi, Democrats.

The text of the resolution is as follows: "That the Senate direct the Committee on the Judiciary to inquire what proceedings are now pending before the courts upon the initiation of the Department of Justice or otherwise, or before the Federal Trade Commission, involving the acts or practices of the film boards of trade; what investigations have been prosecuted leading to such proceedings and the amount expended in the same; what complaints have been made concerning such acts or practices; with what diligence and fidelity such complaints have been investigated and proceedings to restrain or punish any unlawful or apparently unlawful acts or practices of the said film boards of trade and the Famous Players Lasky Corporation or the Famous Players Lasky Paramount Corporation, or of the officers, agents or servants thereof have been instituted or prosecuted."

Various suits are pending throughout the country or are now in the process of hearings, with most of the complaints apparently having to do with the matter of arbitration and the system under which arbitration proceedings are conducted. Then, too, there is the suit contemplated by the Federal Trade Commission against Paramount on the failure of the latter to satisfactorily respond to the Cease and Desist order in the matter of block booking.

Paramount has taken no further action so far as known in the matter of the cease and desist order of the Trade Commission. The company has the right to apply to have the order vacated, but apparently has not yet made any move in that direction. Meantime the Commission has not yet instituted proceedings against Paramount.

The suit of the U-B Enterprises, Universal subsidiary in Cleveland, against the Film Board of Trade and ten distributor members, charging conspiracy in restraint of trade, has been withdrawn. Stanley & Horwitz, attorneys for the exhibiting firm, filed a stipulation with the Federal Court agreeing to dismissal of the petition, provided no advance payment for films is demanded. The petition had alleged that the distributors refused service to the theatre company unless deposits were posted as penalty for the company's failure to comply with the arbitration award.

It is said that the evidence gathered in support of the petition of the U-B Enterprises has been forwarded to U. S. Attorney General John Sargent for use in the Government's actions against the Hays organization, 32 Film Boards of Trade and ten distributors.

Revenue-Reduction Bill Passed by Senate

ADMISSIONS not exceeding $3 are exempt from tax under the terms of the revenue-reduction bill as passed by the Senate at 9:15 p.m., May 21, following 11 hours of heated debate. Efforts of the Democrats to break down the defenses raised by the finance committee and expand the program of tax reduction which was brought into the Senate on May 1 were unsuccessful and, for the most part, the committee program was carried through by party votes.

The bill is now before a conference committee, representing both the House and Senate, where the differences between the two bodies will be reconciled, and the bill finally drafted by the conference committee will be passed by Congress and sent to President Coolidge for approval.

Among the items to come before the conference committee will be that on admission tax exemption, the House bill, passed December 15, last, carrying an increase from 75 cents to $1. The conference committee may accept either the House figure or that of the Senate, or provide a compromise acceptable to both. At any event, however, little time will be lost by the committee in arriving at a compromise as present plans contemplate the adjournment of the session May 26.

Theatre Deal Merges Big Interests in Denver Territory

A LARGE theatre merger was effected in Denver, last Friday, when articles of incorporation were filed for Consolidated Theatres, Inc., with a capital stock of one million dollars. This is a consolidation of the D & R interests, the Midwest Theatre interests and the individual interests of Frank Culp.

The officers are Rick Ricketson, president; Dick Dickson, vice president; Max Schubach, secretary, and Frank Culp, treasurer, all of Denver. The board of directors consists of these officers, together with two other directors, Paul Krier of Walsenburg, Colo. and Dan Lehrburger of Denver.

The theatres belonging to the new corporation comprise the Egyptian, Highlands and Queen of Denver, formerly owned by D & R; the Mission of Denver, owned by Midwest, and the Oriental and Granada theatres of Denver, owned by Frank Culp. also theatres in Sidney, Nebraska; Rocky Ford, Brush, Sterling and Fort Morgan ,Colorado, owned by Midwest, and theatres in Rapid City, S. D., Delta, Walsenburg and Montrose, Colo., owned by D & R.

This merger creates the largest independent circuit of theatres in the Denver territory, if not the largest circuit of theatres of any kind in this territory. All of the men interested in the new company have been in the theatre or distributing business in the Denver territory for years.

Regorson, Schine Combine

Two Chains Join Forces to Build and Operate String of Houses in City of Rochester

THE Regorson Corporation and the Schine Enterprises, Inc., have combined their interests in Rochester in one of the biggest mergers of theatre corporations in the history of Western New York. The announcement was made last week. The Regorson interests are reported to have acquired fifty per cent of Schine Enterprises in Rochester.

The Regorson Corporation owns the Regent and Piccadilly theatres and the Schine interests control the Riviera, Liberty, State, Webster and Grand theatres in Rochester. The combination is in opposition to the Fenyvessy interests, which control the powerful Rochester theatre, which is operated under the managing directorship of Thomas D. Soriero.

According to the announcement from the offices of the Regorson Corporation, the Schine Enterprises, with headquarters in Gloversville, has joined with the Regorson Corporation in forming an equal partnership to organize a company with a large capitalization to build, acquire and operate theatres in the city of Rochester.

The Fenyvessy interests, controlled by Paul and Chester Fenyvessy, operate, in addition to the Rochester, the Strand, Family and Clifton theatres.

It is said in Rochester that the Schine houses will in the future be conducted as second runs. None of those in authority in connection with the new combine will discuss for the present the extent of the activities in theatre operation which the new corporation will undertake. Authentic reports, however, in the wake of the Regorson announcement, were to the effect that the company expects soon to close options already obtained on Rochester playhouses now in operation. J. M. Schine is head of the Schine Enterprises and George W. Todd is president of the Regorson Corporation.

Cleveland Undecided on Double Featuring

DOUBLE featuring is not a subject for association regulation says George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association. Although the matter of showing double features was brought up for discussion at the last meeting of the association, it was not put to a vote. The Association as a whole has taken no stand in the practice at all, Erdmann has pointed out. Whatever stand has been taken, is by individual exhibitors. Many local exhibitors deplore the practice of showing two for the price of one, but on the other hand, there are some exhibitors who have no other way of offering competition against combined vaudeville and picture programs.

Theatre Employees Free in Montreal Disaster

Ameen Lawand, manager, and Camil Bazzy and Michel Arie, employees of the ill-fated Laurier Palace Theatre, Montreal, will not serve their jail terms for alleged manslaughter in connection with the disaster which occurred at the theatre last year in which 78 children lost their lives, according to a judgment handed down by the Court of Appeals at Montreal on May 17.

The prison sentence imposed by the Court of King's Bench, Montreal, last October, two years for Lawand and one year each for Bazzy and Arie, were set aside by the higher court, the appeal from the verdict at the jury trial being upheld. The sentences were quashed by the unanimous decision of the five appeal judges.

The question of cause and effect was considered by the Court of Appeals and the decision was reached in the upper court that there was no connection between the evasion of civic bylaws, as brought out at the jury trial, and the eventual catastrophe. The ruling was made that infringement of a civic bylaw did not constitute manslaughter and, therefore, the verdict of the jury, and the sentences imposed by Mr. Justice Wilson were ordered quashed.

The accused had been granted bail when leave to appeal the verdict had been allowed and the men had not started to serve their sentences. They are now free.

Gotham Launches 1928-29 Schedule of Films

With three major productions now in work at the studio, Gotham Productions has entered the period of producing for the new season. Pictures include "The Head of the Family," "The River Woman," and "Father and Son," which is scheduled to be the first special, and the first production on the 1928-29 list.

Sets are now in the course of construction, the story has been adapted for continuity. Noah Beery has been signed to a contract calling for several pictures, the first of which will be "Father and Son." Beery's son, Noah, Jr., will also play in this production.

The continuity and adaptation on "The Head of the Family" are being prepared by Scott Darling and "The River Woman" is being prepared by Adele Buffington.

Chesterfield Closes for New England Distribution

A distribution franchise for the 1928-29 series of eight Chesterfield Productions was closed this week when contracts were signed making Consolidated Films, Inc., of Boston and New Haven, the New England distributors of Chesterfield. Negotiations were carried on between Mr. J. L. Roth of Consolidated and Lon Young, representing Chesterfield.

Ten productions in all will be delivered from Chesterfield this season, three of which are already completed.

Going Abroad to Make New Color Classics

A series of six one-reel Tiffany Color Classics will be made in Europe and Northern Africa for the program of 24 Tiffany Color Classics for 1928-29. A photographic unit, under the direction of Curtis F. Nagel, will sail for Africa on June 9th. Tiffany-Stahl Productions will make a feature-length picture in technicolor under the direction of Leonce Perret.

A. S. Kane District Chief for United Artists

Two appointments in United Artists distributor ranks were made this week.

Arthur S. Kane has been made district manager of district No. 5, covering Dallas, St. Louis, Kansas City and New Orleans.

Oscar Kuschner, former salesman in the Indianapolis territory, has been promoted to manager at Indianapolis, succeeding Phil Dunas, resigned through ill health.

37 Features Due From Pathe

29 De Luxe Productions, 8 Westerns and Long Series of Short Subjects Make Up Program

IN answer to speculations as to the future plans for Pathe the company announces for the 1928-29 season that it will produce twenty-nine De Luxe features, headed by "The King of Kings" and "The Godless Girl"; a group of 8 Westerns starring Leo Maloney, Don Coleman, Harry Carey and Wally Wales; eight series of two-reel comedies, comprising forty-eight in all; six Pathe-serials, each consisting of ten two-reel episodes; one hundred four issues of Pathe News; fifty-two issues of the Pathe Review of one-reel each; twenty-six Sportlights of one-reel each; fifty-two "Aesop's Film Fables," the one-reel animated cartoon release, and fifty-two numbers of "Topics of the Day" in one reel each.

Of the twenty-nine De Luxe features, thirteen are Specials, one of which, "The Godless Girl" is a road show special. "The King of Kings," which for a year has been presented as a road show, will be released for general distribution as one of the specials. Both of these pictures were personally directed by Cecil B. De Mille from stories by Jeanie Macpherson.

The other Specials follow:

William Boyd in "Power," a title subject to change. Featured in the cast are Alan Hale and Jacqueline Logan. Howard Higgin is director, Ralph Block Associate Producer, and Tay Garnett the author of the story.

"The Spieler," with Jacqueline Logan and Alan Hale. This is an original circus story by Elliott Clawson, and Ralph Block is Associate Producer.

Rod LaRocque in "Love Over Night," with Jeanette Loff, Tom Kennedy and Mary Carr. This is from an original story by George Dromgold and Sanford Hewitt. Edward H. Griffith is director and Hector Turnbull Associate Producer. It is a comedy-drama.

"Annapolis," with Lina Basquette and John Mack Brown. This is a story of Uncle Sam's Naval Academy written by F. McGrew Willis. W. Christy Cabanne is the director.

"Celebrity," with Lina Basquette and Robert Armstrong, is from the stage play, "The Celebrity," by Willard Keefe. Howard Higgin is the director and Ralph Block the Associate Producer. The adaptation is by Elliott Clawson.

"Craig's Wife," with Irene Rich, is from the stage play of the same name by George Kelly. Clara Beranger did the adaptation.

"Show Folks," with Jeanette Loff, Eddie Quillan and Robert Armstrong, is from the original story by Philip Dunning, co-author of "Broadway," Ralph Block is Associate Producer.

"Ned McCobb's Daughter," with Anna Q. Nilsson and Robert Armstrong, is from the Theatre Guild play by Sidney Howard. Beulah Marie Dix did the adaptation.

William Boyd stars in "The Cop," with Alan Hale, Jacqueline Logan and Robert Armstrong. Donald Crisp directed, and Ralph Block was Associate Producer. The story was by Tay Garnett and Elliott Clawson did the adaptation.

James Cruze's personally directed "The Red Mark," with Nena Quartaro, Gaston Glass, Rose Dione and Gustav von Seyffertitz, is another Special. Julien Josephson did the adaptation of the story by John Russell.

Phyllis Haver in "Tenth Avenue," with Victor Varconi, Joseph Schildkraut and Robert Edeson, closes the list of Specials. It was directed by William C. DeMille. John McGowan and Lloyd Griscom are the authors of the story, and the continuity is by Douglas Doty.

Of the thirteen Specials "The King of Kings," "The Godless Girl," "The Red Mark," "The Cop" and "Tenth Avenue" are finished; "Power," and "Love Over Night" are almost completed, and most of the others are ready to put into production.

The program pictures follow:

Leatrice Joy in "Man-Made Woman," with John Boles, H. B. Warner and Seena Owen. Paul Stein directed, Ernest Pascal wrote the story, and Alice D. G. Miller did the adaptation. Ralph Block was Associate Producer.

Rod LaRocque in "Capt. Swagger," a story by Adelaide Heilbroun and Leonard Praskins, with Hector Turnbull as Associate Producer.

William Boyd in "The Leatherneck," with Lina Basquette, Robert Armstrong and Alan Hale. Howard Higgin will direct, with Ralph Block as Associate Producer. Elliott Clawson wrote the story.

William Boyd in "High Voltage," from the story "The Trouble Shooter" by Tay Garnett. Ralph Block is Associate Producer. William Boyd in "The Flying Fool," with Lina Basquette, by Ernest Pascal. Edward H. Griffith is the director.

Phyllis Haver stars in "Office Scandal."

(Continued on Page 1772)

Non-Theatrical Trouble Grows

Threatens to Become National Issue as Word is Waited from Trade Commission on Resolution

EXHIBITOR units and non-theatrical agencies are engaged in a controversy that threatens to assume national importance, with the possibility of its disrupting present conditions of arbitration. Exhibitor organizations in all parts of the country are becoming more and more aroused over non-theatrical competition, and are determined to fight distributing companies that serve the non-theatricals.

The exhibitors consider it entirely unfair competition to have to compete with tax-free institutions and other non-theatricals, and are prepared to bolt from arbitrating with distributing companies that they contend are not playing fair with them.

At the Trade Practice Conference held in New York last October service to non-theatrical accounts was branded an unfair trade practice, and exhibitors are determined it shall be outlawed. They are anxiously waiting word from the Federal Trade Commission as to whether or not that body will ratify the Trade Practice Conference resolution. There seems to be some doubt that the resolution will be ratified.

Meantime exhibitors are in a quandry as to what method to pursue in stamping out the evil, which is growing to such proportions that it threatens to put many of them out of business. In certain territories the competition of these tax-free organizations is so keen that exhibitors cannot pay present prices for films and operate at anything but a loss, according to their statements.

It is said that in some instances, in order to stamp out this alleged unfair competition, exhibitors are using their membership on arbitration boards to serve as a club over distributors who serve the non-theatricals. They are threatening to refuse to arbitrate cases in which the offenders are involved.

This latter condition is said to obtain in the Pittsburgh territory, where exhibitors have given distributors until June 1 to discontinue the non-theatrical service or they will in the future, refuse to arbitrate.

There is a considerable controversy on in Minneapolis over the same question, where arbitration threatens to become disrupted as a result of non-theatrical service being rendered by distributors.

Oklahoma exhibitors, after much concerted action are concluding a successful fight with the non-theatricals. In Utah a test case has gone to the courts to determine the right of tax-free schools to show pictures. In this case it is charged that school buses are used to convey the audience to the school where the pictures are shown and that the proceeds do not become a part of the school funds.

Church competition is reported lively in San Francisco, where the exhibitors are doing all in their power to put an end to showing of this kind. From many other sections comes word to the same effect, and with it the report that new non-theatrical showings are springing up everywhere.

J. D. Williams Signs 12 British Films for Distribution Here

CABLES from London this week announced that J. D. Williams has made a deal with British International Pictures to handle distribution in America of twelve films made by that concern. The deal is stated to have involved $500,000 and was closed by Mr. Williams with John Maxwell, who is expected to arrive in America shortly.

A report from a correspondent in London to the effect that physical distribution for the Williams pictures would be handled here by Educational was referred by wire to E. W. Hammons, at the Educational convention in Montreal. He replied that it was news to him.

Steffes to Organize New National Body

Plans 3-Day Exhibitor Convention on Lake Steamer; Will Cooperate with M. P. T. O. A.

W. A. STEFFES is at the head of a movement that contemplates the launching of a new National exhibitors organization. Steffes, president of the Northwest exhibitor unit has a novel method under which the organization meeting will be conducted. He has planned a three-day meeting starting July 10 and to be held aboard a passenger ship enroute from Duluth to Port Arthur, Ontario. It is anticipated that there will be some sensational developments at the meeting.

According to information received from the northwest territory, Mr. Steffes has a large number of acceptances from interested exhibitors and a record turnout is anticipated. Plans for the sessions call for a one-day stopover at Port Arthur and the rate for the three days has been fixed at $25 per person. This also includes meals.

The announcement regarding the new organization imparts the information that it will in no way conflict with the present Motion Picture Theatre Owners of America which is presided over by R. F. Woodhull, but, on the contrary will cooperate with that body in every way, though the organization will be along entirely different lines.

Just what lines the new organization will operate along have not yet been revealed, except for the statement that they will be entirely different than those of the present National organization.

Steffes, who led the insurgent exhibitors at the break several years ago at the Chicago convention, headed the Allied States Exhibitor Association, which subsequently was formed, only to be disbanded later when the several units included in it returned to function under the banner of the M. P. T. O. A.

37 Features Due From Pathe

(*Continued from Page* 1171)

with George Duryea. Hector Turnbull is Associate Producer. Phyllis Haver also stars in "Sal of Singapore," with Alan Hale. This story is adapted from Dale Collins' novel, "The Sentimentalists," by Julien Josephson; Miss Haver in "The Shady Lady," with George Duryea; story by Leonard Praskins.

"The Elevator Girl" with Jeanette Loff, Robert Armstrong and George Duryea, is from a story by Tay Garnett; "The Getaway," with Jeanette Loff, George Duryea and Robert Armstrong. Ernest Pascal wrote the story.

"Listen Baby," with Lina Basquette and Eddie Quillan, is from the story by Elsie Janis and Jean Markey.

Lilli Damiti in "Forbidden Love," is from Noel Coward's stage play, "The Queen Was In the Parlor," and was produced in Germany.

"Noisy Neighbors" introduces the Quillan family of eight, headed by Eddie. The story is by George Dromgold and Sanford Hewitt.

"Marked Money" with Junior Coghlan, Alan Hale and George Duryea, is from the story by Bertram Millhauser, with Spencer Bennet as director; "Square Shoulders" with Junior Coghlan and George Duryea. Frank Urson is director, and Beulah Marie Dix wrote the story; "Geraldine," with Jeanette Loff and Eddie Quillan, is from Booth Tarkington's story.

The eight Western features include Leo Maloney in "Yellow Contraband," from the story by Ford I. Beebe and directed by Mr. Maloney; Don Coleman in "45-Calibre War," with Jeanette Loff, also directed by Leo Maloney; "Sin Town," with Elinor Fair, Ivan Lebedeff, Hugh Allan and Jack Oakie; Harry Carey in "Burning Bridges," a Charles R. Rogers production; Harry Carey in "The Border Patrol," also a Charles R. Rogers production; Wally Wales in "Saddle Mates," an Action Picture production directed by Richard Thorpe; Don Coleman in "The Black Ace," a Leo Maloney production, and Wally Wales in "The Flyin' Buckaroo," an Action Pictures production directed by Richard Thorpe.

Of the forty-eight two reel comedies twenty will be under the Sennett name. These twenty are in four groups, the "Sennett Girl," "Mack Sennett," "The Smiths" and "Sennett De Luxe."

There will be four comedies in the "Sennett Girl Series." Billy Bevan, Daphne Pollard, Johnny Burke, Sally Eilers, Matty Kemp, Carole Lombard, Mack Swain and the Sennett bathing girls appear in various pictures of this series.

There will be six comedies in the "Mack Sennett" series. Billy Bevan, Dot Farley, Vernon Dent, Carole Lombard, Carmelita Geraghty, Andy Clyde and Bud Jamieson are among the players.

There will be six "Sennett De Luxe" comedies, featuring Mary Ann Jackson, Ruth Hiatt and Raymond McKee. There will be three comedies in "The Smiths" series, each of which will feature Mary Ann Jackson, Ruth Hiatt and Raymond McKee. There will be one two reel Harry Langdon comedy, produced by Sennett, called "Soldier Man."

Supplementing these Sennett comedies will be three new series of Pathecomedies, each composed of six two reelers—the "Dan the Taxi Man" series, "Handy Andy" series and "The Tired Business Man" series. Jack Cooper and Carole Lombard will be featured in the "Dan the Taxi Man" comedies, Andy Clyde and Anita Barnes in the "Handy Andy" series, and Billy Bevan and Carmelita Geraghty in "The Tired Business Man" series.

Another new series will be the "Smitty," consisting of ten two reel "kid" comedies. The title comes from the cartoon by Berndt.

Six serials are announced—the same number as last year; "The Yellow Cameo" with Allene Ray as the star, to be released on June 3rd, was directed by Spencer Bennet; Allene Ray and Walter Miller star in "The Terrible People," which is to be released on August 12th. This too was directed by Spencer Bennet, and was adapted from Edgar Wallace's novel of the same title. "Eagle of the Night," an airplane "stunt" serial with Frank Clarke, stunt aviator featured, will be released on Oct. 21st; "The Fire Detective," authored by Frank Leon Smith, will be released on December 30th. This will be directed by Spencer Bennet. On March 10th, 1929, will be released the first episode of "The Tiger's Shadow," a crook melodrama by George Arthur Gray, and also directed by Spencer Bennet. The last of the six will be "Queen of the North Woods," a story of the fur country of the Northwest.

Aerial Shots of Mt. McKinley in M-G-M News

MOUNT McKINLEY, in Alaska, is circumnavigated in the current issue of M-G-M News.

The trip around Mount McKinley was made by Lieutenant Earl Rossman, explorer and M-G-M News cameraman. The plane in which he made the trip was piloted by M. A. Nieminen. In addition to circumnavigating Mount McKinley, Rossman flew over and photographed the two other highest peaks on the North American continent, Mount Hunter and Mount Foraker.

Rossman carried five cameras in his plane. The plane circumnavigated the peaks of Mount McKinley no less than six times.

Local Newsreel Planned for New York

WILLIAM STEINER, President of the Artistic Film Co., Inc., has established his offices at 220 West 42nd Street, for the distribution of "New York Today," the Metropolitan Newsreel, in Greater New York. The reel will be produced in co-operation with *The Evening Telegram.*

"New York Today," it is said, is not intended to compete with the national newsreels. It is to be released daily in a standard length of 125 feet, permitting theatres with one or two program changes weekly to use the daily release of the newsreel without disturbing their musical setting. The human interest side of the news will be emphasized in each story picturized, it is said.

The editorial management of "New York Today" will be in the hands of Cullon Holmes Ferrell, lately of Pathe.

"New York Today" will be produced in association with *The Evening Telegram,* whereby "New York Today" is assured not only the tremendous news facilities of the Scripps-Howard newspapers, but also every theatre in Greater New York showing "New York Today" will be advertised daily in the columns of *The Evening Telegram.*

National Supply Names New Officials

A number of additional changes to those already announced, have been made in officials of the National Theatre Supply Company. The position of general sales manager is now filled by George E. De Kruif, who has been actively engaged in sales management for National since the inception of the company.

Mr. De Kruif was formerly sales manager of the Exhibitors Supply Company, and has long since established an enviable reputation for himself, both among National salesmen and National customers.

L. S. Hunt, general purchasing agent, came to the National Theatre Supply Company from the Commercial Electric Company, of St. Louis, of which organization he was vice-president for several years. This organization was well known for its exceptional success and growth. Prior to his association with this company, Mr. Hunt was successfully engaged in the field of Public Utilities.

Constance Talmadge in Barrymore Vehicle

The role of Mrs. Cheney opposite John Barrymore in "The Last of Mrs. Cheney" will be played by Constance Talmadge. The role was acted in the stage play by Ina Claire, while Roland Young played Barrymore's part, that of Lord Arthur Dilling.

Barbara Leonard to Play on Stage

Barbara Leonard, who appears in the Tiffany-Stahl production, "Ladies of the Night Club," has been loaned by her company to appear on the stage at the Hollywood Playhouse, under the management of Joseph Schildkraut.

Many Changes Reported in Theatre Chains

Multnomah Corp. Names New Officers; Broadway Closes in Tacoma; Shenandoah to Expand

RUMORS continue in abundance regarding changes and contemplated changes in theatre chains in various parts of the country. These reports have to do with everything from a change of directing officers to a shutting down of activities and extensive plans for expansion.

From Portland, Oregon, comes word that the Multnomah Theatres Corporation, a pioneer development of residential picture show houses in the Pacific Northwest, has elected a new set of officers and made various other changes in handling their string of houses.

These changes were necessary on account of Bob White, former president and general manager withdrawing and selling out his interests in order to devote his time to his mining interests.

New officers of this corporation now include President, Edward Fautz; vice president, Hugh McCredie, Jr.; secretary-treasurer and managing director, F. W. Hamburger of the Circle Theatre, Portland; Bert Levy of the Columbia theatre, Portland, and Russel Brown of the McDonald theatre in Eugene.

The theatres controlled by the company include the Bagdad, Bob White, Chaldean, Egyptian, Gay Granada, Lincoln, Moreland and Venetian of Portland. The company also controls the Columbia Theatre, Portland; The Columbia in Seattle, two theatres in Eugene and two in Corvallis, known as the college towns; and also some 300 in other parts of the country. Its chain includes 28 theatres in the Pacific Northwest.

In addition to the above officers it is understood that among the purchasers of the corporation are G. I. Woodlaw, H. C. Phillips and Stephen Parker. These men now control the Circle and Granada theatres in Portland and two in The Dalles. Half of the stock is held by the Universal Film company.

A persistent rumor still is afloat in Kansas City that the National Theatres Company and the Lawrence Amusement Company will merge this summer, in so far as Topeka, Kas., theatres are concerned, bringing all the theatres of that city, about 60,000 in population, under one management. The Lawrence Amusement Company would hold the second run houses, it is said. Officers of neither company will comment upon the rumor.

After its operation for about a year on what is reported as an almost continuously losing basis, the Broadway Theatre in Tacoma, Washington, was closed last week for an indefinite time by West Coast Theatres, Inc., operators of the house. The theatre, formerly the old Tacoma Theatre, was renovated and remodeled a year ago for West Coast use at a tremendous expense, and was the only new and high-grade house in that city. It played the leading film attractions and also housed the Fanchon-Marco stage revues for a week, prior to their arrival in Seattle from Portland.

West Coast Theatres still continues to operate the Colonial and Rialto Theatres in Tacoma, both being strictly film theatres, and the Colonial operating on a 25c at any time policy. Within the last two weeks the management of these two houses has been turned over to W. Stefan Perutz, former manager of the United Artists Theatre in Seattle. Mr. Perutz becomes managing director of West Coast holdings in Tacoma, and leaves Al Bernard, assistant manager, in charge of the U. A. house in Seattle.

Shenandoah Valley Theatre Corp., Universal ally and operator of a chain in that Virginia valley, is entering upon an extensive expansion program. Isaac Weinberg, general manager, is on a business trip to New York.

The Shenandoah corporation now operates 14 theatres, including three at Winchester, two at Lexington, two at Staunton, one at Harrisonburg, one at Clifton Forge, one at Bedford and four affiliated houses in Danville.

The first steps of the program include a new house in Winchester, a new house in Harrisonburg, one in Clifton Forge, and affiliations in four other towns.

Hollywood Cameramen Unionize and Draft Terms to Producers

THE cameramen of Hollywood have organized a union along similar lines to the eastern union, which has been in operation for some time and the two have become closely affiliated. The Hollywood union is said to have forwarded a communication to the producing companies asking a conference with them, at which terms will be submitted.

The scale of wage fixed by the new union calls for weekly payment of $250 for first cameramen, $150 for second cameramen, $60 for assistants and $60 for still cameramen.

Among other stipulations are that daily work must be limited to ten hours and that the men must be retained on payrolls between pictures. The membership of the new union is given as 320 members, which, it is said, leaves only 25 cameramen who are not enrolled as members.

Plan Would Finance Exhibitor Units on Costs of Arbitration

ACCORDING to a dispatch from Chicago to Greater Amusements a new plan is under way by exhibitor members of the contract committee to finance exhibitor organizations in the cost of arbitration, "and other necessary activities of benefit to the entire industry." The plan, it is said, is to be worked out by distributors in return for exhibitor agreement to waive protests on contract and arbitration.

"It is now known that exhibitor members of the contract committee agreed to permit certain clauses to go into, or remain in the contract without protest, and to vote for the adoption of the present arbitration rules,' states the article, providing the distributors would work out plans for financing exhibitor organizations.

"Having so far failed to work out plans for financing as requested, it is expected the exhibitor representatives of the contract committee will demand an early meeting of the continuing committee to reopen the discussions and to draw up a new contract and make changes in the rules of arbitration."

New Arbitration Edict Stirs Northwest

Steffes Threatens Legal Action if Association Appointees Are Disqualified in Future

ARBITRATION troubles have Northwestern exhibitors and the film board of trade completely aroused, with every indication that the courts would be resorted to before the difficulties could possibly be straightened out. In fact such action was promised this week by W. A. Steffes, president of the Northwest Theatre Owners.

Mr. Steffes promised that legal action would be taken to enjoin enforcement of a ruling which would prohibit northwest theatre owners from serving on any arbitration board for disputes between motion picture exhibitors and distributors.

The Steffes statement came after C. C. Pettijohn of New York, general counsel for the Film Boards of Trade, ruled that the Northwest Theatre men were disqualified because they refused to arbitrate a recent case.

"We are not going to let disqualification stand without a fight," said Mr. Steffes. "We expect to start suit."

The present difficulty grew out of the action of the Northwest exhibitor unit in refusing to permit its members to sit on cases involving United Artists because of that company's alleged action in serving films to non-theatricals.

This action, in the opinion of C. C. Pettijohn and Gabriel L. Hess, of the Hays office, disqualified appointees of the association to act as arbitrators, and accordingly they have instructed the Film Board to proceed under arbitration rules to secure appointment of other exhibitor arbitrators.

It seems probable that association members will not permit non-members to sit on their cases, and if action is taken, will refuse to abide by any decision made. There has been but one arbitration meeting since passage of the resolution against United Artists, and exhibitors whose cases were heard at that meeting may take the stand that if association members are disqualified now, they were then, and, consequently, may seek to restrain the board from carrying out decisions rendered at that meeting.

European Film Renters Meet in Berlin

FILM renters, organized and not organized, met last week in Berlin to discuss the questions of the day. They were nearly unanimous in recommending a more limited supply (annual)—not more than 350 pictures—and adopting the principle of making kontingent regulations unnecessary through a system of self-control. The American distributors present expressed their full accord with the proposals made by their German colleagues.

Canadian International Films in Difficulty

Canadian International Films, Ltd., organized last November to produce pictures in Canada to qualify under the British quota law, is reported in difficulties. An order is reported issued at Toronto from Osgoode Hall, on application of Edward Pardee Johnston, president of the company, directing the Sheriff of Hastings County to seize the continuity of the feature, "Carry On, Sergeant," which was being made at the Ontario Government motion picture studio at Trenton.

Canadian International Films was promoted by Col. W. F. Clarke, formerly of London, England, and later with Cranfield and Clarke. The continuity ordered seized was said to be in the possession of Capt. Bairnsfather, who was said to be directing the picture.

The order is also said to have directed the sheriff to seize the negatives of 300 still photographs of "Carry On, Sergeant," valued at $1,000. In presenting the complaint of the company Mr. Johnston declared that Bairnsfather was wrongfully retaining the continuity and still negatives and had refused to give them up. The directors of Canadian International Films are listed as follows: E. P. Johnston, President; Col. W. F. Clarke, General Manager; Capt. Bruce Bairnsfather, Supervising Director; Henry S. Gooderham and G. F. McFarland.

Numerous Charters Are Granted at Albany

Companies incorporating in the motion picture business in New York State at Albany during the past week included the following: Bellburton Theatre Corporation, $50,000. Louis N. Lesser, Abraham Midenick, Samuel J. Wishner, Brooklyn; Bethmar, Inc., capitalization not stated, Gladys Tensing, Dorothy Clifford, T. Roger Mahon, New York City; 125th Street-Apollo Theatre Co., Inc., capitalization not stated, Joseph Weinstock, New York; M. William Minsky, Brooklyn; Joseph Hurtig, Lawrence, L. I.; Ashman See-Easy Condenser, Inc., capitalization not stated, Joseph Manne, Louise Ehrenberg, Milton W. Sametz, Brooklyn; Eton Amusement Corporation, capitalization not stated, Beatrice Zelenko, Gertrude Lebelson, Matie Hammerstein, New York City.

Hotel Paramount Operating Co., Inc., $2,000, John H. Mayer, Lina Goldman, Walter H. Flandreau, New York City; Manthom Pictures, Inc., $10,000, Lillian Cunningham, Florence Abramson, Peter Lewis, New York City; Shea-Empire Stock Co., Inc., capitalization not stated, Joseph E. Shea, Marguerite Spielman, Edward de Tishe, New York City; True Life Photoplays, Inc., $10,000, Florence Abramson, Middle Village; Lillian Cunningham, Peter Lewis, New York City; Borrah Minevitch, Inc., capitalization not stated, Borrah Minevitch, Estehr Lasner, Samuel J. Schwartzman, New York City.

Many St. Louis Theatres Offered For Sale

For the first time in many years a considerable number of the theatres in the St. Louis trade territory are being publicly advertised for sale. Many other houses are being quietly offered to prospective buyers.

In St. Louis two houses are on the block. One contains 600 seats and operates 15 hours a day, while the second is a 300-seater of the neighborhood variety. Another house being offered is in a town of 80,000 inhabitants and works seven days per week. The fourth house also works every day in the week and is located in a town of 20,000 population.

Ronald Colman in "The Rescue," Conrad Novel

"The Rescue," by Joseph Conrad, has been selected by Samuel Goldwyn as the first picture for Ronald Colman's career as an independent star. Consequently, plans for Dickens' "A Tale of Two Cities," already announced, have been postponed. Herbert Brenon will direct at the Goldwyn studio. Lily Damita will appear opposite Colman.

French Society of Authors, Composers Shows Profits

Received by the Motion Picture Section of the Department of Commerce in Washington from Trade Commissioner Geo. R. Canty, Paris, the following film items from the European press are submitted as of interest:

The receipts of the French Society of Authors, Composers and Music Editors show an almost uninterrupted progress since its beginning. The first business year's receipts (1851-52) were very low—14,000 francs. Ten years later (1861-62), the annual result was 129,000 francs. Twenty years after that date (1881-82) the total yearly income was 841,000 francs. The fifty-first year, 1901-1902, showed 2,563,000, and the sixty-second year, 1912-1913, showed an income of 5,213,000 gold francs. This prodigious rise was stopped during the war, when receipts fell to 1,422,000 francs. But after the end of the war a great change occurred, and the receipts of 1918-1919 rose again to 7,108,000 francs, reached 41,326,000 francs in 1925-1926, and 45,748,000 francs in 1926-1927.

British - Canadian Pictures Launch Production

Active operations have been started by the British-Canadian Pictures, Ltd., at Calgary, Alberta, with Neal Hart as star and director, the first picture of the new company having an Alberta theme. Guy Weadick is general manager of the company, and foreign distribution arrangements are in the hands of William Steiner, of New York, distributor and exporter. Alvin Wyckoff, formerly director of photography for the Famous Players California studios, is the cameraman, and the players include Barbara Kent, a native of Alberta; Charles Wellesley, of London, England; William Quinn, of Toronto, and Joe Rickson.

Four June Pictures Set by First National

Three starring productions and a picture with a featured team comprise the four pictures to be released by First National during June.

On June 3d, "The Upland Rider," starring Ken Maynard, will be released. On June 10th will come "Three-Ring Marriage," from the story "Help Yourself to Hay," featuring Mary Astor and Lloyd Hughes. June 17th is the date for "The Wheel of Chance," starring Richard Barthelmess. June 24th will see "Happiness Ahead," starring Colleen Moore.

Columbia Engages D'Arcy and Matt Moore

Two additional players, Matt Moore and Roy D'Arcy will end their temporary absence from the screen to appear in Columbia pictures.

Although specializing in widely different characterizations, both Mr. Moore and Mr. D'Arcy have a large number of roles to their credit. Mr. Moore, youngest of the Moore brothers, is usually cast as a diffident or slightly humorous hero, while Mr. D'Arcy plays the suave and sinister villain.

W. C. Patterson Leaves Universal for Post with Publix



W. C. Patterson

WILLARD C. PATTERSON has resigned as Southern Division Manager of Universal Theatres to become District Manager for Publix Theatres Corporation. He will have supervision over a group of de luxe Publix houses around the Atlanta territory.

Patterson's resignation became effective May 21 and he left immediately for Dallas, Texas, to join Milton Feld of the Publix New York office, for a tour of the de Luxe Publix houses. The return trip to Atlanta will be made by way of Birmingham, where they will stop over a day to visit the new Alabama Theatre, one of the three de Luxe houses to be under Mr. Patterson's supervision. The other two are the Howard in Atlanta and Keith's Georgia. Mr. Patterson will make his headquarters at the Howard Theatre Building in Atlanta.

Mr. Patterson has been connected with amusement enterprises for the past twenty-six years. He joined Universal two years ago after a varied career embracing vaudeville, road shows, stock companies and motion pictures.

Comerford Denies Tale of Rumored Sale

Vice-President Walker Says Rumor Unfounded and That Company Has No Expansion Plans

THE following statement is issued by Frank C. Walker, vice-president of Comerford Theatres, Inc:

"There is absolutely no truth in the report that Comerford Theatres, Inc. is negotiating with any organization for the sale of an interest in its circuit.

"The Comerford Company has not, nor does it contemplate, giving any consideration to such a move, but intends to pursue the same identical course, in so far as its theatre operations are concerned, that it has heretofore.

"The Company has no expansion plans, nor does it intend invading the territory of other chains, as has been rumored, but is devoting all of its time and attention to the towns in which it is now operating.

"The company did recently acquire an interest in the Dillon houses in Ithaca, and has also taken over an interest in the property now operated by Mr. Steele at Carlisle, Pa. The company owned an interest in the real estate in Carlisle for some years, and took over full title to the property for the reason that Mr. Steele is retiring from business. In all probability, this theatre will be leased to other interests.

"The company now has in course of construction in towns in which it is operating, a number of theatres, viz:

Wilkes-Barre—one 3,000 seat house, and three neighborhood houses seating approximately 1200 each.

"Scranton—one 3,000 seat house, and three other houses seating approximately 1200 to 1500 each.

"In conjunction with the Kallet Circuit, a house is now being constructed in Rome, N. Y., to seat approximately 2500 people.

"In Williamsport, Pa., on property heretofore acquired from the Chamberlain Circuit, a 2500 seat house is now being erected, and the present plans are to open the theatre during the early fall.

"This statement is made in answer to the many rumors that have been recently broadcast."

Closes House Because of Blue Law

BENNIE BERGER, who closed the Grand Theatre at Hallock, Minn., recently, has given notice to the town that he will not reopen it until the ordinance preventing Sunday shows is repealed. He says that Hallock cannot support a theatre unless Sunday shows are permitted. At present the Hallock council is not very friendly towards the movies, but the town's business men are very anxious to have Mr. Berger continue with his enterprise. A delegation of them has been pleading with Mr. Berger to reopen, and even offered to pay a month's rent, but the Hallock exhibitor insists the house will stay dark until Hallock's ordinance is removed.

New Assignments in the Warners Sales Ranks

Warner Bros. has allotted three more branch offices to the territory supervised by Max Milder as central sales manager.

C. E. Almy, branch manager of Warner Bros.' Buffalo exchange, hereafter will assume supervision over Buffalo, Albany and Pittsburgh as division manager.

Agitate Sunday Closing

Midwest Hearings Being Held and Petitions Filed for Both Sides of Question

SUNDAY closing laws are being fought for and against in various parts of the middle West, particularly through Iowa and Missouri, where hearings are being held regularly and petitions are being filed both for and against these showings.

Another hearing before the Missouri supreme court to test the validity of an ordinance of the city of Springfield, Mo., prohibiting Sunday motion picture shows has been ordered by the court. The re-hearing, which will call for a special judge, is a rare and unusual procedure before that body. Attorneys on both sides have been notified to agree on a special judge who will sit with the court en banc at the next hearing of the case.

Springfield, a city of about 65,000, has been without Sunday motion picture shows several years as a result of a city ordinance which prohibits shows on Sunday. Exhibitors long have been opposing the ordinance and are hopeful that the re-hearing before the state supreme court will result in their favor.

At Afton, Iowa, a petition asking for the Sunday shows is being circulated among the citizens although the mayor has expressed his disapproval of the measure and stated that his council would vote against the Sunday show. Churches and the W. C. T. U. are also working against the petition.

At Ames, Iowa, where the Sunday shows lost a close battle, those in authority state that they are waiting for later elections to try the issue again. Several of the staff of the State University at Ames opposed the opening of the Sunday shows.

The City council of Ida Grove, Iowa, voted to allow the Sunday shows there. There has never before been Sunday movies at Ida Grove.

Traer, Iowa, will have its first Sunday movie this week.

C. A. Pratt, attorney for Elmer Weller, manager of the Princess theatre at Traer, appeared before the city council and announced that Sunday evening shows would be started at once.

Following the announcement of Mr. Pratt, the city council authorized Thomas & Thomas, attorneys, to prepare an ordinance prohibiting Sunday night movies in Traer, the ordinance to be submitted to the council for its approval.

Because of lack of evidence, no action was brought against the two Ashland, Ohio, theatre owners who opened their houses recently for the first Sunday showings ever given in the city. Under the Ashland city ordinance it must be proved that admission is charged to a theatre open on Sunday, and no such evidence was obtainable. Mayor B. F. Zercher has intimated that he would not sign affidavits against theatre owners for subsequent violations unless he personally purchased a ticket. The inference is plain, and Sunday shows will probably continue unmolested.

Amusement and other business interests who do their greatest business on Sundays in St. Louis, Mo., favor the passage of a proposed new city ordinance which will permit delicatessens to remain open all day Sundays.

Alderman Riefling has introduced the new measure which eliminates the delicatessens from the restrictions as to closing on Sundays placed on groceries, meat shops and bakeries.

Heretofore the delicatessens have been permitted to open Sundays only between 3 and 6 p.m.

The delicatessen men, claiming they were being discriminated against, had threatened to compel the St. Louis police and prosecuting officials to strictly enforce ancient blue laws which require every line of business to close down tightly on Sundays.

A bill introduced by Alderman Riefling will avert the Sunday closing issue at this time.

The advent of legalized Sunday motion picture shows in Hoopeston, Ill., has proved a bonanza for the merchants of that community, as thousands of persons from surrounding "blue" communities now motor into Hoopeston for amusement and recreation. Business in the confectioneries, lunch rooms, restaurants, drug stores and filling stations have increased considerably.

Liberty-Specialty Corp. to Meet in Memphis

THE annual sales convention of Liberty-Specialty Film Distributing Corporation will be held at Memphis, Tenn., this year. Executives, branch managers and salesmen will arrive in Memphis on Sunday, May 27, the opening session taking place the following day. The convention will be in session for two or three days, and about 25 branch managers and salesmen will attend.

It is expected that E. V. Richards, of New Orleans, president of the company, will reach Memphis on the opening day of the meeting for an address to the delegates. W. C. Underwood, vice-president and general manager, whose headquarters are in Dallas, Texas, will attend, together with H. T. Peebles, of Dallas, recently appointed assistant general manager, and other executives.

According to plans already mapped out, the convention promises to be a strictly business meeting, during which the company executives will announce the coming season's product and will discuss sales policies.

Camera Work Started on "Girl on the Barge"

Having assembled his cast at Whitehall, N. Y., Edward Sloman, director for Universal, has begun photography on "The Girl on the Barge." The locations of this picture will be along the Champlain Ship Canal, near Whitehall, which Sloman chose in preference to sites along the Erie Canal. A tug-boat and a barge have been engaged for scenes on the water.

Acting as location manager of the Sloman unit is Arthur Cosine; the second assistant director is Ray Cosine. Jack Voshell, who accompanied Sloman from Hollywood, is assistant director, and Jackson Rose is in charge of camera work. After the scenes up-state have been taken, Universal will have the barge towed back to New York City for additional scenes.

The picture will be made entirely in the east. The leads will be Jean Hersholt, Sally O'Neil, and Malcolm McGregor, the support, Francis Robertson, Henry West, George Offerman, Jr., Morris Mackintosh and Nancy Kelly. The story has been adapted by Charles Kenyon and Nan Cochrane.

Contract for Club Interior Work Assigned

The interior work of the Motion Picture Club of New York has been let to Shapiro Brothers of New York City. Involved in the contract are the building and decoration of the club rooms in the Bond Building, including the lounge, dining room, gymnasium, etc., the work to be finished by July 15.

The firm of Shapiro Brothers is a subsidiary of M. Shapiro and Son, who built the Warners', the Colony and the N. V. A. club houses. Jacob Shapiro, one of the brothers is a member of the Motion Picture Club. Bids for other work on the club are now being considered by the building committee, headed by Lee Ochs, Dave Chadkin and Emil Jensen.

Guido Orlando Signed by Rialto Company

Lewis I. Maisell, general manager of the Rialto Motion Picture Company, with headquarters in New York, has signed Guido Orlando to a directorial contract. Orlando will write and direct a series of six one-reel novelty subjects, all of which will be produced in the east. He recently directed "The White Lie," which was shown at Grauman's Chinese Theatre in Hollywood. Negotiations are now being carried on for the distribution of the coming series.

Conway to Direct Novarro in "Gold Braid"

Jack Conway will be at the megaphone when Ramon Novarro begins work in "Gold Braid" at the M-G-M studio in Culver City. The story of the new Novarro vehicle, by Byron Morgan, will show the star as a young ensign in the U. S. Navy. Lieutenant Commander F. W. Weed is cooperating with M-G-M on the picture and will act as technical advisor during the filming. The picture starts shortly after June 1.

Cruze to Direct Meighan in Rex Beach Story

James Cruze, to direct Thomas Meighan in a second picture for Paramount release, following "The Racket," has completed negotiations with Rex Beach for the purchase of a special story for Meighan's use under his direction. The picture, as yet untitled, will go into production May 28. It is a melodrama.

First National Plans Many Foreign Films

FIRST NATIONAL has definitely gone into the business of producing films in Europe, two production affiliations having already been made, one in England and one in Germany. Eight feature films have already been completed for release by First National not only in the United States but throughout the world.

In Germany, First National has set up Defu-First National. The studios are in Berlin, where several hundred employees are at work under the direction of Ray Rockett. Three pictures, "Dancing Vienna," "The Strange Case of Captain Ramper," "The Ware Case," are ready for release. Five pictures have been completed by the London organization, First National-Pathe, Ltd. The pictures are, "Confetti," "God's Clay," "Somehow Good," "Eileen of the Trees."

C. S. Clancy to Produce "The Viking Ship"

The story of the early Norsemen is to be filmed as a road show attraction by Carl Stearns Clancy, the producer of "The Headless Horseman," with Will Rogers and of Pathe's "Travelesques" series.

Mr. Clancy is said to have spent the last five years to the work of condensing the Icelandic sagas recording Viking adventures, and has the resulting data in a screen story, "The Viking Ship, a Saga of Surging Seas." Emmett Crozier has written the scenario. Arrangements have been completed for filming the exterior scenes in Norway, where production will start July 1. The interior scenes will be made at the Tec-Art Studios in Hollywood. The production budget of Epic Films, Inc., the financing organization, is $500,000. An additional $100,000 will be invested in exploitation, it is said.

Last November, Mr. Clancy engaged Capt. Gerhard Folgero, who in 1926 sailed a 42-foot open boat from Oslo to Philadelphia, to serve as navigator for the fleet of Viking ships to be used in the pictures, and sent him to Norway to supervise the designing and construction of these crafts.

3 New Faces in Sennett Feature Production

Three new screen faces will be seen in "The Good-Bye Kiss," Mack Sennett's personally directed comedy-romance for First National. Sally Eilers, Wampas Baby Star for 1928, plays the leading feminine role, with Johnny Burke, well-known on the vaudeville stage as a comedy headliner, and Matty Kemp, a new juvenile, in the other leading role.

New Title for Richard Barthelmess Picture

"The Wheel of Chance" is the title for the next Richard Barthelmess picture, founded upon Fannie Hurst's "Roulette." The picture has been in the First National cutting room for about two weeks. A print is expected at the company's home office within a short time.

Sterns Offer New Faces

Many Changes Have Been Made in Principals and Casts for Comedies of Next Season

STERN BROTHERS will spring a number of new faces in connection with the various series of comedies they will release through Universal during the coming season. There are to be a number of new comedians and larger casts in most of the pictures. The "Mike and Ike" series will see new featured players, as will the Buster Brown series, while Snookums in the "Newlyweds" series will have new parents.

Jack Egan and Derlys Perdue are the new "newlyweds." Egan is well known as a screen comedian, following a long experience on the stage. Miss Perdue is a former Wampas baby star and has played in screen comedies for several years. Sid Saylor, star of the "Let George Do It" comedies will have some new support in Harry Martell, long known in screen comedies, and Dorothy Coburn, who will be leading lady. Miss Coburn has been seen in several Hal Roach comedies recently released.

For the "Mike and Ike" series the Sterns have acquired an entirely new lineup of principals. The twin roles will be played by Joe Young and Ned La Salle. Young is a recruit from the Mack Sennett lot, while La Salle has a stage career behind him and has played many juvenile roles in pictures. Supporting Mike and Ike will be Harriett Mathews and Betty Welsh, both experienced in screen comedies.

Lois Hardwick will be the new Mary Jane in the Buster Brown series. She played a small role in the plantation scenes in "Uncle Tom's Cabin." Merry Mae Mc Keen is another newcomer to this series. She is fourteen months old and a sister of "Snookums" Mc Keen. Bobby Newman, fat boy, and Bobby Lloyd, well known child actor will also be seen in these comedies. Arthur Trimble will continue as Buster and Pete, the dog, will be Tige.

Buck Jones Incorporates

Western Star to Produce and Distribute Four Specials For Coming Season

FORMATION of the Buck Jones Corporation, which will produce and distribute pictures starring the Western player, was announced at the company's offices, 489 Fifth Avenue, New York City.

Jones will produce four specials during the coming season, the first being a drama of the plains and the air temporarily titled "The Big Hop." Jones at present is completing a personal appearance tour of the larger cities throughout the country. He will leave next week for Hollywood to begin immediate production on the first of the new series.

Don McElwaine, who recently resigned as publicity manager of Fox Film Corporation, to join Mr. Jones, will leave for the coast immediately to take charge of production at the studios. Charles F. Schwerin, for many years a sales executive with various important motion picture companies, has been placed in charge of the Buck Jones Corporation sales organization and J. R. Levee has been named as his assistant. Both Mr. Schwerin and Mr. Levee recently left United Artists to join the Jones organization.

The Jones pictures will be distributed through independent exchanges.

Educational Okay With Cleveland Exhibitors

CLEVELAND exhibitor members of the Cleveland Motion Picture Exhibitors Association have been notified by Secretary Erdmann to buy Educational product for the 1928-29 season. This follows an announcement by Educational that it is willing to co-operate with the exhibitors in their request for reduced protection.

Cleveland exhibitors have launched a campaign against buying pictures with 59 days first-run protection. They are asking 21 days protection. Pending action by the exhibitor committee on protection, exhibitors have pledged themselves not to buy any new product.

Educational is the first company to accede to the exhibitors' request.

J. Josack, Jr., Managing Revere Theatre, Mass.

The Revere Theatre in Revere, Massachusetts, is being managed by Joseph Josack, Jr., who has just been appointed by Universal Chain Theatrical Enterprises, Inc. George A. Smith will continue as manager of the Capitol Theatre, Somerville, in the same district.

Joseph Henabery Signed to Gotham Contract

Representing a new acquisition to the Gotham directorial staff, Joseph E. Henabery has just been signed on a long-term contract by Gotham. He has just completed work on "United States Smith," a Marine Corps subject.

Jannings' Title Changed to "Sins of the Fathers"

"Sins of the Fathers" has definitely replaced "The Man Who Never Missed" as the title for Emil Jannings' next Paramount production, "The Feeder." Jannings is scheduled to play a veteran vaudeville trouper.

Educational Announces New Series

EDUCATIONAL FILM EXCHANGES, INC., opened its annual sales convention Tuesday of this week at the Mount Royal Hotel in Montreal, Canada, with managers in attendance from all of the company's thirty-six exchanges in the United States and Canada. This is the first convention of a big film distributing organization to be held in Canada.

At the opening session E. W. Hammons, president of Educational, sprang a surprise on the delegates in the form of an announcement of a new series of six two-reel adventure pictures based on the Thomson Burtis aviation stories in the American Boy. This series is in addition to the 52 two-reel comedies, 50 one-reel subjects and 104 Kinograms news reel releases, already announced for the 1928-29 program. Reed Howes will be the star of the new series, the stories of which have been running in the American Boy Magazine for the last four years. The stories are also published in book form by Doubleday, Doran and Company.

Howes and Burtis were introduced to the convention and spoke before the sales managers, Howes coming across the continent to be present at Educational's big gathering.

Attempt Reconstruction of Bavaria Film Industry

The report of the Munich Chamber of Commerce on the first quarter of 1928, states that, for the first time, very interesting efforts are being made to develop film production in Bavaria, says information received by the U. S. Department of Commerce. This excepts, of course, Emelka. The report says: "Endeavors are being made lately to reconstruct the Bavarian film industry, excepting Emelka's activity, and to put various firms to work again for a regular production, with the co-operation of Bavarian authorities. The Ministry of Commerce and the Town Council of Munich are approving and co-operating with these negotiations. However, no basis for the material execution of this plan is ready as yet."

According to German press reports, nothing has been done as yet in this connection beyond suggestions and deliverations. It will be easily understood, it is said, that Bavaria will do anything for the further development of its film industry which is supported by Emelka. If, according to the Chamber of Commerce's report, the basis for the material execution of this plan is not ready yet, such a basis would be easy to create for the Bavarian State, the Munich Town Council and, especially, the Bavarian Bank and industrial capital.

Classifies the Films as a Public Utility

Motion pictures are, in a way, a public utility, argues a Montreal investment house, in offering $3,000,000 of 6½ per cent debentures of Famous Players Canadian Corp., Ltd.

"Motion picture theatres are in the public utility class to the extent that they provide the public with a service for which the demand is general throughout all classes of society. They satisfy the universal desire for entertainment, at a price within the reach of all," he states.

"The operation of motion picture theatres is a cash business, with practically no inventories and no credit accounts. The 'movie' is one of the last business barometers to show unfavorable conditions and among the first to reflect increased returns from prosperous times. Earnings of well-managed companies which control chains of motion picture theatres are as stable as those of many successful public utility companies."

Production Resumed by Educational Studio

With Charles Lamont and Stephen Roberts directing, actual production work is under way on the first two Educational comedies for the new season. The Educational studios took on new life the first of last week with the resumption of activity by these two units. The studio remained partly open during the usual vacation period, however, so that the Bowers unit could continue work.

Lamont is directing "Big Boy," first of a series of eight. Sidney Levy, formerly with Fox, will assist Lamont as gag man.

Roberts is directing Al St. John in the initial Mermaid of the season. Roberts will have his gag man, John Lockert, back with him again this season.

In addition to St. John, George Davis, Monty Collins and Jack Miller are scheduled to play featured roles in the Mermaid series this coming season. Lupino Lane, who already is back at the studios ready to start on his first comedy, also will make eight starring productions. Dorothy Devore is still vacationing, and will return to the Educational lot later to start work on the first of her series of six starring laugh productions.

Production on the first picture in the new series of eight Ideal Comedies, featuring Jerry Drew, is to be started within a few days.

National A. G. Distributing All W. B. Films

Herman Starr, Warner Bros.' executive, returning from Europe last week on the Berengaria, made public the details of production and distribution deals consummated by him while abroad. Chief among them is the contract signed between Warner Bros. and National Film A. G. of Berlin.

The terms of this agreement call for the latter firm to distribute the entire Warner Bros. product in Germany. Another important clause relates to arrangements for Warner Bros. and National Film A. G. to produce jointly twelve pictures in Berlin this year.

Mr. Starr has been absent from New York for eight weeks. Not only did he accomplish this enterprise in Germany but he visited the Warner branches in London and Paris to inaugurate their sales drive for the new season.

While in Paris, Mr. Starr appointed a new managing director of his company's activities in France to succeed Maurice Livingston, who has resigned. This post has been assumed by Robert Schless, formerly with First National.

Many Firms Chartered in New England

Motion picture companies recently granted charters of incorporation to conduct operations in the film industry in New England include the following: Parish Players, Inc., Branford, $15,000, J. A Smith, Branford; L. S. P. Corporation, Boston, 1,000 shares of no par value capital, Benjamin A. Trustman, Charles B. Newhall, Boston; Markell's Milton Theatre, Inc., Milton, $50,000, Philip Markell and P. Lincoln Slayton, Boston; Amherst Amusement Company, Amherst, $5,000, Ethan H. Holden and Blanche P. Burnett, Amherst; Star Theatre of New Milford, $20,000, A. D. Dawson, Waterbury; Associates Theatres, Inc., Providence, 100 shares no par stock, Arthur H. Feiner, Nellie V. Monahan and John C. Knowles, Providence; Interstate Theatres Corporation, Boston, $50,000, E. Harold Stoneman, Edward Ansin and Marjorie C. O'Brien; Avon Amusement Company, Inc., Avon, $100,000, Charles J. Geiser and Helen G. Greenwood, Brockton.

Rayart Distributing Corp., Boston, $100,000, Herman Rifkin, George G. Solomon and Pauline Rifkin; Special Films, Inc., Boston, $15,000, Samuel M. Moscow, Saul E. Simons and Thomas E. Morris; Rocky Point Amusement Company of Mass., Ayer, $10,000, Madeline G. Callahan, Helen G. Wilson and George L. Wilson; Amusement Associates, Inc., Boston, $16,000, Cecelia D. Maye, Helen V. O'Brien and Curtis H. Waterman, Boston; Moviescope Co., Inc., Boston, $50,000, Wilfred E. Tait, Albert C. Sawyer and Gerald S. Connoly, Boston; McConville Amusement, Inc., Boston, $76,000, George E. McConville, John P. McConville and Joseph A. McConville, Boston.

Montreal Trade Council Protests Ordinance

SO thoroughly disgusted with the new Provincial law prohibiting the admission of children under 16 years of age to moving picture theatres in the Province of Quebec have they become that the members of the Montreal Trades and Labor Council, representing organized labor in the largest city of Canada, decided unanimously at their meeting on May 18 to arouse public opinion against the new regulation, thus forcing its repeal.

The council endorsed a letter of condemnation presented by the International Association of Machinists and a demand was forwarded to the Quebec Government demanding the repeal of the statute forthwith. It was pointed out that the law worked a hardship on all classes of people, but affected the workers particularly. Parents could not take their families with them to the theatres and they would not go without them, leaving them to the dangers of fire and traffic. Therefore the adults, as well as the children, were being denied amusement and recreation, it was argued.

The suggestion that the Quebec Government be asked to enforce the new law to the letter, so that the people would rebel against it, was turned down in favor of the move to demand the withdrawal of the statute forthwith.

In and Out of Town

DAVE BADET, accessory manager for Universal, is now visiting various exchanges in the West and central region of the country. He will stop off at Los Angeles, Salt Lake City, Denver, Kansas City, Omaha, Des Moines and Chicago.

MAX ALEXANDER, the Stern Film Corporation's Eastern representative, has arrived back in New York after two months spent at the studio on the Cost, assisting in the launching of the new season's schedule.

HAL ROACH, comedy producer, accompanied by his wife, left New York last week for the Coast.

SAM ECKMAN, JR., recently appointed managing director for M-G-M in London, arrived in New York May 21 on the Leviathan.. He has come for a brief visit.

FLORENCE STRAUSS, scenario editor for First National, leaves Wednesday for the company's Burbank studio, where she will sit in at conferences relating to the purchase and production of stories. She will return to the home office in about two weks.

MILT GROSS, creator of "Nize Baby" and "Gross Exeggerations," has departed from New York with his family Hollywood bound. He will write at least one original story for M-G-M, and may follow with others, it is said.

SOL G. NEWMAN, representative for FBO in the United Kingdom and Scandanavia, arrived in New York from London last week. He expects to remain for three or four weeks.

JOHN WEBER, Gotham's assistant general manager, has left for a tour which will cover the eastern and Canadian offices. While on this trip he will make the final arrangements with the exchanges for the distribution of the new Gotham product.

SAM E. MORRIS, general manager of distribution for Warner Bros., has returned to New York from a week's trip to the middle-west.

TRUMAN H. TALLEY, director-in-chief of Fox News, returned this week on board the Mauretania from a three-months' tour of Europe. He brought back with him a feature length film of Hungarian national life. Mrs. Talley accompanied him.

MALCOLM STUART BOYLAN, recently appointed editorial supervisor for Fox Films, arrived in New York last Monday morning for a vacation.

Columbia Handling "Raider Emden" in U. S., Canada

Columbia has acquired for distribution in the United States and Canada, "The Raider Emden," which was produced by the Emelka Studios of Munich under the supervision of the German Admiralty and is said to be Germany's official screen record of the Emden.

Pressbooks and an impressive line-up of paper and accessories have been issued for this production.

Musicians Set New Scale

High Prices Fixed for Sound Films; Long Contracts to be Demanded by Unions

MUSICIANS have set a high scale for their services on sound films, and it is also indicated that long term contracts will be sought by musicians' unions as a means of protection against threatened encroachment of sound pictures. The Federation of Musicians opened its convention at Louisville during the week and the main topic of discussion was to be with regard to the effect of talking movies on musicians in general and the protective steps to be taken.

Meantime, the Associated Musicians of Greater New York, Local No. 802, has fixed a scale of prices to be applied to work in connection with sound pictures. It calls for $30 per man per session of three hours or less, on special engagements, and $200 per man for a regular engagement of 5½ days exclusive of Sunday, calling for 33 hours work with not more than two sessions daily. In all cases the conductor is to receive double for services and no session is to exceed three hours.

The schedule applies to work in connection with Vitaphone, Movietone, Phonofilm, Vocafilm and similar devices, and if recording is done in a theatre or any place where the orchestra is regularly engaged, the price called for in the schedule, must be paid in addition to regular salaries. There is no extra charge for Saturday night.

On the special engagement schedule, two sessions on the same day, of six hours or less per man the scale is $50, with overtime $5 per half hour or fraction thereof. Leeway of five minutes is provided, as well as intermission between sessions of not less than one hour.

Educational Holds Meet

Pres. Hammons Announces New Series of Two Reel Flying Pictures, Starring Reed Howes

EDUCATIONAL FILM EXCHANGES, Inc., held in Montreal this week the first sales convention ever conducted in Canada by one of the big distributing companies. Business sessions were held Tuesday, Wednesday and Thursday, with home office executives and managers of all of Educational's thirty-six exchanges in the United States and Canada in attendance.

On Tuesday night the convention delegates were guests of honor at a banquet given at the Mount Royal Hotel, convention headquarters, by the theatrical interests of Montreal, and B. E. Norrish, of Associated Screen News, was host at a luncheon on board the Canadian Pacific liner Montclare on Wednesday.

At the luncheon on the Montclare E. W. Hammons, president of Educational, introduced Thomson Burtis, author of "Russ Farrell" flying stories, which have been appearing in the American Boy Magazine for four years, and on which are to be based Educational's new series of two-reel "Russ Farrell" flying pictures, and Reed Howes, the star, who came from Los Angeles to attend the convention and to be officially welcomed to Educational's line-up of stars.

Fourth Bomb Damages Seattle Houses

THE fourth dynamite bombing of non-union theatres in Seattle, Washington, occurred last week. John Danz's Colonial and Capitol Theatres were the target. At shortly after eight o'clock in the evening, audiences in both houses were thrown into an uproar by the explosion of a large bomb in the joint alley separating the rear doors of the two theatres.

The bomb exploded with sufficient force to throw several small bits of iron and steel through the steel door of the Colonial Theatre into the front of the auditorium. The force of the explosion knocked patrons to the floor, broke glass windows for a block around, and so frightened one theatre patron that she became hysterical and was removed to a hospital.

Thos. Woodhouse, arrested some time ago in connection with the recent bombing of the Embassy Theatre, is at present free on bail, and will be tried within a short time in connection with the case.

Warners Loan Irene Rich For De Mille Lead

Warner Bros. have completed arrangements with the De Mille studio for the loan of Irene Rich for the stellar role in "Craig's Wife" to be filmed soon by the latter company under the direction of William De Mille. Miss Rich has just completed work on "Women They Talk About."

Ricardo Cortez Lead in "A Grain of Dust"

Ricardo Cortez is to play the leading role in the Tiffany-Stahl production "A Grain of Dust," Claire Windsor and Alma Bennett will play the leading feminine roles. The picture is now being directed by Geo. Archainbaud.

New Spanish-American Film Company Formed

With a capital of a million pesos, a Spanish-American production and renting company, entitled Hispano Americano Manzanera, has been formed. It will have offices both in Barcelona and Buenos Aires.

Hungary Favorable to American Pictures

HUNGARY, according to Elek Horvath, Hungarian Secretary of State, who was in Hollywood recently to arrange for booking of films under his country's present quota law, is anxious for showing of American films in its theatres.

The Secretary of State was impressed by the speed and efficiency of Hollywood production. He visited his countryman, Director Paul Fejos, who recently completed "Lonesome" for Universal.

Stanley Head Announces New Phila. Theatre

The Stanley Company of America, through its president, Irving D. Rossheim, announced yesterday an important addition to the circuit of houses under direction of that company, with the erection of the Villa Theatre, at the northwest corner of Parker and Lincoln Avenues, Collingdale. The house, which will represent an investment of half a million dollars, will be of exceptional beauty and comfort, and will have a capacity for 1,000 persons. It will be under the general supervision of Marcus A. Benn, whose personal attention has been given most happily to a chain of other successful theatres along Woodland Avenue, Darby and the Chester Pike sections.

The Villa Theatre is being designed by the Hoffman-Henon Company of this city, and that concern will build the house. Hoffman-Henon theatre creations here include the magnificent new Mastbaum, the Erlanger, the Earle, the Kent and the Wynne, and the Manor at Prospect Park, Pa., and the Waverly at Drexel Hill. The Villa, in the modern French style of architecture, will be constructed of terra cotta, brick, stone and steel.

Hotel - Theatre Building Under Way in Ala.

With the transfer of the property at Dothan, Ala., now known as the Wadlington Hotel from Williams & Espy to J. C. Wadlington, it is understood that actual work on the construction of the combination hotel-theatre building to be erected by the Alabama Theatre Company, of which Mr. Wadlington is manager, will begin in a short while.

Mr. Wadlington plans to remodel the structure, adding a modern theatre to seat 1,500 people and with a stage of sufficient size and equipment to accommodate vaudeville acts.

The remodeling plans specify a four-story hotel building of approximately 100 rooms. The present ground floor will be altered to permit a large rotunda or lounging room as an entrance to the theatre in the rear of the structure. Elevators are to be installed and the structure will be rebuilt from basement to roof.

Von Stroheim to Direct Gloria Swanson

GLORIA SWANSON has engaged Eric Von Stroheim to direct "The Swamp," her third United Artists picture. Von Stroheim has written an original story, its locale German East Africa, which will be made in Los Angeles, production being started within a few weeks.

Asks Bids On New House for Carlisle, Pa.

David S. Cooper, owner of the Orpheum Theatre, Carlisle, has asked for bids for the erection of a new theatre on the present site of the Orpheum and the adjoining property, on which he proposes to spend about $150,000. The projected theatre will have a seating capacity of 1,100, and will have an ornate foyer and lobby. The present theatre building, which includes also a number of apartments, and the adjoining structure, both are four stories high, and both will be razed for the new theatre, the two upper stories of which will be used for offices. The present theatre, Mr. Cooper says, will be closed for a part of the coming summer to permit the improvement. Mr. Cooper for several years has contemplated the erection of another theatre on property which he has acquired directly opposite the Orpheum on High Street, and, while he has not abandoned this project, he has announced he has indefinitely postponed it.

Finish Excavations for New Ashland Theatre

Excavations have been completed for the new $200,000 theatre that John V. Schreck is planning to erect in Ashland, Pa. The house will seat 1,300 and will occupy a plot 42 by 125 feet. Mr. Schreck formerly lived in Mount Carmel, where he was a pioneer in the motion picture business. The Chamberlain Amusement Enterprises of Shamokin, operating a chain of theatres, bought the Victoria, Mount Carmel, from Mr. Schreck, who then moved to Ashland to build the new theatre. He plans to run movies and vaudeville and an occasional legitimate show.

"The Ghetto," Jessel Film, to Be Released Soon

The Tiffany-Stahl production, "The Ghetto," one of the star's series for 1928-29, in which George Jessel plays the leading role, has just been finished. The picture was directed by Norman Taurog, and it is his first picture for that organization. Supporting Mr. Jessel in the cast are Margaret Quimby, Gwen Lee, Mary Doran, Rosa Rosanova, William Strauss and Gayne Whitman.

Name of Pa. Theatre Co. Undergoes Change

Announcement is made that the name of the new corporation which plans to erect a $210,000 theatre in Kulpmont, Pa., has been changed from the Arcade Amusement Company to the Imperial Amusement Company. The backers of the project, it is disclosed, are three Mount Carmel bankers. They are Dr. W. R. Buckley, secretary of the board of directors of the Liberty State Bank, and president of the Mount Carmel Chamber of Commerce; Joseph Mallinowski, vice-president of the bank, and John Zotkiewicz, a director of the bank, owner of a cigar manufacturing business, and manager and principal stockholder of the Arcade Theatre, Mount Carmel.

The new theatre will be a stone and concrete building with a marble front, and will seat more than 1,000. It will be devoted to both movies and vaudeville, and will be under the management of Mr. Zotkiewicz, who has had fifteen years' experience in the theatre business.

M-G-M Signs New Foreign Talent

JACQUES FEYDER and Erich Schoenfelder, foreign directors, and Mitzi Marena, Viennese actress, have been engaged by Metro-Goldwyn-Mayer. Mr. Feyder has directed "Missing Husbands," "Faces of Children" and Raquel Meller's "Carmen." He will arrive in New York not later than October 1. Mr. Schoenfelder, German picture-maker, will also be on the Culver City lots next season.

Allentown Theatres in Favor of Daylight Saving

Fifteen theatres of Allentown, Pa., which had previously met and agreed to continue to operate on Standard time, notwithstanding the city as a whole went on daylight saving time, have rescinded their action and joined the daylight saving movement. They issued a joint statement showing that the reason for yielding was in the interest of harmony and to prevent creating confusion in the city.

Warner Theatres Will Not Exhibit "Dawn"

All theatres owned or controlled by Warner Brothers will not show "Dawn," the English film which is proposed for exhibition in the United States, stated H. M. Warner, president of Warner Brothers, who announced that he had arrived at the conclusion after discussing the matter thoroughly with James W. Gerard, ex-ambassador to Germany.

Tiffany - Stahl to Film "Albany Night Boat"

Preparations are now under way for the filming of the Tiffany-Stahl production, "The Albany Night Boat," an original story by Ben Grauman Kohn, and to be directed by Tom Terriss. A company of players will be brought East, where many of the scenes will be taken aboard the Albany Night Boat on the Hudson River.

Report FBO May Sell to English Firm Denied

A VIGOROUS denial has been made by Joseph P. Kennedy, FBO president, on the published report that FBO may be sold to English interests. Mr. Kennedy officially stated that the story was without any foundation.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd—Phone Granite 3982.

Effect of Economy Wave Felt by Players

Many Companies Have Not Re-Signed Stars Heretofore Listed on Their Programs

HOLLYWOOD, May 19.—The economy wave which swept through the studios a year ago with such alarming effect is still being felt in many quarters. More and more of the leading players who have been liberated from contracts find that new contracts for their services are not being snapped up with the avidity of former years.

The past few weeks have witnessed the dropping of options on several stars and the failure to renew their contracts has greatly agitated not a few well known players.

The First National roster no longer includes several names which, heretofore, occupied the electric lights throughout the country. The contracts of Harry Langdon, as well as that of Johnny Hines, both well known comedians, were not renewed. This company also allowed Lloyd Hughes, Lewis Stone and several other featured players to join the free lancers.

The DeMille organization has also determined to trim down its pay roll, and, as a result, released Rod LaRocque, Leatrice Joy, Joseph Schildkraut, Vera Reynolds Robert Edeson and several others long associated with DeMille.

Another well known screen actress, who has been affiliated with Warner Brothers for years, Irene Rich, is now numbered among free lance artists.

The rumored departure of Pola Negri from the Paramount ranks recalls such talented artists as Thomas Meighan, Raymond Hatton and Fred Thomson, who are not included in that company's announcements. Meighan's contract was recently sold to Howard Hughes, of the Caddo Company, and while his productions will be released on the Paramount program, Tom is not at that studio. Thomson has one more picture under his four-picture Paramount contract, but after the filming of his concluding effort, "Kit Carson," he will seek new affiliations.

The Fox Company lost two of its Western heroes—Tom Mix and Buck Jones—early this year. Mix is to make several independent productions for the FBO program. To supplant these two, Fox has Rex Bell as a Western star. He is now making his second feature for next season's program.

The various comedy units have been suspended for several months. Sennett Studios have moved to new quarters in North Hollywood and will likely commence work on a new program for Pathé the latter part of June. Christie also contemplates building additional stages near the Sennett plant and will become active again in a few weeks.

Educational Studios have recently resumed work. The Hal Roach Studios are again active after a six weeks' vacation.

There are rumors that Universal will not start up with its full quota of stars this year and many changes in its personnel are anticipated. It is said that Laura LaPlante is dickering with First National and may not renew her Universal contract.

There are but two spectacular productions in the making at present in Hollywood. These are "Noah's Ark," a Warner Brothers production, and "Hell's Angels," a Caddo film, being made for United Artists. Each of these will run well over a million dollars in cost, but none of the other producers have any productions of this magnitude in preparation.



A recent visitor to Hollywood was the Honorable Vincent Massey, Canada's minister to the United States. While among the movie folk he was the guest of Louis B. Mayer, with whom he is shown above

Club Elects Officers

The Russian-American Art Club, of Hollywood, embracing in membership a group of film notables of Russian birth, held an election of officers on May 16th, resulting in the appointments of Michael Varvitch, president; Michael Vissarof, first vice-president; Nickoli Kobliansky, second vice-president, and Joseph Panitz, chief auditor.

Cossacks vs. Cowboys

Thirteen thousand Hollywood extras are watching with interest the feud between thirty imported hard-riding Cossacks and the expert dare-devil American cowboys.

An American showman visited France last year and picked out 30 stalwart Cossacks and brought them to America for a tour of the country under bond with the immigration authorities. Eventually they arrived in Hollywood and went into motion pictures. They have been working as "American cowboys." They were bonded to leave America January 1, 1928, but their time was extended by the immigration service to May I. These Cossacks in pictures are in direct competition with American veterans of the world war and as they also work "afoot" they compete with American citizens in many lines of picture work, according to local producers.

The extras are naturally strong for the American cowboy, who is classed as a sober, hard-working, industrious citizen, paying taxes and owning homes in the film capital. The American cowboy makes a good "American cavalryman" in productions calling for formation riding. The Cossacks, on the other hand, cannot handle

(Continued from Hollywood Page)

Educational Announces New Screen Magazine

A NEW magazine reel, "The World Today," is planned by Educational as a monthly release. It will feature the unusual event, new inventions, scientific discoveries and native life. Each release is to be made up of five or six subjects, topics or events. Where the subject is of outstanding importance and warrants the footage of one release, it will be so presented.

A staff of 150 cameramen has been organized to supply material for "The World Today." These field workers have already sent in material. Three groups of cameramen have begun expeditions to search for material in the Dutch East Indies, the South Seas and South America. They are searching for places never before photographed.

Hollywood—*Continued*

a rope, find it hard to "play Indians" or ride bareback. Forty Cossacks were recently used to ride through a gate at a local studio and all but two fell off before they got through. As stunt riders they do not compare with the American cowboy and the producers are learning that the substitution is becoming costly.

United Artists Executives

Sales executives of the Western and Coast branch offices of United Artists Corporation met with the film company officials at the Hotel Roosevelt, May 14. Joseph M. Schenck, president of United Artists Corporation, presented the 1928 production program.

Al Lichtman, general manager of distribution in the United States and Canada, will also preside at another sales convention at Chicago for Eastern sales forces soon.

Among those attending are Victor M. Shapiro, director of publicity and advertising; Dave Bershon, Western division sales manager; Kenneth Hodkinson, San Francisco; D. J. McNerney, Seattle; H. Bradley Fish, Denver; Guy Gunderson, Los Angeles; Frederick Gage, Salt Lake City, and S. E. Benson and Harry Stern, special representatives.

Producers Act as Hosts

Representatives of the film boards of trade of this country and of Canada, in session for their annual meeting, were guests of The Association of Motion Picture Producers at a dinner held in the Roosevelt Hotel, May 25. Arrangements for the dinner were made by Fred W. Beetson, executive vice-president, in co-operation with Cecil B. DeMille, president, and with members of the executive board.

"Sea Fury" Previewed

"Sea Fury," the first of a series of deep water pictures to be produced by Tom White, was previewed at the Carmel theatre in Hollywood, recently. Post cards, requesting the opinions of patrons, were distributed in the audience, and, judging from returns, the picture met with favorable response.

There are no land scenes in "Sea Fury." The entire action is laid at sea. Therefore, it is cooling in effect and lends itself admirably as a summer attraction.

Mae Murray Sued

Mae Murray has been sued by Arthur Gregor, director, for $110,000. Gregor asks for $100,000 on account of alleged statements made by Miss Murray, which, he states, reflect on his ability and standing as a director, and $5,000 for services as a director, and another $5,000 for loss of time occasioned by Miss Murray's alleged failure to keep him employed.

Gregor was employed by the star to make an independent production called "The Hungarian Rhapsody" and announcement was duly made that Gregor was to direct. Later Miss Murray changed her mind and gave out the statement that she did not like the story but that Gregor did. She has decided to use another story and another director. Gregor has directed a number of features for independent concerns.

Fox Signs Stage Writer

The increasing adaptability of stage writers to the realm of the screen, with the development of talking pictures, was illustrated by William Kernell, who has been placed under long-term contract by Winfield Sheehan, vice-president of Fox Films. Kernell has written a song which Beatrice Lillie is to do for Movietone entitled "Rambling Along the Highway," and is working on "Road House," which he is to title for Fox.

New DeMille Director

Tay Garnett, popular screen writer, is receiving congratulations this week on his promotion to director at the DeMille studios. Garnett has made his mark in the screen world writing titles and original stories. He was formerly with Mack Sennett. His first picture will be "Celebrity," in which Lina Basquette, Robert Armstrong and Clyde Cook will be featured.

"Craig's Wife"

William DeMille is rounding up his plans for the production of "Craig's Wife," taken from the drama by George Kelly. He has recently completed finishing touches on "Tenth Avenue."

Gets M-G-M Contract

Earl Baldwin, scenarist, who recently completed "Brotherly Love," new prison-reform comedy, and who worked on "Detectives," has been placed under contract to write exclusively for Metro-Goldwyn-Mayer.

An H. M. Walker Title

"Imagine My Embarrassment" is the title conferred upon Charley Chase's most recent Hal Roach M-G-M comedy, by H. M. Walker, vice-president of the Hal Roach Studios, and official "christener" of the institution. Gene Morgan, noted master of ceremonies and band leader, will appear as a butler in support of Chase.

Rayart Starts 1928-29 Program

THE first Rayart production of the new season has been put into work on the West Coast. It is a Trem Carr Production, directed by Scott Pembroke and is called "The Divine Sinner," by Robert Anthony Dillon, it features Vera Reynolds, borrowed from the De Mille organization; John Peters, Nigel de Brulier, Ernest Hilliard, Carol Lombard and Barney Seigal. It will be ready for release July 1st.

The second production to go into work will be "The Man from Headquarters," adapted from George Bronson-Howard's "The Black Book." This will be directed by Duke Worne. The third picture, also to be directed by Pembroke, is to be "Sisters of Eve," an adaptation of E. Phillips Oppenheim's "The Tempting of Tavernake." Pembroke will take a company to England for this production.

Stays with Educational

Stephen Roberts will continue as director of Educational pictures. Mr. Roberts signed a new contract following his return from a vacation in Canada and Oregon. Roberts has directed two-reelers for Educational for the past three years, having made 16 comedies. Jack White will continue to supervise the Roberts comedies.

Kerry Must Pay

Norman Kerry, former Universal star, will have to pay D. A. Hamburger $2,351 as the result of an automobile accident several weeks ago. Kerry was not driving the car at the time it struck Hamburger, who is a local merchant and business leader.

Returns to N. Y.

Charles Francis Coe, Saturday Evening Post writer, who has been spending the past few months on the Coast, writing an original for Victor McLaglen, Fox featured player, has returned to New York City.

Neville Signed Again

Some time ago John Thomas Neville, former newspaper man and publicity writer, joined the scenario staff of Metro-Goldwyn-Mayer. Now he has been signed to remain on the Metro lot and write exclusively for that company, for whom he wrote "Spoilers of the West" and "Winners of Wilderness," starring Tim McCoy, "The Enchanted Island," and "Beyond the Sierras."

"Terror" Cast Chosen

Roy Del Ruth, who is preparing to direct "The Terror," as an all Vitaphone production for Warner Brothers, has selected his cast and awaits only a June starting date. May McAvoy and Edward Everett Horton will play the leads. In the line-up will be Louise Fazenda, Alec B. Francis, Mathew Betz, Holmes Herbert, Otto Hoffman and Joseph Girard.

Ruggles Assigned Film

Wesley Ruggles has been selected by General Manager Robert Welsh, of Universal, to direct Mary Philbin in "Salvage."

Change of Title

The Johnny Hines starring vehicle for Burr-Hines Enterprises which is nearing completion at Tec-Art Studios will be called "The Wright Idea." This title supplants that of "Black Magic," under which the original story by Jack Townley, a Hollywood columnist, was written. Latest additions to the cast includes J. Barney Sherry and Henry Barrows.

Seiter and Moore

William A. Seiter is to direct Colleen Moore in another First National picture, namely, "Synthetic Sin."

Conducted by
An Exhibitor for Exhibitors

BOX OFFICE PROBLEMS

By Charles E. Lewis
Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

Personality in Management

Since we have been saying so many things about the small town perhaps it were time that we said something about the small town manager. "He" is a subject that will provide many interesting angles, because he is the most important cog in the machinery of the average small town theatre.

There has been one point about the small town manager that has been opened to a lot of discussion at various times. It has been argued pro and con wherever and whenever such managers or theatre owners get together and we don't believe the argument will ever end just because there are so many angles to this kind of a discussion.

Here's the point: Should a manager in a small town be a "Good" fellow. Should he conduct himself in public like a native of the town? Should he use a certain amount of reserve and restrain in his contact with others? These and many other questions are not the easiest to answer, possibly because the answers depend on two things. The man himself, and the town in which he is working. We can only offer our own actual experiences and reactions to this most interesting angle on small town showmanship. We would, however, like to hear from some of our readers so as to get other views.

In one of our towns we had a manager who formerly came from a larger city and had experience in small towns previous to that. He joined several fraternal organizations in town and mixed well with certain folks. Our first impressions were very favorable regarding this man, but as time went on we found that he was mixing too much with certain classes and ignoring others to the point of hurting their feelings. In our humble opinion, a manager should be well acquainted with those people of the town who are active in civic matters, public utilities and any others who can be of some material aid to the theatre if the necessity arises. Letting certain people in town slap you on the back and call you by your first name is all right if it doesn't go too far and is confined to just those people whom you are willing to become very friendly with. But if you extend this privilege to too many, then that mythical paradise which the average small towner calls the theatre, loses its charm and you are just another man of the town.

Then we had another man in still another town, who might be termed the direct opposite to the first. He carried himself with so much restraint, held himself so aloof that folks, little and big, poor and rich, had him labeled as a "high-hatter." They took great delight in finding fault around the theatre so that they could go and abuse him. He was, however, the type of man who ran his theatre perfectly but made friends with nobody, and although he was nice in his manners he could get no one in town to warm up to him. Tradespeople who wanted to tie up with the theatre on any kind of a stunt were either reluctant or afraid to approach him. Even on the floor he gave the impression that he was high-hatting everyone. Perhaps he never meant anything by it, but never the less that was the way he was figured. So far as meaning anything to the public at large, he could hide himself away in his office for months at a time and no one would miss him. So the value of his running the theatre so efficiently was lost in the inability to make friends and get the support of local people who might mean something to the house.

What would be the happy medium?

We should venture the suggestion that a little of each man described above, plus a little common sense and tact, would make for the best type of small town managers.

This subject offers so many interesting possibilities that we do not want to drop it entirely. We would appreciate hearing about it from towns where the conduct of the theatre manager is carefully observed. We will reproduce any letters that are interesting.

One of the first letters received after the appearance of this new department was from Wm. Applegate Jr., Supervising Manager of the Schwartz Circuit in Brooklyn and Long Island. I quote a paragraph from his letter ". . . I happen to be one of those young men that are always trying to learn something new, so you can rest assured here is one party who will read the NEWS from now on."



Charles E. Lewis

That's the spirit Bill. And let us hope that many others will see the wisdom of your letter.

Another was from an exchange friend who says "Your department, in my opinion, fills a long felt necessity in the exhibition field of our business. Wise showmen will not only follow it closely, but should contribute to its success themselves."

Thank you Ned Mallouf, I am wishing for the same results.

C. E. L.

Will I Print a House Organ?

The subject of programs or house organs are generally being looked upon with favor wherever there is a progressive manager. Without a doubt any little program of attractive appearance will be read from cover to cover. You have in this item a most important and valuable asset, but are you using it to its best advantage and getting everything out of it that you should? You must admit that many theatre programs to-day, are just pieces of printing matter containing the names of the pictures for the current and coming weeks.

Why not make yours the mouthpiece of your theatre? Surely not for lack of material. You can pick up a copy of the NEWS of any week and find in it a wealth of interesting copy for your program. If it is printed locally and the costs start to mount, by reason of too much set-up, why just take a small back page ad, and you will find it self-supporting without necessarily making it a regular advertising program—which we admit has its drawbacks. Use the front page as a sort of editorial page wherein you can call attention to the "Service" your theatre renders to its patrons. Talk about the ventilation, about some great picture that you are plugging, and about a million and one different things. Get them into the habit of looking for the program and reading it from cover to cover. And above all create a good mailing list. Its value in the small towns is far greater than in any big city. If you don't believe it, just park your car near a group of mail boxes on the Rural Delivery Route, and watch them dive for those boxes as soon as the mail man puts in his appearance. Receiving mail is always one of the day's greatest events in such places. And you can wager your last dollar that if your program is in that mail box it is going to be read from beginning to end, and if you have something coming to your theatre that is particularly interesting they are going to make every effort to attend. The theatre program holds the interest only second to the local paper. There are so many angles that can be utilized in this connection that every manager should build up a good strong mailing list.

Work With Local Organizations

How about your local Chamber of Commerce? Do you take advantage of all the possibilities it offers? Here is an angle that with a little common sense can turn business your way time and time again.

There are always some activities going on in town sponsored by the Chamber of Commerce. You should belong to it, and you should be on all the active committees that might give you a chance to turn some business your way.

"We" are on the educational, boy's work, and other committees and have already engineered several big events into the doors of the theatre. Right at this moment the National Boys' Week campaign is under way and we have sponsored a boys exhibit with contributions coming from all the organized boys clubs, Y. M. C. A. Junior Achievement, Farm Bureau, public schools, and scouts working like Trojans to outdo each other. All of these exhibits including about fifty independent exhibits, will be on display for boys' week in the lobby and on the mezzanine floor of the theatre. Thousands of people will come in to see these exhibits and the newspaper is giving it plenty of space. We don't care whether the people who come to see the exhibits buy tickets or not. They will see plenty in the lobby about our pictures and shows that they might ordinarily miss seeing. And we are co-operating with the Chamber of Commerce in a worthy cause.

Then how about that semi-annual Fashion show—run with the backing of the Chamber? All the trade-members forming a committee and your theatre staging the show? WOW—what a business getter that has always been (and the merchants pay the bills). The funny part of it is that it's begging for you to get behind and cash in on it. Wake up brothers, don't try and outsleep our old friend Rip-Van-Winkle.

Around the Christmas holidays you can form a committee of the secretary of the Chamber, the local newspaper editor and yourself and sponsor a Kiddies morning show. What a whale of publicity you can grab off and the only expense is the operator and juice to run the show. If you have vaudeville, let the acts contribute something in the way of entertainment. I've never yet met an actor or actress that wouldn't lend themselves to a cause like this, and the newspaper likes the idea because they are in on it.

Keep your eyes and ears open as to every activity of your Chamber of Commerce and whenever you see a chance to tie in with them for the benefit of the theatre, go to it.

Make Use of Your Trade Paper

About the hardest task a trade paper can take upon itself is to make the average small town manager read all about the various exploitation stunts and suggestions that its columns offer. In talking about this particular item to several managers we find that most of them developed the idea that a stunt described in a larger city is of no use to them. Of course, to those who know exploitation this statement is absurd. There was never yet an idea put over in a big city that could not be localized for any size town or city. We recall the Finklestein & Rubin stunt on Harry Langdon's "Tramp-Tramp-Tramp"

(*Continued on Page* 1782)

Announcing

THE MANAGER'S ROUND TABLE CLUB

The wide-spread interest that our new department has created prompted us to organize the MANAGER'S ROUND TABLE CLUB, and we want every live-wire manager to send in his application as soon as he reads this announcement.

There are no restrictions of any kind. It is open to managers and exhibitors all over the world and the only initiation fee is your promise to send us whatever successful "stunt" or advertising campaign you put across that might benefit your brother members.

The Slogan of the Club is

"USE THE NEWS"

And it's an appropriate slogan since it contains a bit of good, money-making advice.

Don't forget to send us your photo when sending in your application.

The purpose of the club is to create a contact between managers throughout the country through the medium of the trade's leading publication—THE MOTION PICTURE NEWS.

Fill out your application and send it to me care of the NEWS, 729 Seventh Ave., New York City.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis

Exhibitors Service Bureau

Feature Guest Organists

Musicians Borrowed from Nearby Cities Proving Popular in Smaller Pennsylvania Towns

THEATRES in some of the smaller cities of Central Pennsylvania have hit upon a plan of increasing box office receipts by "borrowing" guest organists of well established reputations from theatres in larger nearby cities for brief periods. The idea is particularly applicable in communities where chains of theatres operate in adjacent cities under the same management, the stronger theatres of the chain lending their organists to their weaker members which cannot always afford to have a permanent organist. The plan, however, is by no means limited to chain theatres. Recently Manager George Gerth, of the Seltzer theatre, Palmyra, introduced W. E. Smith, console specialist of Wilmer & Vincent's Colonial theatre, Harrisburg, as guest organist with very satisfactory financial results.

Another application of the guest organist plan, with slight variations, occurred on May 21, 22 and 23 when the Victoria Theatre, Mahanoy City, and the Victoria, Shamokin, traded their organists for the three-day period. Professor Harold Beswick went from the Shamokin house to Mahanoy City and Professor Michael Stowitsky went from Mahanoy City to Shamokin. The plan worked especially well because the Mahanoy City theatre was presenting at the time the film version of "The Student Prince," and Professor Beswick had made a special study of the various numbers of the musical score of the operetta.

Theatre men are predicting that the guest organist plan will have a great vogue especially in small towns whose theatres want to give something special in the musical line with pictures that particularly require that sort of embellishment, such, for instance, as "The Student Prince."

"Harold Teen" Cartoons Used in Novel Exploitation

NOVEL use of the cartoon strips featuring "Harold Teen," cartoon character and now seen in a feature motion picture of that title, is being made at the theatres exploiting the film. Among two highly successful newspaper tie-ups reported on "Harold Teen" are the stunts staged by Con Hoobler, publicity and exploitation director for Blooming Theatres, Inc., and Bloomington, Ill., and Manager F. Hookailo of the Olympia theatre, Boston, Mass.

Hoobler put on a cartoon strip contest which he started more than three weeks in advance of the opening of the picture at the Irvin Theatre.

The drawings for a Harold Teen newspaper strip, minus the speeches of the characters, were printed, with spaces for the contestant to supply the conversation. Three thousand of the printed forms were distributed to the high school pupils of the city. The school papers reprinted the entire form and two weeks before the opening, Hoobler was already receiving answers to his contest.

The prizes were $10, $3, $2, and six pairs of tickets to the picture. A thousand replies were received in the contest.

Manager Hookailo tied up with the Boston Traveler in a coloring contest. The newspaper has been running the comic strips of Harold Teen and it was an easy matter to get this paper to come in on the tie-up.

For the best colored sets of the comic strip of Harold Teen, 50 sets of tickets to see the picture were awarded as prizes. All that was necessary to win one of the prizes was to color the comics using either crayon or paints.

In addition to running the contest, the newspaper further publicized the contest by running advance stories pertaining to the contest, picture, theatre and play dates as well as carrying banners on all their delivery trucks.

Displayed Oil Derrick to Exploit "Showdown"

Manager N. Prager borrowed a miniature oil derrick about seven feet in height from the Magnolia Petroleum Co., which was displayed in the lobby to advertise "The Showdown" at the Capitol Theatre, Oklahoma City.

The miniature derrick was complete in every detail with a motor concealed in a miniature pump house which animated the arm on the derrick.

The derrick was set in a jungle atmosphere made of beaverboard in the form of a stage setting with miniature lamps set in behind each set piece to give color.

Cut-outs from 8 x 10's were placed on the platform of the rig and the base of the display with a shadow box.

Girls on Roller Skates Ballyhoo Picture

Two pretty girls on roller skates went through the busiest streets of Los Angeles with signs on their backs reading, "Thanks for the Buggy Ride." No other publicity indicated why they skated home. The point of the stunt was driven home by other exploitation features which told that the comedy was playing at the Boulevard Theatre.

Showmanship

Brief

C. S. FERGUSON, manager of the Capitol theatre, Brandon, Manitoba, caused a local sensation in a street stunt for Harold Lloyd's "Speedy" by turning out with the first horse-drawn street car ever used in Manitoba. The ancient car was appropriately decorated and carried appropriate signs, a young man who resembled Harold Lloyd being engaged to drive it. The horse-drawn car made regular trips on all lines of the local trolley system and the passengers largely consisted of members of the Capitol theatre staff. Downtown streets became congested whenever the old car appeared.

MANAGER ROY L. SMART got more than he originally bargained for in the way of music store tie-ups for "Ramona," playing at the Florida theatre, St. Petersburg, Fla. The direct tie-up was with one of the largest music stores whereby they loaned an orthophonic victrola and the new record, "Ramona," for use on the stage during the showing of the trailer on "Ramona." The store turned over its entire window to a display of "Ramona" records.

SHEA'S BUFFALO ranked front-page space in the Buffalo Evening Times for more than a week on an excellent publicity tie-up whereby the paper produced a film called "The Penalty of Indifference," carrying a message of the danger to children in careless automobile driving. The picture is being shown at the Buffalo during the week of May 20. Buffalo youngsters made up the cast in the film, and each day, as the making of the picture was in progress, The Times carried a story on page one which always stated that the movie would be shown at Shea's Buffalo.

JOE SAPERSTEIN, handling Harmanus-Bleecker Hall in Albany, is making plans for a "perfect 36" contest the latter part of the month. It will run throughout the week with the finals on Saturday. Mr. Saperstein will cooperate with Albany merchants, who will contribute prizes for the winners.

JOHN THOMA, manager of the Avon theatre in Watertown, is conducting a beauty contest, the finals of which will be held at the Schine-Eckel theatre in Syracuse, in determining the young lady who will represent New York state at the Texas beauty carnival at Galveston next month.

MANAGER F. J. MILLER used a large beaverboard cut-out painted to represent a clock in his lobby to advertise "The Mad Hour," playing at the Modjeska theatre, Augusta, Ga. 8 x 10 stills were mounted on the face of the clock with similar stills just beneath the face of the clock.

THE management of the Lyric theatre, Allentown, inaugurated a policy, beginning April 26, of making advance sales of reserved seats for all performances. This policy seems likely to be adopted by many Pennsylvania theatres who see in it the advantage of being able to fill their houses on rainy days when persons who had not previously bought seats would be more likely to stay at home.

Suggests Idea to Improve Window Display Material

SPEAKING from the standpoint of experience in obtaining window displays to feature attractions at local picture houses, L. L. Levy, advertising and publicity director of Corsican Theatres, Inc., Corsicana, Tex., submits a suggestion for the improvement of material for this purpose put out by distributors in connection with their releases in a statement that will appear in the June Showman, to be published in Motion Picture News next week.

Theatre managers and theatre exploitation men who are interested in having better material to work with in their exploitation work should read Mr. Levy's statement and follow the suggestions he makes that his fellow showmen submit their ideas concerning this highly important phase of showmanship.

Read Mr. Levy's statement in the June Showman, it will prove well worth your time, and then tell us your ideas.

Wedding Ceremony Performed on Marquee of Theatre

MANAGER C. "BONES" SMITH of the Electric theatre, Kansas, City, Kansas, in a report to this department of one of the most unusual exploitation ideas used in conjunction with the marriage of a local couple and a tie-in with a drive by the local Chamber of Commerce to boost home town buying, describes in the following paragraphs the entire outline of his remarkable stunt.

Late last fall the Chamber of Commerce, Trade Division in this City put on an extensive advertising campaign aimed to sell people the idea of Trading in Kansas City Kansas with the Retail Merchants. All stores veiled their windows, and put on special window decorations. The first night of the week people came to see the windows and view the models. The second night the Theatre came into its own by having made arrangements for a public wedding and giving the Bride and Groom some $1000.00 of merchandise solicited from the various merchants. Everything furnished for them. The wedding ceremony was performed by a Minister on the Marquee in front of the theatre. Traffic was stopped and sent around the block. No street cars were allowed to run. A forty-five piece girls band seated on a stand across from the theatre with spot lights from the booth made a very attractive addition. This brought about ten thousand people down town for the second night of the week's campaign and the theatre is still talked of for its cooperation. On Friday of the same week the theatre arranged a Big Amateur Carnival which again showed the Theatre's willingness to help boost the Chamber of Commerce project.

The cost of this wedding to the theatre was the price of the wedding license which was rather inexpensive for the good will and business we received. Help boost your town and get on the band wagon.

Box Office Problems

By Charles E. Lewis

(*Continued from page* 1780)

which you might recall. It was published in detail some time ago in the NEWS. If you will, even now, dig up the copy and read it through you will readily see, if you are reading it for such a purpose, that many ideas suggest themselves to you in a smaller way. In one town we could not stage the cross country hike with shoes donated by a local shoe store, so we used the two large windows of the biggest shoe store in town and had a marathon on tread-mills with some unusual and unexpected results. Along about 5 P. M. on the first day the favorite of the two fell exhausted on the tread mill and neither one could last long enough to even start to wear out the shoes. It was a great tie-up and was really suggested by the F & R idea, merely brought down to the small town.

This is but one of the many ideas that suggested a means of following the big city exploitation idea. We will admit that a tread-mill race in place of a cross-country marathon is a long shot, but when we look back on the advertising the theatre and the shoe store received for their efforts then we call it a good idea.

An Assistant to the Manager

Just develop that "NEWS reading" idea and make your weekly issue pay you dividends on your subscription by finding some suggestions for increasing business within its pages. If you read it through with that idea in mind you are bound to find many valuable aids.

A manager once said to me "I wish I had an assistant, a man who can show me some advertising ideas, that is what my theatre needs and I lack that ability myself."

This department next week is going to show this manager that he has working for him an advertising man whose salary exceeds a quarter of a million dollars a year, and who is begging to be put to work.

If you think you cannot afford an assistant or a man to handle your advertising and exploitation then we will offer you one free of charge.

Awards for Winners of the "Speedy" Bike Race

One of the many things Manager C. T. Perrin did to advertise Harold Lloyd in "Speedy" at the Sterling Theatre, Greeley, Colo., was to hold a bike race.

All boys between the ages of ten and fifteen were eligible to compete in the "Speedy" boys' bicycle race which was held in honor of Lloyd's new picture, "Speedy."

The Tribune co-operated by running advance publicity on the stunt including two front-page stories. First prize was $5.00; 2nd prize—$3.00; and 3rd prize, a pass to the winner and ten of his friends to see the picture.

The Chief of Police arranged for no traffic obstruction at street intersections during the race. And banners were placed at the starting point announcing the "Harold Lloyd" race and the picture's engagement at the Sterling.

Seeks Applicants to Join "Legion of Condemned"

Manager John P. Read got a lot of publicity for "The Legion of the Condemned" at the Rialto Theatre, Colorado Springs, Colo., by passing out 1,000 application blanks.

The blanks were in the form of a small card and contained the following copy:

"Do You Want to Join—
The Legion of the condemned?"

Answer these questions, then present blank at Legion headquarters.

1. Could you laugh at death?
2. Would you flirt with death, and then court her as your sweetheart?
3. Would you, having tried everything else, go up in the air as cavalry of the clouds with no logical hope of returning?

The other side of the card was devoted to selling copy.

Log Fort Built in Lobby Sells "Men of Daring"

Manager P. D. Griffith made his lobby look like a log fort to advertise "Men of Daring" playing at the York Theatre, Chattanooga, Tenn.

Griffith went out in the woods and chopped down some small trees and then trimmed them and so constructed them in the lobby that the display presented sort of a stockade.

Leaves were scattered all over the floor of the lobby and a cut-out showing the front end of a covered wagon was put over the box office window to make it look exactly like a covered wagon in a stockade on the Western frontier.

Key City Reports

New York City

AGAIN, nothing which might be classed as sensational took place among Broadway theatres the past week, with the possible exception of the premiere of **U. A.'s "Tempest,"** at the Embassy, a 500-seat, two-a-day house. **This picture got off to an excellent start, received a lot of friendly criticism from the local papers and U. A. claims that standing room has been sold at every performance.** The "specs" are also in on it and this, of course, is always flattering. It is said that seats are selling four weeks in advance.

Outside of the fuss raised by **"Tempest"** nothing much can be said except that **Paul Ash proved an attraction at the Paramount** and that the Rivoli beat its sister house, the Rialto, by a mile. **The feature at the Paramount was "The 50-50 Girl" (Par), but it was Ash who brought the gate up to an average one. The Rialto did only fair with "Steamboat Bill"** (U.A.), **but the Rivoli came through with flying colors with "Ramona"** (U.A.). This picture's title, in the shape of a song, has been plugged over radio and other places for the past several months, and whether exploitation or not, helped a lot to sell the title to the public.

The Strand did somewhat better than some preceding weeks with "Kentucky Courage" (known outside of N. Y. as "The Little Shepherd of Kingdom Come"). The N. Y. title probably brought back fond, old memories to this town's large army of wets, but of course Barthelmess' popularity must be credited with the increase. **The Capitol put on a larger presentation than usual to compete with stiffer shows at other houses, but accounted for nothing beyond ordinary results. The Capitol's feature picture was Dane-Arthur in "Circus Rookies"** (M-G-M).

The Roxy had a better than usual picture last week in "Hangman's House" (Fox), and that, coupled with the regular Rothafel program, brought the house up a bit. The Little Cameo let the German picture, **"The Raider Emden"** (Columbia), out after a three weeks' stay. Its returns were just so-so.

With the two-a-days, aside from "Tempest," **last week's leaders, "Trail of '98"** (M-G-M), **"Wings"** (Par.), **"The Man Who Laughs"** (U.), **and "Street Angel"** (Fox) **retained their positions.** "The Trail of '98" is doing consistently well for this season of the year and the same can be said for "Wings" and "Street Angel." At the Gaiety, **"Four Sons" (Fox) is going along at a fair rate; likewise Warner's, with the Vitaphoned "Glorious Betsy"** (Warner Bros.).

Again referring to Universal's "The Man Who Laughs," an announcement from Universal states that the past week set a new high record for the picturized Victor Hugo story and predicts that the film will stay at the Century well into the Summer months.

The weakest pair of specials on the street at present are **"Mother Machree"** (Fox), at the Times Square, **and "Abie's Irish Rose,"** at the 44th Street. The last five days are being advertised for "Machree" and nothing much more can be said for "Abie" than has already been stated in this column. It certainly appears that Broadway's appetite for Irish-Jewish pictures has been satiated.

The Rialto will usher in Emil Jannings' latest, "The Street of Sin," on Saturday. **Tom Mix and "Tony" are drawing them in the Hipp,** and Tom and his pony are billed quite naturally—and honestly—over anything else in the big 6th avenue house.

Buffalo

BOX office receipts were not as satisfactory in Buffalo theatres last week as they should have been, in view of the brand of attractions offered. However, attendance generally was normal and, in some instances, better than average. **Shea's Buffalo presented "The Love Mart" on the screen and it drew much favorable comment,** but the stage revue, "Rio Romance," fell below expectations, although Joe Penner, comedian, went over big. Seems the public is about filled up to the ears with the Spanish costume stuff, the Argentine atmosphere productions, and kindred presentations.

Shea's Hippodrome fared very well with a strong screen and stage program. The picture was "Three Sinners," starring Pola Negri, and the vaudeville bill was headed by Ned Wayburn's "Buds of 1928." **The Great Lakes turnstiles clicked with a regularity pleasing to the ears of Harry M. Addison, manager. Most of the patrons came to see Buck Jones and his horse, who were liberally exploited, in person, as headliners of the vaudeville bill. The picture was "Dressed to Kill."**

The Lafayette had a good week with "Tenderloin," as a holdover feature film. The picture ran two weeks, but the second week's receipts didn't begin to approach the record-breaking returns of the first week. A well-balanced vaudeville program also was shown. **Loew's State had a fair week with Norma Shearer in "The Actress"** as the film attraction and Priscilla Dean in a personal appearance in a dramatic playlet as the stage headliner.

The neighborhood houses experienced the usual run of business.

Chicago

DULL business continues to worry Chicago theatre managers, the usual summer slump appearing to have arrived prematurely on the heels of an unusually lifeless early Spring season.

The Chicago Theatre had an average week with a bill which featured popular Norma Shearer in "The Actress" and under normal conditions should have gone over big, while for the same period "Hold 'Em Yale" on the screen and Mark Fisher's inaugural week show on the stage accounted for a fair weeks' business.

"The Street of Sin" continued its run at McVickers and was only moderately successful in attracting attendance. **Another holdover was "We Americans at the Roosevelt where the box office reports were not so satisfactory.**

A brighter note was struck at United Artists Theatre where "Sadie Thompson" with Gloria Swanson as the star awakened the public interest and did an excellent business.

Outside of the loop the outstanding feature of the week was Movietone's opening at the Granada and Marbro Theatres with extra advertising. **Both houses offered "The Escape"** as the screen feature, Vitaphone and stage acts, the combination bringing in good business.

Other de luxe regional theatres generally had an off week.

Philadelphia

CINEMA interest in Philadelphia last week centered in a world premiere of **"Hangman's House,"** at the Fox theatre, simultaneously with the Roxy theatre in New York, a rare event in this city. In addition, the entire program was an exceptionally interesting one, including Roseray and Capella, Adagio dancers, Castleton and Mack, and Miss Frances Williams, and **the Fox, in consequence, enjoyed an excellent week's business.**

The Stanley, with Corinne Griffith in **"The Garden of Eden"** and an elaborate stage entertainment entitled "The Stanley Strutters," with Allan Rogers acting as master of ceremonies and including Jules and Josie Walton, the Eight English Mascots, the Lane Sisters, Caffery & Miller, and Milo, an imitator of various sounds, **also played to good business.**

The Victoria, with Virginia Valli in **"The Escape," reports an average week.**

"The Legion of the Condemned" has attained great success at the Aldine, but on account of bookings the engagement closes, to be followed by **"Old San Francisco,"** with Dolores Costello and Vitaphone accompaniment.

The Arcadia, with **"The Shepherd of the Hills," had only a fair week.**

"Speedy," with Harold Lloyd, has been one of the greatest hits shown at the Stanton this year, and as a laugh getter it is unsurpassed. It will be followed by the **"Patent Leather Kid,"** with Richard Barthelmess.

The Carmen this week presented Madge Bellamy, in **"The Play Girl,"** on the screen, with a novelty revue entertainment in which Jessie Maker and William Redford offer a comedetta, "High Lights of Life," containing clever dancing, humorous skits and a dramatic scene, "The Big Parade." **Enthusiastic audiences applauded the entertainment all week.**

"Street Angel" continues to attract crowds at the Fox-Locust and the results have been very satisfactory.

The Palace, with Clara Bow, in **"Red Hair,"** and the Karlton, with Lillian Gish, in **"The Enemy," report average business.**

Minneapolis

BUSINESS was just about average at Minneapolis last week. **The State did a fairly good business with Lillian Gish in "The Enemy,"** while the Minnesota was rolling up about an **average gross with Pola Negri in "The Three Sinners,"** supplemented by the Publix stage show "Milady's Fan." The Strand had Marion Davies in **"The Patsy"** for its final week of the season, and found the picture a very nice attraction. **"Ladies' Night in a Turkish Bath" was at the Lyric, where it enjoyed a fairly brisk trade.** Pantages showed Victor McLaglen in **"Hangman's House"** as a part of its regular vaudeville program, while the Hennepin-Orpheum was featuring **"The Girl From Chicago."**

Business at the neighborhood houses felt the effects of real summer weather to some extent. The Lagoon, Loring, American, Lyndale and Rialto were showing such pictures as **"Rose Marie," "Helen of Troy," "The Spotlight," "Two Arabian Knights"** and **"Legion of the Condemned."**

Atlanta

ATLANTA theatres enjoyed fair business last week, due partly to very warm weather and partly to a mediocre bill-of-fare.

The Rialto held the strongest fort with its second week run of "Tenderloin," accompanied by Vitaphone and Movietone newsreel.

The Capitol, showing "The Freedom of the Press," fell down from its pinacle of steady good business. Although it did not really suffer, the box-office received a setback. Although heralded far as an outstanding picture, patrons in general classified it mediocre, if not below par.

Richard Dix, at the Howard, in **"Easy Come, Easy Go," plus a good vaudeville presentation, drew fair** for that house.

Loew's Grand enjoyed an average week with "The Patsy," Marion Davies' latest. Loew's vaudeville did not stack up and the accentuated "low browness" drew some unfavorable comments.

Sue Carol, in "Walking Back," brought the Metropolitan a fair week.

Keith's Georgia, last, but perhaps on top, can claim the best all round bill for the week. **Edmund Lowe and Mary Astor held the honors on the screen in "Dressed to Kill,"** while an exceptionally good vaudeville reigned from the stage. With the exception of the Rialto, with its innovation of Vitaphone and Movietone, which naturally are drawing cards, the Georgia led the box-office parade.

Three numbers, **"The Devil's Trademark," "Avenging Fangs," and "Tom's Gang"** held the Tudor steady.

Indianapolis

AVERAGE box office business was enjoyed last week by Indianapolis movie houses. Ideal spring weather helped boost movie attendance, making business somewhat normal.

Opening of the park season has failed to make a noticeable cut in attendance. Two local stock companies are getting their share of business from the first run houses.

May McAvoy and Conrad Nagel, in **"If I Were Single," secured good patronage** and were well received at the Indiana theatre. Charlie Davis' 1,000th performance week observance drew considerably. Indianapolis continues to prefer their local favorite, Charlie Davis, instead of Eddie Pardo, master of ceremonies at the Circle, another Skouras Publix house.

Pardo is in his sixth week here and is proving himself a popular showman, although confronted with strong opposition from the Indiana.

Mary Philbin, in D. W. Griffith's **"Drums of Love,"** at Loew's Palace, **played to satisfactory** business.

Bebe Daniels, in **"Fifty-Fifty Girl," registered the usual fair business** at the Circle.

Al Jolson, in **"The Jazz Singer," lived up to expectations** at the Apollo.

Neighborhood houses reported a fair week.

San Francisco

THE past week both pictures and weather were suitable to San Franciscans. It was cloudy and on those days the people do not go to the local beach as they do on other days during the year.

Loew's Warfield was crowded both day and night with the showing of "The 50-50 Girl" and the presentation of "Japa-Knees," together with Rube Wolfe, as director, were the reasons for the great crowds. Pola Negri, in **"Three Sinners,"** together with the Publix Revue, entitled "Havana," and other features, drew well at the Granada theatre.

The St. Francis theatre continued to draw crowds with "The Circus," with Chaplin, although this picture was not considered as good as his other productions. The California theatre has done better than it has done for many months during the past week, because of the picture with Emil Jannings, entitled **"The Street of Sin."**

"Burning Up Broadway," shown at the Golden Gate theatre, together with the acts of vaudeville, drew strongly at that theatre, as well as the Union Square theatre, with **"Three Is a Crowd," "Her Huskie Hero" and "The Summer Hero,"** together with vaudeville acts.

During the week, two Ackerman, Harris & Oppen theatres played the same picture, **"The Gaucho,"** in two of their theatres, the Coliseum and the Alexandria, both of which are in the same residential district, and **very good business resulted** from this idea.

Salt Lake City

SOME very good box office receipts were enjoyed at the downtown motion picture theatres here this past week, in spite of the fact that spring seems to have at last set in. The weather conditions in this section are still somewhat cooler than usual for this time of the year, however.

Corinne Griffith, in **"The Garden of Eden," brought very satisfactory results to the Capitol theatre,** with the Fanchon and Marco stage presentation, "In Holland," also proving to be a drawing card here.

It is announced that Ramon Novarro, in **"Across to Singapore," which commenced at the Pantages the middle of the week, is breaking attendance records there.** This is in addition to the vaudeville bill offered at this house.

Bebe Daniels and James Hall, in the comedy, **"The Fifty-Fifty Girl," played to fairly large houses** at the Paramount Empress, **as did "No Place to Go,"** with Lloyd Hughes and Mary Astor, the Victory theatre comedy offering this past week.

Shirley Mason and Richard Arlen, in **"Sally in Our Alley," did about average** business at the American theatre, it is reported. Vera Reynolds, in **"Almost Human," drew fairly good** houses at the Gem, according to reports. **The Rialto, a second run house here, did exceptionally well with "The Last Command,"** featuring Emil Jannings.

A special Mother's Day picture was presented as a second at the Towers, a suburban house here featuring Mary Carr in "Over the Hill."

The new State theatre enjoyed a good share of patronage during their second week's performance, having presented "The Spoilers of the West," with Marjorie Daw and Tim McCoy this week.

Des Moines

BUSINESS in Des Moines was off last week, whether due to the rainy weather was not definitely decided. **"Old San Francisco,"** at the Des Moines, was considered a little heavy, while some fans were most enthusiastic. **The Vitaphone drew them** in there. At the Capitol, Jimmy Ellard, returning after a short vacation, got a big reception, although **"The Actress" was not generally well received.** The picture received most favorable criticisms and was well done in the care taken to accurately portray the period in which it was set. It seems, however, that Miss Shearer, who is gaining ground quite rapidly, is better liked in modern versions. **"Ladies' Night at a Turkish Bath" was an attraction at the Strand, and "The Secret Hour" also did well.**

General rains over the state have had some effect on business, though it is repeatedly stated that the box office shows up better than a year ago.

Albany

EVEN a personal appearance on the part of Theodore Roberts was not sufficient last week to bring packed houses to Proctor's Grand, where "Buck Privates" was the feature picture. Business simply did not come to the motion picture theatre of the city, no matter how much the exploitation or the attractiveness of the feature. **On the other hand, large crowds greeted the legitimate** at the Capitol Theatre, where such attractions as "Diplomacy" and "The Merry Wives of Windsor" packed the house to the roof at stiff prices prevailing.

The Leland, in connection with a week's run of "The Enemy" did heavy exploitation work, only to find that the crowds were lacking, at least for the first show of the evening, and to no great extent at the second show. Summer weather and daylight saving proved too heavy an obstacle for the motion picture theatres to surmount. **Douglas Fairbanks in "The Gaucho" at the Mark Strand did only fair business,** even though there were a couple of good Vitaphone presentations. At the Mark Ritz **"Bringing Up Father" played to but fair houses.** Even Harmanus-Bleecker Hall took a decided slump with its pictures and its vaudeville. This week this theatre is using Franklin Fairnum in person for three days in the hope of bracing business. **Clinton Square Theatre in Albany did not do so bad, considering all things, with "The Crystal Cup" and "Their Hour,"** but the theatre is a small one at best.

The neighborhood houses reported business as being bad. Exhibitors from out of town visiting Albany's Film Row were inclined to complain.

In Troy the Troy Theatre split its week with "The Garden of Eden" running to fair business for four days, and "Hangman's House" doing little to brag about for the last three days. At the Lincoln, **"Ladies' Night in a Turkish Bath" went over fairly well, but the house was forced to split its week and use "The Fortune Hunter"** to three days of rather poor business. Theodore Roberts, in person, did his full share in attracting crowds to Proctor's Fourth street house.

Tampa

THE hot weather may have been the cause of a slight decrease in receipts the past week, though the houses here are always delightfully cool. The beaches are certainly getting 'em on Sunday afternoons and, as a consequence, the theatres are playing to little better than half the average attendance on the matinee. The night crowds still hold up good.

The Victory continues to lead the field with their Vitaphone and Movietone programs. This week's bill packed a powerful kick and went over fine. **"Skyscraper" was the feature attraction.** The Harrington Sisters, remembered here from vaudeville days, pulled the best hands in the Vitaphone presentations. Premier Mussolini was the star of the Movietone presentations.

The Tampa had a pretty fair week. "The Garden of Eden" was the feature of the first half and "Across to Singapore" the last half.

Rin-Tin-Tin, in "The Dog of the Regiment," drew a nice business for the Strand. It was featured for three days. **"Three Sinners" and "Sporting Age," used two days each, did not do so well.** Business hardly up to the average of the house.

The Franklin inaugurated a new summer schedule this week with four changes of program, two first runs and two second. **"The Desert Bride" and "The Bandit's Son"** were the first runs. **"The Patsy" and "Sporting Goods"** were the second runs. **None of them developed much of a draw.**

St. Louis

SOME rain and cool weather, coupled with unemployment and general adverse conditions, prevented the first run, combination and neighborhood houses from breaking any box office records during the week ending May 18th.

Fair to middling is the best that can be reported on any house.

Dolores Del Rio, in **"Ramona," held the screen at Loew's State** and, aided by Nat Nazarro's "Oddities" on the stage, **pulled in its share of the business** for the week.

At the Grand Central, **"Glorious Betsy,"** with Dolores Costello and Conrad Nagel, was the Vitaphone offering for the week. The bill also included several Vitaphone short subjects. **The Vitaphone has won its place** in the amusement budget of St. Louisians, and, **considering the seating capacity** of the Grand Central, this program **did very well.**

"Mad Hour" was on the screen at the Ambassador theatre, but didn't have very much to do, if any, with the attendance for the week. As usual Ed Lowry, master of ceremonies extraordinary, was the best noise at the box office. Ed celebrated his 1000th appearance in St. Louis during the week and is well set toward his second 1000th show. **"Lady Be Good"** was on the screen at the Missouri **and had an average week.** It is an amusing and pleasing picture of life back stage. **A fine comedy.**

Dallas

WARM weather and outdoor attractions did nothing to help receipts at the Dallas first run theatres and the past week developed no big draws, although grosses for the week were not bad.

At the Melba, **"Drums of Love," with Mary Philbin and Lionel Barrymore, proved to be only a fair draw,** although it received much favorable comment.

The Majestic enjoyed a good week's business with "Daredevil's Reward," starring Tom Mix, and Interstate vaudeville, with the greater part of the credit going to the vaudeville headliner, Toto, the world famous clown.

"Thanks for the Buggy Ride," with Laura LaPlante and Glenn Tryon, at the Capitol, registered only fair receipts for the week.

At the Palace, **"Ramona," with Dolores Del Rio, had an average gross** for the seven day run.

"Love and Learn,' with Esther Ralston, at the Old Mill, brought average business.

"The Legion of the Condemned," featuring Gary Cooper and Fay Wray, at the Arcadia, enjoyed good business.

Baltimore

ONLY one of the first-run moving picture theatres here did an excellent business for the week beginning Monday, May 14. That was Loew's Century, where "The Patsy," starring Marion Davies, was shown with a stage presentation act called Cameos, featuring Ted Claire with his orchestra and other vaudeville headliners. This picture was given extra publicity and advertising in the two Hearst newspapers, the American and News here.

While "Laugh, Clown, Laugh," starring Lon Chaney, went over pretty well during its second week at Loew's Valencia, it did not do the business expected, and really pulled them in on Chaney's personal attraction here.

At the Keith-Albee New Garden Theatre, with the prices lowered to the regular 60-cent top at night, **"The Haunted Ship,"** starring Dorothy Sebastian and Montagu Love, **proved a good pulling attraction with seven acts of Keith-Albee high class vaudeville.**

At Keith's Hippodrome, where **"Good Morning, Judge,"** featuring Reginald Denny, was shown, with five acts of Keith-Albee family time vaudeville, **business went along fairly well** throughout the week.

The Stanley had a fairly good week with "Lady Be Good," co-starring Dorothy Mackaill and Jack Mulhall. On the stage was Anatole Friedland in person with his Club Anatole Revue.

The foreign-made production, **"The Trial of Donald Westhof,"** was presented at the Little Theatre by the Motion Picture Guild, but although this picture was excellently directed and acted, **it proved only a poor business puller** at that 250-seater.

The Maryland, a legitimate house, went over to pictures for the week, **"The Port of Missing Girls"** being presented by the Equity Theatres Corporation of Philadelphia on a rental policy. The regular movie rates prevailed, but **business throughout the week was very poor,** even though it was presented continuously each day.

Business at Warners' Metropolitan fell down heavily with "Rinty of the Desert," starring Rin-Tin-Tin and Vitaphone attractions on the same bill.

Milwaukee

MILWAUKEE theatres finished one of the poorest weeks this season the past week. The first day of the week started fairly well. Sunday matinee business was nil, for the German-Irish fliers paraded down Wisconsin avenue, and it was estimated that less than one hundred patrons could be found in any of the down town theatres during the afternoon. Rainy weather managed to hold down receipts for the balance of the week.

"Sadie Thompson" had a fair run at the beginning of the week at the Garden. **"The Showdown" drew very moderate business** to the Wisconsin. **"Hot Heels" was fairly well attended** at the Alhambra. **"Dressed to Kill" was accorded very slim patronage** at the Merrill. **"The Patent Leather Kid" was held over** for a second week at the Strand and was fairly successful. **"Soft Living"** was the photoplay feature at the Riverside. **Business here was a little more brisk.**

The Orpheum succeeded in drawing good houses throughout the week. "A Blonde for a Night" was the picture here.

Five neighborhood houses installed Vitaphone, which was initiated this week—the Oriental, Garfield, Uptown, Tower, and Modjeska. **The feature at these theatres was "Speedy," and at all business was unusually good.**

Kansas City

EXPLOITATION on cooling systems, confined chiefly to trailers, prepared first run houses of Kansas City to be well fortified for the unusual hot weather the past week, and business, while there was no increase, did not show any slump, as usually is the case during the first warm week here.

At Loew's Midland, Clara Bow, in **"Red Hair," did a good business all week,** surpassing the attendance mark of the previous week. Richard Dix, in **"Easy Come, Easy Go," and Sid Chaplin, in "Skirts," comprised the split-wek program at the Newman, the former picture drawing slightly more than the latter,** although the attendance at neither picture reached a basis of profit, toward which the Newman has been struggling since the opening of Loew's Midland last fall. Both theatres are under the same control.

"Honor Bound" did a good business at the Pantages, while the attendance attracted by "Braveheart" at the Liberty was fair, as was "A Dog of the Regiment" at the Globe. Nothing unusual in the way of exploitation was used by any of the houses.

Ottawa

THERE was a sort of off-period for the theatres of Ottawa, Ontario, during the week of May 14, for a variety of reasons. Warm weather made its inroads into patronage for one thing, and then the features at two of the principle theatres hardly measured up to expectations.

"Blue Danube," at B. F. Keith's theatre, proved to be a colorful feature and it proved a popular attraction, the vaudeville section of the program being particularly excellent.

The crowd did not seem to like "The Dove," starring Norma Talmadge, at the Regent theatre, and patronage took a drop. A few even wrote letters of complaint to Manager Ray Tubman.

"The Little Shepherd of Kingdom Come," at the Centre theatre, was up to the standard of Barthelmess' features and was well-liked by regular patrons. Some stayed away, however, because they did not like this type of story.

There was disappointment over the feature at the Imperial theatre. This was presented as "Man and Woman," but the original title was "Man, Woman and Sin," the sin having been deleted by the Ontario censors. The rest of the picture was apparently whitewashed by the Board of Censors. Patronage tapered off when word got around.

The neighborhood houses had a big time of it. The Columbia theatre, for instance, gave plenty but got plenty in return, the bill including **"Colleen"; "Hawk of the Hills,"** a serial; a comedy and a news weekly. **The Fern theatre cashed in prettily with this program: "Gorilla,"** the feature; **"Listen Lena,"** comedy, and chapter 8 of "Melting Millions."

At the Rex theatre the crowds of youngsters and adults were cheering for "Arizona Nights," in which Fred Thompson and Silver King appeared.

Harrisburg, Pa.

HARRISBURG theatres already have begun to feel the adverse effects of the arrival of summer outdoor amusements and kindred counter attractions, and the same may be said of Central Pennsylvania cities and towns in general. The season for the appearance of carnivals and circuses and for the opening of outdoor dancing pavilions is at hand, and Harrisburg this week had to compete also with the four-day Mozard Musical Festival which drew materially from the usual movie crwods.

Though Lon Chaney attractions normally have a big following in the city, **there were a good many vacant seats in Loew's Regent during the week's run of the Chaney film, "Laugh, Clown, Laugh," notwithstanding the play seemed to meet with the approval** of the newspaper critics. **There was a falling off of the usual crowds at the Colonial, too, where the feature film was the aviation comedy, "Flying Romeos,"** starring George Sidney and Charlie Murray. **The Victoria's patronage, on the other hand, stood up fairly well, considering the counter attractions, with the offering of Gary Cooper in "Doomsday,"** which was attributed in part to the fact that "Sorrell and Son," by the same author, made an exceptional hit in Harrisburg a few months ago.

The screen attraction at the State the last three days was **"Hangman's House,"** with Victor McLaglen, and it met with a fair degree of popular approval. **"The Smart Set"** was shown in two of the city's second run theatres for part of the week, **proving a good attraction** at both the Russell and the Broad Street. The National offered Douglas Fairbanks in **"The Gaucho,"** which had drawn big crowds to Loew's Regent a few weeks before.

Cincinnati

THE past week in movie circles in the Queen City, although satisfactory as a whole, could have been considerably better. Business was off color, due, no doubt, to the gradually increasing warm weather, and the opposition from some of the outdoor resorts who are featuring "first-look days."

Richard Dix, in **"Easy Come, Easy Go," at the Albee, had good crowds for the greater part of the week.** The picture had the advantage of the advertising from a recent stage (stock) presentation of the play.

The Lyric, with **"Ramona," held up nicely throughout the week,** Dolores Del Rio being considerably of a favorite with Cincinnati fans.

"The Cohens and Kellys in Paris," at B. F. Keith's, did an average business. There was no occasion for turning 'em away.

"The Skyscraper," at the Capitol, fared somewhat better than the other houses. The picture was well received, as were also the week's features of Vitaphone and Movietone.

"Little Mickey Grogan," first half, and "So This Is Love?" last half, drew fairly well, although this house, which shows at reduced admissions, has its own particular following.

The Strand had a good week with Irene Rich in "The Desired Woman."

The closing of the legitimate theatres, as also the Walnut (movie) should bring increased returns for the other houses from now on, and managers are rather optimistic in this regard.

Seattle

NONE of the city's leading film houses made any startling box office records during the last seven days. Business is rather below average, and the keen competition between "presentation" houses, vaudeville, etc., is making it impossible for anyone to show big reports.

Considering capacity of house and number of patrons during the week, John Hamrick's Blue Mouse theatre was probably the big money-getter for the week. "Tenderloin" was the attraction, and a three-week advance campaign had the city well prepared for the arrival of the big "talkie." They liked the film. **Business was big—second only to the opening weeks of "The Jazz Singer"**—and the film goes into a second week.

"The Enemy," at the Seattle theatre, was a very fine attraction, but a trifle out of the popular film taste. **However, it was strongly advertised, and in conjunction with a Publix revue entitled "The Fast Mail" it played to pleasing houses. Business here is below what it should be** for the successful operation of the theatre.

At the Fifth Avenue theatre, **"Across to Singapore" was the atraction and most audiences liked the film and its cast very well.** Jack Waldron, former musical revue entertainer, made his bow as a singing and dancing master of ceremonies with moderate success. Fanchon-Marco's "Pan-Americana" idea on the stage was below par. **The bill opened big for three days, but then fell down** to average business.

At the Columbia theatre, **"Good Morning, Judge" played to fair business,** attracting just about the usual number of film-goers. The house is still below par, with apparently no chance to build it up again at the same 50c admission charge as collected at the big houses.

"Drums of Love," at the United Artists theatre, was an interesting film from the production standpoint, but failed to arouse any audience enthusiasm, and the picture did only a mediocre business. One week was plenty for this one, with box office slightly below normal.

"A Girl in Every Port," at Pantages, had the call over "The Count of Ten," at the Orpheum theatre, as far as the vaudeville houses are concerned, and business was far from strong at either house. The new Orpheum policy of continuous unreserved shows at 50c top is not a financial success, and the calibre of vaudeville and film attractions is rapidly losing patronage for this one-time leading theatre.

At the Embassy theatre, "Stranded" played to the usual average business. The second run downtown houses are showing poor reports as a result of first run shows at rock-bottom admission prices, and the fact that this city is overseated is becoming more apparent each day.

Cleveland

IT is with great pleasure that the jinx can be reported out of business, and that all of the local theatres enjoyed being in business last week. Whether it was the psychological week for theatre attendance, or whether the attractions were particularly alluring, who can say? Whatever the reason, the results were most gratifying not only in the matter of dollars and cents, but also in keeping up the morale among theatre owners.

Tom Mix and his pony, 'Tony," in a personal appearance, walked off with first honors last week. Keith's Palace played to capacity-plus business for every performance. Reginald Denny, in **"That's My Daddy,"** was selected as the screen attraction best fitting the occasion. The picture, somewhat different from the usual Denny picture, was well liked. However, it was difficult to get a slant on the picture when the audience's whole interest was centered in Mix. **"The Enemy," Lillian Gish's latest release, scored a decided success at the Stillman, and is being held over** another week. Ward Marsh, Motion Picture Editor of The Plain Dealer, says, "Miss Gish won her first "A" in "The Scarlet Letter"; she easily wins her second film "A" in "The Enemy."

The Allen had big houses consistently all week with Richard Barthelmess in "The Little Shepherd of Kingdom Come" as the feature, a picture similar to "Tol'able David," both in subject matter and in appeal. **"Vamping Venus,"** a lot of fun about not much of anything, very well done by Louise Fazenda and Charlie Murray, **attracted large audiences** at the State and kept them laughing all the time they were in the theatre, which, after all, is a good comedy gauge. **Reade's Hippodrome had unusually large attendance all week with "Horseman of the Plains,"** a Mix picture, which won added response from the public on account of Mix' personal appearance in the city. **"Stand and Deliver,"** an unusually colorful and romantic picture, **pleased large audiences** at Keith's East 105th Street. **Loew's Park did well with a first-run neighborhood showing of "Laugh, Clown, Laugh,"** one of Chaney's masterpieces. **"Wings," road show attraction at the Colonial, continues to attract large crowds, although it is now in its sixth week.** It will be continued. **The Oriental had a good week with "The Russian Revolution"** as the feature. It's interesting, instructive, and not at all inflammable in its context.

Neighborhood houses did not enjoy the same success that the downtown houses did. The majority of them report that business was normal—meaning that it continues to be poor.

"Name the Woman" Will Be a May Release

"Name the Woman" is Columbia's third May release, ready for exhibitors on May 25.

News Reel Resume

Pathe News, No. 43, has a special release of the Kentucky Derby. The four other items presented by this reel were: Colonial pageant at Annapolis; coast defense guns in practice at Fort Story, Va.; new French plane which will try Atlantic hop; bridal ceremonies of Seattle girl who married Maharajah of Indore.

No. 44 showed snapshots of principals of Mandell-McLarnin bout; Gov. Smith operating a linotype machine and doing other press work; the first gorilla born in captivity in Germany; the young Nebraska boy who has won fame because of his smoking proclivities at the age of three; King George installing Knights of the Bath; Coolidge speaking at academy celebration; little King Mahai inspecting his soldiers at Bucharest; Navy pilots in play in the clouds above Honolulu.

Issue No. 85 of Paramount News contained views of the Prince of Wales presenting golf trophy to Walter Hagen; pageant marks commemoration of colonial days at Annapolis; anti-aircraft batteries of Fort Totten, N. Y., show their power; Tom Heeney and Gene Tunney in training; monument honoring Nungesser, Coli and Lindbergh unveiled in Paris; a dizzy drive for auto speedsters; planes bombing balloon at Fort Crockett, Texas; the Kentucky Derby.

No. 86 told of the huge oil fire at Midland, Texas; 30-year-old Chicago mother who established new swimming endurance mark; Birmingham workmen clean 25-year-old statue; Queen Mary dedicating English hospital; Chinese diplomat arrives in N. Y.; Vienna's workers march; new lion cubs at Gay's Farm; Coolidge at anniversary celebration of the Philips Academy; 200,000 Roumanian peasants in demonstration against reigning government; airmen in thrilling maneuvers over Washington, D. C.

In M-G-M News, Vol. 1, No. 80, were scenes showing the parade of crack British troops before King George; anti-aircraft guns in action; triplet sons, who look alike; memorial for airmen unveiled in Paris; Japanese war canoes in stirring regatta; baby squirrel being fed from a bottle; Walter Hagen and the Prince of Wales; airplane flight around the summit of Mount McKinley; girls join the Fascisti and drill before Mussolini.

No. 81 gave accounts of Joie Ray's comeback in marathon run; Hagen winning before the Prince of Wales; flower festival in San Jose, Cal.; Mexican riders in exhibition before President Calles; society girls frolicing on the beach at Waikiki; Mr. and Mrs. Coolidge at Sesquicentennial celebration of Philips Academy; the Kentucky Derby; Japan honoring the Mikado's birthday.

Vol. 9, No. 67, of Fox News, included in its contents the celebration of Tutuila, South Sea Isle, on the anniversary of coming under the protection of the U. S.; Lindbergh's plane dismantled for museum; an animal novelty; the Bremen crew acclaimed in Chicago and Milwaukee; the tallest bridge in the world over the Snake River Canyon in Idaho; boy wins title of tumbling champ; herds of Angora goats in Oregon; Spain's entry into beauty show to

Opinions on Pictures

The Yellow Lily

Attractive Shots—But Story is Weak

(Reviewed by Laurence Reid)

IT seems to be quite a task to find a story measuring up to Billie Dove's stature as an actress. This star has talent which has been displayed upon occasions, but, for the most part she is allowed to see it buried in plots which could be interpreted by one endowed with half her ability. Still the girl has that beauty. And no matter how her stories go over you can't deny that she can decorate them.

The present story is one of those royal doo-dads—which has the Glynish glamour or the tints of a Graustarkian background. And into its plot appears an Hungarian archduke whose game is women. He sheiks around until he is captivated by the belle of a village, and after a bit of by-play with pistols the story ends with the customary fadeout. It is neatly staged and the settings are truly picturesque. So are the costumes.

The story tries to be sophisticated, and had it been produced in Germany it might have carried a kick at that. But fear of censorship has kept it within bounds and so it happens to be just an ordinary film. Clive Brook makes a good appearance and the others are competent.

Drawing Power: Satisfactory for neighborhood houses and all other types. **Exploitation Angles:** Play up star and her beauty. Tease the title. Bill as romance of court life.

Produced and **distributed** by First National. **Length,** six reels. **Released,** May 20, 1928. **The Cast:** Billie Dove, Clive Brook, Gustav von Seyffertitz, Marc MacDermott, Eugenie Besserer, Nicholas Soussanin, Jane Winton, Charles Puffy. **Director,** Alexander Korda.

The Devil's Skipper

A Strong Narrative

(Reviewed by Raymond Ganly)

IT is not often that roles are as strongly portrayed as is Belle Bennett's playing of a woman skipper of a slave ship. Nor does the average story of the sea hold forth as many powerful situations as does this Jack London tale, an adaptation of his "Demetrious Contos." With power lurking in her performance and the burden of the picture resting on her shoulders, the production drives home because of Miss Bennett's meritorious and straightforward characterization.

Jack London's is a good name to feature prominently in the billing. His realistic knack of writing has brought him thousands of admirers. In this story the motif is the problem of a woman commander of a hell ship planning to revenge herself upon her husband. Having come on board her ship presumably to inspect her cargo of slaves, the man and his daughter find themselves in the power of the woman, who offers the girl to the crew while the father, a captive, watches helplessly. With a surge the drama bursts over the woman when she finds that the girl is her child. Seeking to save her from one of the sailors she is stabbed. Dying she sees her daughter and husband being rowed ashore to future happiness.

To achieve a strong vigor would have meant better direction than John G. Adolfi has turned in. As it is the story with its powerful theme is but rarely colored with forceful directional touches. Montagu Love stands above the supporting cast very prominently.

Drawing Power: Should draw in all houses. **Exploitation Angles:** One of your best bets is the author's name. Feature Miss Bennett and Love.

THEME: Drama of a mother, who was tricked by her husband and sold to a slave ship, leaving behind a child whom she thought dead. Placed in a position to revenge herself upon the man, she is about to give his girl to her rowdy crew when she learns that the victim is her own flesh and blood. She is stabbed while saving her from one of the sailors and later dies.

Produced and **distributed** by First National. **Released,** Feb. 1, 1928. **Length,** 5,510 feet. **The Cast:** Belle Bennett, Montagu Love, Mary McAllister, Cullen Landis, Gino Corrado, G. Raymond Nye, Pat Hartigan, Adolph Millar, Phillip Sleeman, Frank Leigh. **Adaptation** of London story by John Francis Natteford. **Director** G. Adolfi.

The 50-50 Girl

Bebe Is Good, But Needs Hotter Stuff

(Reviewed by Laurence Reid)

THIS isn't a bad little comedy as comedies go. It has a slight idea and does present a few laughs here and there. But in the main the laughter is tucked away in moth-eaten situations. The plot itself is quite provocative of interest—in that it exploits a girl who thinks she can do a man's job—and get away with it. So meeting her man, they exchange places—and what follows gives Bebe Daniels the opportunity to release some laughs. Anyway, she injects enough spirit and abandon into her characterization, and makes things hum. The star gives a great performance, but she really should have bigger and better stories.

It isn't a picture which will lose her any of her following. And she gives the part enough shading to make it interesting. The romance is properly developed, and the girl, sadder and wiser over her experience is willing to settle down and play the woman. James Hall does some creditable acting, though his opportunities are limited like Bebe's. The piece is staged in a fitting manner.

Drawing Power: Title is alluring. And star has a public. Okay for average houses or first runs surrounded by strong program. **Exploitation Angles:** Tease the title and exploit the desire of woman to do man's work in this modern era. Play up star.

Produced and **distributed** by Paramount. **Length,** six reels. **Released,** May 12, 1928. **The Cast:** Bebe Daniels, James Hall, William Austin, Johnnie Morris. **Director,** Clarence Badger.

Wilful Youth

Good Independent Production

(Reviewed by Raymond Ganly)

THE sum of entertainment in the story of "Wilful Youth" is a pleasing one. Laid in a lumber camp and with the natural setting that such a locale offers, the story is so laid out by Director Dallas M. Fitzgerald that it holds the interest, even in its most climatic parts where generally a story is either muffed or played with a winning hand. Kenneth Harlan and Edna Murphy are the leads and in their respective roles they play restrainedly and with no obvious shortcomings.

In the story you have an older brother who does his best to implicate his younger brother in a murder. A tragic figure, that of a wronged girl, wanders throughout the first portion of the tale but is killed off under circumstances which point to the younger brother as responsible for the crime. The actors make their problems very real so that the studio atmosphere of make believe is not in evidence to the degree it is present in the average independnt production.

A good attraction for the majority of houses.

Drawing Power: Okay for second run and neighborhood trade or for houses where vaudeville forms part of the program. **Exploitation Angles:** Concentrate on the two leads and the lumber camp location.

THEME: Younger brother of a millionaire lumber king, deprived of his share in the father's fortune because of the elder brother's double dealing, is wrongfully accused of killing a girl, whose death is really due to the rascally elder brother. On the night of the killing, however, the accused had been with his fiance and she proves his innocence and implicates the elder brother as the guilty party. The murderer commits suicide leaving the road to happiness open to the two.

Produced by Dallas M. Fitzgerald. **Distributed** by Peerless Pictures (S. R.) **Released,** December, 1927. **Length,** 5,500 feet. **The Cast:** Kenneth Harlan, Edna Murphy, Jack Richardson, Walter Perry, James Aubrey, James Florey, Eugenie Forde, Arthur Morrison. **Story** by Edith S. Tupper. **Continuity** by Ada Mc Quillan and Gladys Gordon. **Director,** Dallas M. Fitzgerald.

"Old Wives Who Knew"

(Fox—Two Reels)

(Reviewed by Raymond Ganly)

THERE'S a deal of comedy in most of the sequences of this short subject. Hallam Cooley, Jimmy Finlayson and Anita Garvin are enabled to [illegible] material at hand. The cock-and-bull story that Cooley tells his wife after imbibing freely at a party is amusing as well as ludicrous.

He gives various reasons why his wife has [illegible] bandits and alluring Oriental maidens beguiles her for a while, but at recurring intervals she becomes suspicious, which suspicions the hubby has to dispel by adding another sequel to the story. By the time he has finished, the tale has grown into a mountainous concoction of lies.

A good laugh number.

Something Always Happens

Mystery Melodrama—Moderately Interesting

(Reviewed by Laurence Reid)

ONE can't complain over Esther Ralston's newest picture. Built on a mystery angle, naturally it goes melodramatic. And as things shape up it comes through as plenty good enough. The idea bobs up around the efforts of a youth to tame his sweetheart who develops an excitement complex. The girl just craves one thrill after another. So in the hopes of curing her the boy resorts to much practical joking. To keep the thing on the move and kicking with suspense a real crook enters the story. From his entrance and through the finish the action stirs up plenty of adventure in a typically melodramatic manner.

The background is the English countryside, and the director has captured the environs of Hollywood to make them look genuinely atmospheric. To explain the background the hero is a member of an English family—and his fiancee is an American girl visiting his parents.

It is packed full of incident and never allows itself to become duly serious. Indeed, the director has modeled it along satirical lines. And thus saves it from becoming one of those things. Miss Ralston's beauty is charmingly set off—and her talent is O K too. Others who help the picture are Sojin and Neil Hamilton.

Drawing Power: Good for first runs and first class houses. Would be suitable for any type of theatre. **Exploitation Angles:** Would tease the title. Feature beauty of star. Bill as adventure story of girl seeking thrills. Feature Neil Hamilton.

THEME: Comedy-drama of adventurous girl who is tamed by her fiance.

Produced and **distributed** by Paramount. **Length,** 4,792 feet. **Released,** March 24, 1928. **Cast:** Esther Ralston, Neil Hamilton, Sojin, Roscoe Karns, Lawrence Grant. **Director,** Frank Tuttle.

A Thief in the Dark

Thrilling Crook Play

(Reviewed by Chester J. Smith)

THIS Fox production of crooks and mysticism falls just short of being a really good photoplay, one out of the ordinary. As it is it holds the interest fairly well throughout, though it is permitted to drag a little here and there. Its ultimate outcome is also a little bit too obvious for a play of the type.

It is good entertainment, however, with enough of romance and comedy mixed with the more thrilling action to make it appealing to almost any audience. The story has to do with a band of circus crooks, of which Professor Zeno, a mystic, is the master mind In his seances he gets information from his subjects that reveals to him the hiding place of valuables and then he details one of his crooks to the job of bringing in the loot.

The big haul is to be made at the mansion of an eccentric old collector of rare jewels, whose beautiful granddaughter falls in love with the newest recruit in the crook band. The latter relents after his first job and turns hero by exposing Zeno as the murderer of the girl's grandfather. There are mysterious passageways and trick doors in the house of the jewel collector which add to the tenseness of the action as the story progresses.

The principal roles are in the hands of Michael Vavitch, as Professor Zeno; Doris Hill, as the girl, George Meeker as the repentant young crook and Noah Young, as Monk, another of the crook band. All of them do their work acceptably.

Drawing Power: It is the type of story that has a popular appeal and it should do better than the average program picture. **Exploitation Angles:** The expose of fake spiritualism; the circus sideshow atmosphere and the general tieups suggested in the press sheet.

THEME: Mystery drama of mystic leader of circus crooks whose crime of murder is revealed by one of his young henchmen who has fallen in love with the granddaughter of the murdered man.

Produced and **distributed** by Fox Film Corporation. **Length,** 5,937 feet. **Released,** May 20, 1928. **The Cast:** George Meeker, Doris Hill, Gwen Lee, Marjorie Beebe, Erville Alderson, Michael Vavitch, Noah Young, C. M. Belcher, Raymond Turner, James Mason, Yorke Sherwood, Frank Rice, Tom McGuire. **Director,** Albert Ray. **Story** by Albert Ray and Kenneth Hawks. **Continuity** by C. Graham Baker.

Home Made

Fairly Good Comedy

(Reviewed by Raymond Ganly)

AS a small-town Johnny with nerve and ability to get ahead, Johnny Hines, assimilates some fairly good comedy. Always a pleasing personality, the comedian is handicapped to some extent because of a dearth of laughable gags. So instead of the usual adjectives of praise generally applied to a Hines vehicle, this reporter must fall back on those of a less optimistic nature.

Johnny arrives in the big city full of enthusiasm and a desire to establish his mother's home-made jam as the best on the market. Before he can make any headway in his endeavors he must bring into service an unlimited supply of gall and nerve. There are reasons for slightly uproarious guffaws now and then, but these intervals of merriment do not come often enough. In the wake of these gags are moments of dulness which occur with too great a frequency. But whenever Hines has a chance at some comedy, he always comes across.

A feature for the houses daily changing their programs.

Drawing Power: Fairly good. **Exploitation Angles:** A first-rate assortment of exploitation ideas are available in the press sheet.

THEME: Comedy of a small-town boy with nerve, who comes to the big city and establishes his mother's home-made jam as a quick-selling product. In reaching this successful peak, he also wins a charming girl and makes the name of the jam famous all over the country.

Produced by C. C. Burr. **Distributed** by First National. **Released** Nov. 20, 1927. **Length,** 6,524 feet. **The Cast:** Johnny Hines, Marjorie Daw, Edmund Breese, Maud Turner Gordon, Margaret Seddon, De Witt Jennings, Charles Gerard. **Story** by C. B. Carrington. **Titles** by Paul Peres. **Director,** Charles Hines.

Honor Bound

Slow-Moving and Not Much to It

(Reviewed by Laurence Reid)

NOT so much can be said toward recommending this picture. It has a story which has seen considerable service on the screen—and here it doesn't capture any interest beyond the characterization. Estelle Taylor has the principal part and does wonders by it. She succeeds in winning attention anyway, even though she hasn't many opportunities. The director has brought the players to the fore here and made them do their stuff. And he has created some good effects with the photography, and again in the whipping scenes.

The idea exploits the "sacrifice" motif. A young spouse accidentally kills her husband. Since she has hated him things look extremely black for her until a self-sacrificing youth (much in love with her) assumes the blame for the crime and goes to prison. He is bound over by the State to a coal-mine owner. And the highlights of the action feature him being beaten and flogged. The heroine, having moved near the camp, gets revenge eventually on the prison boss by beating him. The story has a counter-plot and it does become somewhat complicated. But all ends well.

As mentioned above the acting here is the whole thing. It builds none to well and never leaves its story-book atmosphere.

Drawing Power: Suitable for program houses. **Exploitation Angles:** Play up cast, featuring Miss Taylor and George O'Brien and Tom Santschi, one of the oldest actors in point of service on the screen. Bill as story of love and self-sacrifice.

Produced and **distributed** by Fox Films. **Length,** 6,188 feet. **Released,** May 6, 1928. **The Cast:** Estelle Taylor, George O'Brien, Tom Santschi, Leila Hyams, Frank Cooley, Sam DeGrasse, Al Hart. **Director,** Alfred E. Green.

"Jack and Jilted"

(Fox-Imperial—Two Reels)

(Reviewed by Chester J. Smith)

IF one can see the humor in the smashing of eggs all over the countenances of every member of the cast, as well as the features of a few extras because of the abundance of eggs, then this is a real riotous comedy. It will probably be about a fifty-fifty proposition with neighborhood audiences; it will set half of them laughing and will nauseate the other half to the point where they will probably leave the theatre.

It certainly is not pleasing to see a series of closeups of eggs spattered over faces and clothing or of two men sitting in a Pullman train slapping each other in the face with eggs. That is the entire element of comedy in this two-reeler and the setting is in a Pullman car, where dozens and dozens of eggs are hurled about. It is a fair enough story up to the point where they get to hurling the eggs, but from then on it is fairly disgusting. The cast is made up of Pat Cunning, Marjorie King,Harry Dunkinson, Dorothea Wolbert, Bud Jamison, Nick Copeland and Eddie McPhail.

"America's Little Lamb"

(Fox—One Reel)

SHEEP herding in the Western part of the United States is shown in this Variety release, of more-than-the-average interest. Driving the flocks to new grazing grounds, the intelligent work of the shepherd dogs, shearing the sheep—the items reveal illuminating points of the sheep raising industry. Not merely educational but interesting is this Variety. Good for all programs.—RAYMOND GANLY.

The Blue Danube

Just a Tidbit of Romance—That's All

(Reviewed by Laurence Reid)

THE title decorating this picture indicates that it might carry the swing and rhythm and movement of Strauss' immortal waltz. But the comparison ends with the monicker. It just shapes up as a sentimental excursion involving a love triangle—and aside from some attractive shots and some creditable acting it has nothing to place it in a select circle.

The story plods along, obviously, lacking any punch to keep one interested after the romantic interludes. The gist of it carries a young baron away to war leaving his sweetheart pining for him. A cripple, conducting a hopeless love for the girl, endeavors to double-cross the more personable youth. He is successful for a time and then fades out of the romance and the picture.

Leatrice Joy as the heroine acts with fine spirit which is tempered with pathos. But she deserves a good break after a long season of mediocre films. Nils Asther looks well in an Austrian uniform and Joseph Schildkraut makes the other character sinister enough. It's just a moving picture for average audiences.

Drawing Power: Title has possibilities. Also players. Suitable for program houses. **Exploitation Angles:** Feature title and use excerpts of melody for musical accompaniment. Feature three leading players.

THEME: Romantic drama of lovers separated by war with sinister figure endeavoring to steal the girl away from more attractive rival.

Produced by De Mille. **Distributed** by Pathe. **Length,** 7 reels. **Released,** Mar. 11, 1928. **The Cast:** Leatrice Joy, Joseph Schildkraut, Nils Asther, May Robson, Seena Owen, Albert Gran, Frank Reicher.

"Rah, Rah, Rah"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

A CLEVER comedienne, Dorothy Devore fares very well in her latest comedy for Educational which was written and directed by Norman Taurog. Playing a frivolous college freshie, she has many opportunities for some good work in scenes where the sweet seniors are hazing her. They place crabs, lobsters and toads in her bed at retiring-time, and, the fun consists in the reactions of whichever individual the mollusks nip; it is good stuff. The hefty Babe London has one of the principal supporting roles and, with Wallace Lupino and Jack Miller, does some of the best comedy bits in this particular subject. Lupino gives one of his woman interpretations and is extremely effective.

Another occasion for fun is had in a basket ball game in which, however, the ancient gag of having a person perilously balanced atop a flagpole is introduced for another attempt to net a few chuckles. But there is really little to criticize in this comedy as for the most part it succeeds in its mission of creating laughter. The title writer also has bright efforts to display.

"The Speed Sheik"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

THIS two reel comedy starring Arthur Lake offers only a fair amount of laughs, depending mostly for its real punch on a more or less thrilling cross-country automobile race, which in a measure serves to counterbalance the lack of humor.

The youthful comedian this time, is intent upon winning an auto race from his rival, for Mary the girl he adores has promised to marry the victor. As everything is fair in love and war, the contestants pull many daring stunts during the course of the race, in an endeavor to eliminate each other. In a last desperate effort to wreck Arthur's speed bus, the rival throws a hand grenade, which bounces back into his own car and explodes, leaving Arthur undisputed winner of the race and the girl. This release will furnish average entertainment for any type of audience.

"Who's Lyin'?"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

EDUCATIONAL could have a good comedy team in George Davis and Monty Collins if they were surrounded with clever gags and a better type of comedy than "Who's Lyin'?" has. In judging this laugh effort one cannot but note that it consists mainly of an idea that is really falling apart with old age, cinematically speaking. The idea referred to is having a few lions or other jungle cats slinking in and out of the scenes and terrifying the various principals of the play. Lions in comedies have been chasing comedians for about ten years, or whatever time it was when "Roaring Lions" and similar comedies first made their appearance.

Both of the co-starring players have ability, but their chances to display the same come rarely. The scene of their activities lies in a hotel in which is also stopping an Indian prince with an attractive wife. The Indian entertains suspicions that the two are intimate with the lady and as their respective suites are separated by the bath there are several occasions when it does look as if his suspicions are justified. After a time escaped lions make their appearance and are a source of terror to all concerned.

Directed by Stephen Roberts the comedy also has in supporting roles Betty Boyd, Robert Graves, Eva Thatcher and Ray Turner.

"The Palace of Honey"

(M-G-M-Ufa—One Reel)

A CLOSE-UP of one of nature's orderliest creations—a bee hive—forms the very interesting theme of this Ufa short subject. For sustained and well-balanced interest, the reel is a winner. One of the best of the Oddities releases.

The activities of the hive are all caught under the microscope. The queen, the center of the hive is shown. The brood-cells and the honey-cells are also given an intimate study. The amazing capacity for work of these winged insects is brought out in the multiform processions of the bees searching for and storing honey, attending their queen, defending their hive from attack. One scene visualizes a lone bee trying to put up a defense against a number of attacking ants. The bee fights a losing battle and is eaten alive before the camera's all-watching eye. There are many other items as compelling and as unusual.—RAYMOND GANLY.

"Tokens of Manhood"

(M-G-M-Ufa—One Reel)

THE makers of the painstaking and educational Ufa Oddities journeyed down to the uncivilized regions of the South American continent to obtain at first hand glimpses of a barbarous and superstitious rite practiced by the savages. Reaching maturity, the youths of the tribe are initiated into manhood. Preceded by a score of their fellows who make weird noises the youths enter the place of the initiation from which all females are barred. Fierce and undiminished noise is made which the women believe to be the voice of the evil spirit making known his wishes. After the initiation rites the noise ceases, the youths, now men, make merry with the women folk and strong liquor is taken in generous quantities. The reel is interesting.—RAYMOND GANLY.

"Their Purple Moment"

(M-G-M-Roach—Two Reels)

(Reviewed by Raymond Ganly)

WHAT appears to be the best comedy team in present-day short subjects—Stan Laurel and Oliver Hardy—appear in this new Hal Roach comedy, invested with an amazing amount of laughter and replete with really funny happenings. Is it as good as "The Finishing Touch" and that other laughable affair in which they were washing-machine salesmen? No, not quite as good. But even when this pair is offered an average assortment of gags they give vent to a humor far above the ordinary comedies.

Imagine the calamity in which these two find themselves. They possess wives who take all their salaries, but on the sly Laurel saves quite an amount. The two of them are saving up for a whirl of pleasure and so this day they venture out, Stan believing his wallet contains his money horde. They fall in with two girls and adjoin to an expensive restaurant where they order liberally from the menu. After treating royally, Stan looks into his wallet and discovers his wife has purloined his bills and substituted cigar store coupons. Follows a wild time, the two trying to escape payment of the check and the hilarity receives a further impetus when the two wives arrive, having been informed of their husbands' philanderings.

Laurel is a dandy comedian; in this comedy he fares better than does Hardy. Laurel is subjected to a long close-up showing his bewilderment and consternation when he finds out what is in his wallet. The comedy benefits from a repetition of one gag—that of a waiter continually falling over Laurel. Much of it is slapstick but it *is* effective.

"The Iron Code"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

ALTHOUGH this two-reel featurette starring Jack Perrin, is typical of the usual Northwest Mounted tale of the trails, it must be credited with containing enough of the elements of hard-riding, rough-and-tumble fighting and love interest to make it a welcome incident on the average program.

Bob Frazer (Jack Perrin), of the Mounties, happily gallops through the Canadian wilds to the home of Marie Chaudet, whom he is to marry. Upon his arrival there he learns from Marie's father that she has been kidnapped by Wolfe Baptiste, a ruthless outlaw. As they are starting in pursuit, Bob sees the flash of an M. P. signal directing him to capture bank robbers hiding at Indian Gulch. Torn between love and duty, Bob sends Marie's father to headquarters for help in seeking her, and then departs for the bandits' rendezvous, where to his surprise he finds Baptiste, holding his sweetheart prisoner. An exciting chase and a terrific fight follow, with Bob and his buddies from headquarters finally overcoming the gang.

"Pathe Review No. 22"

(Pathe—One Reel)

A THREE subject offering, this entertaining Review contains: "Maids of Java," a beautiful Pathecolor presentation in which dainty Javanese maidens, aspiring to become temple dancers undulate rythmically; "The Legend of the Pekingese": A strang tale of the ancient Chinese legend, the love of the lion for the dog and the concession to love—the hybrid aristocrat. The highlight of this educational reel is "Sahara the Mystic," an interesting pictorial of the adventures of Horace D. Ashton, Fellow of the Royal Geographical Society, in the great white wastes of Africa. In all this Pathe Review issue is good and will be an appreciated filler on any program.—GEORGE J. REDDY.

"Crazy House"
(M-G-M-Roach—Two Reels)
(Reviewed by Raymond Ganly)

A GOOD "Our Gang" comedy and one with which to provide howls for almost any type of audience. Many of the familiar faces of the old "gang" have disappeared; in fact, a new "gang" is fast becoming a reality. But as all these clever little children are entertaining to the extreme, it matters little whether the old performers have gone so long, as they have been replaced by equally clever kids. In "Crazy House" the bunch are treated to an April Fool party. They have lots of fun, which the spectator shares.

Little Jean Darling is the young miss who invites them into her luxurious home and treats them to the April Fool diversion. Her father had had installed wires throughout the rooms which provide electric shocks, water spouts, air gusts and whatever else is desired. The "gang" is puzzled by these contrivances and even Pete, the dog, wonders what it is all about. Finally the kids ring the burglar alarm and bring in the cops. A maelstrom of balloons hides them from the police and they make their escape.

Robert McGowan directed the "gang," as usual. Richard Currier did the editing and H. M. Walker the titling.

"Buster Minds the Baby"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

BUSTER and Mary Jane provide their usual quota of fun in this newest Stern Brothers' two-reeler, but the bulk of the applause goes to the dog actor Tige, who has been given a wealth of humorous business, which puts over the plot of this comedy.

Buster is about to receive a spanking from his father, when Tige, through a clever trick, diverts his mind from the task. As a reward Buster and Mary leave Tige to mind the baby, and join the gang headed for a local bazaar. One after another Buster and his gang crash the gate, until "Oatmeal," the little darky is detected crawling through the doorkeeper's legs. At this point a round-up of the kids is attempted, causing a good deal of fun. The real laughs of the comedy are supplied by the dog, who in the meantime has taken the baby on an outing.

"Crown Me"
(Educational—One Reel)

LUPINO LANE has a brother who will need watching. Possessing real cleverness before the camera, Wallace Lupino is fast developing into a funny screen personality. To date, he has appeared in some good Cameo offerings, the best of which, perhaps, was "All Set." In supporting roles with his more famous brother, he has scored several times as an effective pantomimist.

Directed by Henry W. George and supported by George Burton and Muriel Evans, he is seen in this new Cameo as a man suffering from a tooth-ache. It can be said that none of the gags are startlingly new, but funny nevertheless and well put over.

A fast and snappy number.—RAYMOND GANLY.

"The Fight Pest"
(M-G-M-Roach—Two Reels)
(Reviewed by Raymond Ganly)

THE nimble Charlie Chase, of whom many complimentary things are being said by stony critics of the movies, stars in this new output of the Hal Roach Studio. Ably supported by Edna Marion, Edgar Kennedy (very ably), Frank S. Hagney and Bull Montana, his latest vehicle, while not up to the par of some of his recent offerings, is nevertheless well stocked with the situations which cause laughs and giggles.

Charlie is a fight fan, also a pest. Those sitting next to him at a pugilistic seance suffer as he is the type of fan whose reactions to a fight consist of swinging his arms, nudging with his elbows and generally carrying on in a manner dissatisfactory to his neighbors. Edgar Kennedy sits next to Charlie and is involved in all the disturbances and commotions caused by that vociferous fan. After he has given the razzberry to one of the fighters, Charlie is invited to contribute some better fighting himself. He goes into the ring and knocks his opponents silly, not because of his skill with the gloves but because a towel, saturated with chloroform and meant for him, has instead acted as a sleep-provider for his antagonists.

H. M. Walker has some good titles. Fred Guiol directed.

"Hectic Days"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

SCORE another winning comedy for Lupino Lane. His newest, "Hectic Days," is provokingly funny and liberally spruced with light, satiric gags. In reality, the comedy is a parody and its theme is the wild west. Lane is right at home in this environment and doles out laughs all the way. Another one who does his share to make hilarious moments frequent throughout the two reels is Wallace Lupino, who is right behind his more famous brother in the fun-making.

At the megaphone of this effective laugh-piece was Henry W. George.

As a credulous youth who believes all the wild and wooly stories he reads in cheap magazines, Lane plays the lone hero in his attempts to capture the lawless leader of a bandit gang. The bandits have captured the sheriff and their chief is about to carry off the girl when the heroic Lane gives battle to the desperadoes. These fights are really comedy skits, especially the one between Lane and Lupino in which you see the antagonists resting when the struggle becomes hot. Suffice it to say that Lane cleans up the gang and expects the plaudits of the town. But whatever cheers are heard go to the sheriff, who has freed himself of his bonds and who calmly takes all the credit.

"The Wandering Tov"
(Educational—One Reel)

HERE is one of the best releases from the studios of Lyman H. Howe in some time. Archie N. Griffith's animated art titles are excellently done and the ideas of Robert E. Gillaum, around which this animation is built, take in variety and spicy subjects. A little wooden soldier is carried away by a balloon and travels from country to country. Some of the shots of this Hodge-Podge include the royal guard at the palace at Stockholm, a street in Holland and Java's boiling springs. A nicely put together short subject. — RAYMOND GANLY.

"Inklings"
(Red Seal—One Reel)

DRAWINGS by Dave Fleischer grace this cartoon reel. An invisible pen traces the Sphinx, the Leaning Tower of Pisa, the Cathedral of Moscow, the House of Parliament at London, the Eiffel Tower and the Statue of Liberty. A few seconds of animation are introduced and then the artists compares the faces of dogs with those of men. Fair program filler. —RAYMOND GANLY.

"The Fox Chase"
(Universal—One Reel)
(Reviewed by George J. Reddy)

IN this Oswald comic the animated bunny goes in for fox hunting, thereby giving cartoonist Walter Disney an opportunity to create a rather clever pen burlesque on society's great outdoor sport. Much humor has been compiled into this short reel, the animated "gags" of which are nearly all original.

"Felix the Cat in Eskimotive"
(Educational—One Reel)

IT appears there is no end of adventures in store for Felix, the screen's only cat star. The possibilities of adventure for the feline do not seem to be exhausted. For instance, in this new cartoon release starring the Sullivan cat the idea of a bubble for transportation is cleverly presented with an embellishment of gag material generously placed throughout. To please one of the little Felixes, the cat blows a soap bubble around him and a gust of wind carries the little fellow northwards. Frantic, Felix chases the bubble, up to the lair of the eskimo and polar bear. He catches up with his little son and they both use the bubble to get back to civilization.—RAYMOND GANLY.

Newsreel Resume

(Continued from page 1786)

be held in the U. S.; the Preakness race at Pimlico.

The Kentucky Derby was one of the stories contained in No. 68. Also receiving mention were scenes of N. Y. anti-aircraft guns in practice; King Albert of Belgium and King Christian of Denmark; Mme. Lupeweu, the companion in exile of Prince Carol of Roumania; California girl dancing along Pacific shore; Nobile sails over arctic wastes in the Italia; Tom Heeney training; Fascist girls saluting Mussolini; American bride of Indian rajah arrives in Paris; Walter Hagen receiving championship cup from Prince.

International News, Vol. 10, No. 40: Maypole festival in New York City; Annapolis pagaent revives Colonial days; monument honoring aviators dedicated in France; Mr. and Mrs. Stillman; President Coolidge conferring medal on World War hero; Japanese honor their god of the waters; German horsemen in risky jumps; British cavalrymen in some fancy riding; "debs" on way to meet King George; parade in Orleans, France, honors Joan of Arc.

Kinograms, No. 5398, devoted itself to views of Coolidge at Massachusetts academy; seaplane racing for Curtiss trophy; Joie Ray, making new marathon mark; naval officers shown chemical warfare of the future; weaponless matadors fight bulls; the Kentucky Derby.

No. 5397: The Kentucky Derby; France pays homage to Joan of Arc; Gene Tunney in work-out; the Coolidges attending the Annapolis pageant; exhibition of miniature locomotives; a private zoological garden; three-day old lion cubs at Gay's Farm; lady performer wrestling with tiger in circus act.

Joie Ray winning the marathon, the President and Mrs. Coolidge attending the school anniversary celebration, King George installing the Knights of the Bath; Mandell and McLarnin, and the Kentucky Derby were some of the highlights of No. 41. Also included were the liner Mohawk, which suffered a collision in fog; military display before Japanese emperor; a rose festival parade at San Jose; elephant group in museum.

Last Warner Picture for Season Released May 26

The final Warner feature for 1927-28 will be released on May 26th when "Five and Ten Cent Annie" co-starring Louise Fazenda and Clyde Cook reaches the public.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

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A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

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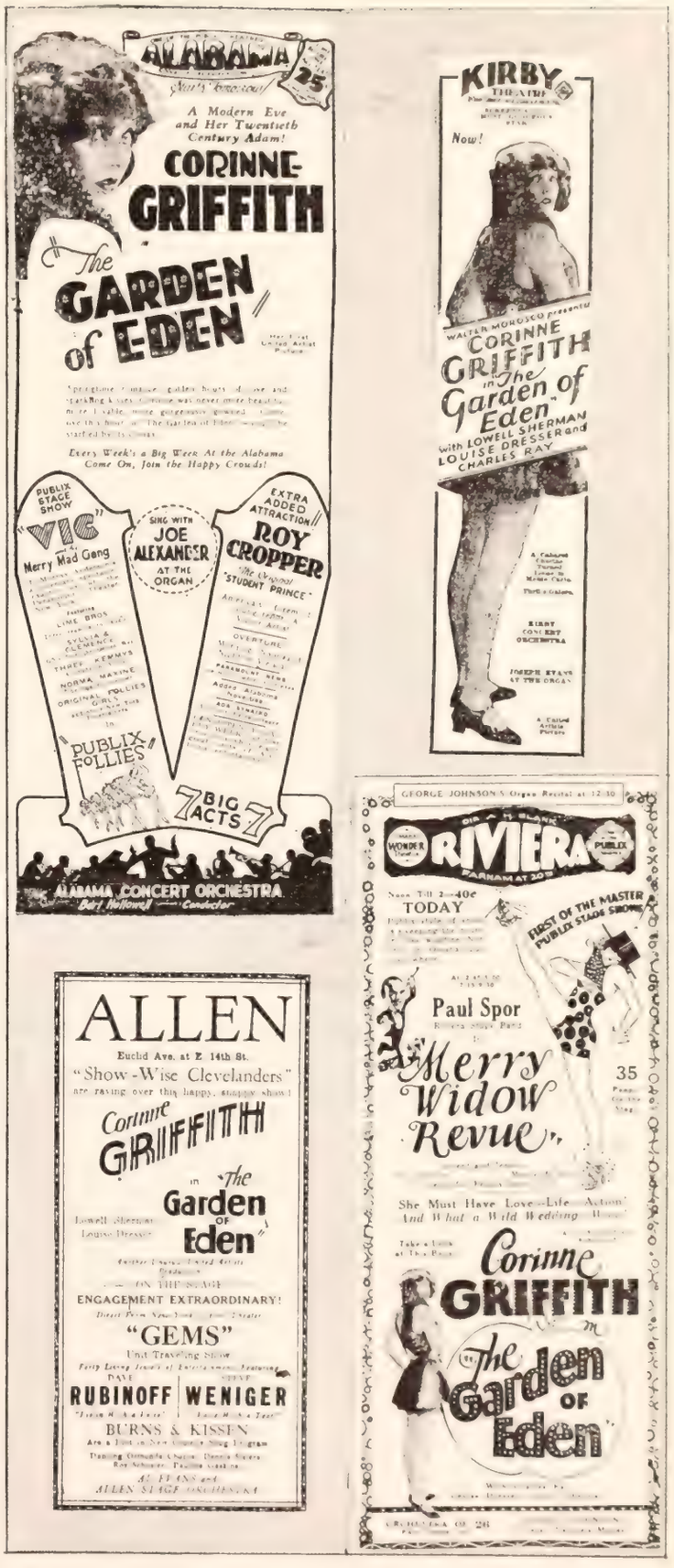
WANTED — Two Experienced Theatre Managers as FOURTH OWNERS to locate as resident associates. One in Ohio City, other in New York State. Full particulars with Bank References upon request. Address Ross A. McAvoy, 252 Lafayette Ave., Geneva, N. Y.

For Sale

FOR SALE—Marlowe Theatre, Buffalo, N. Y. 750 seats, $45,000. $12,000 cash required. For details write David Krieger, 257 Virginia Street, Buffalo, N. Y.

Theatre Wanted

THEATRE WANTED.—Country Town or Suburban, will lease or buy. Give particulars. H. R. W., 8 Downing Ave., Downington, Pa.



A group of four newspaper displays featuring presentations of "The Garden of Eden" at first run theatres. The reproductions include layouts used by the following theatres: Alabama, Birmingham; Kirby, Houston, Tex.; Riviera, Dallas, and Allen, Cleveland. The Kirby ad was in one-column size and employs a press book mat in a very effective original layout.



Buffalo

CONSTRUCTION work on a pretentious new theatre in La Salle is expected to get under way soon. Marvin Atlas, who recently sold the Lumberg theatre at Niagara Falls, which had been in existence for 20 years, is behind the La Salle project. It will be a first-run house, with about 1500 seats, and, when completed, will rival any house of its size in this section in architectural and interior beauty. La Salle is a town outside Niagara Falls.

John Schultz, manager of the Liberty theatre in Rochester and former owner of the Park theatre there, was a recent visitor along film row.

Howard "Dad" Brink, of the Educational exchange here, left on May 21 for Montreal, to attend the organization's annual national sales convention in the Canadian city, May 22, 23 and 24.

Michael Shea was in New York last week, presumably to talk over the matter with the sponsors of the talking devices now in use or about to be marketed.

Cyril Bird, salesman for the National Theatre Supply company branch here, has resigned and joined the Buffalo sales staff of the United Projector and Film company.

The Dreamland theatre in Bolivar is being all spruced up in real Spring fashion. Maire Williams, the owner, is having the house remodeled on the outside and completely redecorated on the inside.

More than 150 persons, including the managers of other local theatres and newspapermen, witnessed a private screening of "The Lion and the Mouse," a talking picture, at the Lafayette theatre last Friday night, as guests of Manager William H. Raynor.

Miss Emma Abplanalp, hard-working secretary of the Film Board of Trade here, left last week for California to attend the annual convention there of the secretaries of Film Boards of Trade all over the country. The local Film Board showered her with small gifts to make her trip comfortable and her California stay enjoyable. In her absence, Miss Mildred Caskey, assistant secretary, is carrying on.

Smiling Elmer Lux, F B O's booker here, was so glad to get back on the job last week after a long siege of illness that verged on pneumonia, that he threw a large party at his Avery Avenue home for the office personnel of the exchange in appreciation of the warm welcome they extended him on his return to his desk.

C. E. Almy, branch manager of the Warner Brothers exchange in Buffalo, has been promoted to District Managership of the Albany, Buffalo and Pittsburgh offices.

Henry Kurtz, formerly of the Lyric theatre in Rochester but now retired, was in town last week and made the rounds of the exchanges to chat about old times with his friends.

Film men who were in Rochester last week brought back reports that Mrs. Thompson, whose late husband owned the Grand theatre there and who is connected with Mr. Kaplan in operating the Lyric, Cameo and Rivoli houses in Rochester, is contemplating building a large new theatre in that city.

Vincent R. McFaul, general manager of the Shea Operating Company, operators of the Buffalo, the Hippodrome, the Kensington and the North Park here, announced last week that negotiations are under way for the installation of a sound-producing device in Shea's North Park and Shea's Kensington houses to enable the showing of talking pictures.

Marion Gueth, secretary of the Motion Picture Theatre Owners organization here, received word last week that the Victoria theatre in Rochester, managed by Jack Farren, is closing this month.

Ted Schlanger, eastern division sales director for Universal, spent several days here last week conferring with Dave Miller, Universal's branch manager in this city, on the coming season's product.

Harry E. Lutz, Boston branch manager for United Artists and formerly with Associated Exhibitors in Buffalo, stopped over here for a day last week to renew acquaintanceships while enroute to Chicago to attend the United Artists' national convention.

H. A. Herman, salesman of First National's exchange here, made an extended trip last week through the Syracuse territory, and indicated on his return that business was good.

H. T. Dixon, genial manager of the F B O exchange here, returned last Saturday from the F B O convention in Chicago, just in time to accept delivery on a shiny new car.

The Shafer boys of Rochester, Sol and Leon, theatre managers there, received many messages of condolence from film folk in this section as a result of the death of their father last week, from a heart attack.

Arnold Febrey, booker in the Metro-Goldwyn-Mayer exchange here, has resigned and his place has been taken by S. Gottlieb, who came to Buffalo from New York City.

Several of the Schine chain managers were in town from Rochester last week, booking for June and July. They included Sol Shafer of the Grand; Leon Shafer of the State; W. L. Belcher of the Riviera, and J. Schultz of the Liberty.

Callers at Miss Ruth Rappaport's booking desk in Warner Brothers' exchange here last week for future playdates on pictures included James Constantino of the Elmwood theatre, Syracuse, and Frank Becker of the Arcadia theatre, Syracuse.

Salt Lake City

MANAGER O. WOG of the local Paramount Famous-Lasky exchange, and his sales staff are attending the convention being held at the present time in San Francisco.

It is reported at the local Associated First National office that Salesman Pete Stewart has been transferred to Montana to handle the entire state with headquarters at Great Falls.

The Blizzard Ventilating System was sold to O. E. McIff of the Kinema Theatre at Panguitch, Utah, last week, having been purchased from the local office of the National Theatre Supply Company.

Hugh Rogers and Thomas Gavin of the Liberty Theatre at Butte Montana, were visitors at the Salt Lake Branch of the National Theatre Supply Company's office last week.

The National Branch recently installed a double Roll Seeburg Player Pipe organ at the State Theatre here, previous to its recent opening.

Earl D. Smith, local manager for the National Theatre Supply Company, and owner of the Towers theatre, is in San Francisco attending the District Convention there.

All of the Metro-Goldwyn-Mayer salesmen have left the office here for their territories after having attended a sales meeting conducted by Manager L. C. Wingham.

Park Agnew, Metro-Goldwyn-Mayer Home Office Representative, left this city last week for Los Angeles after a short visit at the local exchange.

George Derrick, Assistant Office Manager for Metro-Goldwyn-Mayer, has returned from a business trip to Butte.

Leo Alder, Traveling Auditor for Pathe, is now visiting the Salt Lake exchange, having arrived here recently from Cincinnati.

Manager Al O'Keefe of the local Pathe office is now in Chicago, for the purpose of attending the convention being held at the Drake Hotel there by Pathe.

Salesman Jack Connors came in from his Southern Utah section last week and will return there within a short time.

Manager A. W. Hartford, accompanied by C. C. McDermond, E. M. Gibson and E. S. Winward of the Universal sales organization, returned last week from the convention held by Universal.

Sales representative Able Davis was in the United Artists office last week after a trip of several weeks duration into Idaho. Johnny Dickson just returned from an eight weeks' trip into Montana.

Dave Farquhar, newly appointed manager for the office being opened by Columbia Pictures, returned from the recent convention held at Los Angeles. The new office is located at 258 East 1st South Street.

Wayne Ball, local manager for Warner Brothers, returned recently from the convention held in New York, having stopped over in Denver long enough to become married to Miss Helen McGee, former cashier of the F B O exchange there.

District Sales Manager, Harry Lustig, is expected to arrive at the Salt Lake Warner Brothers exchange soon, for the purpose of conducting a sales meeting with all of the local force.

Manager Clyde H. Messinger left last week for the Educational convention to be held at Montreal, Canada.

It is reported that Manager "Hap" Fredericks of the local Columbia exchange, had an accident with his car, which was completely wrecked when he drove it into a ditch recently.

Paul DeMordaunt of the Mission Theatre at Blackfoot, Idaho, and Hugh Drennen of the Rex Theatre at Rexburg, Idaho, paid a visit to the local film mart last week.

John Rugan of the Egyptian, American and Orpheum at Park City, Utah, spent some time looking over the new season's product recently as did E. Ostlund of the Rivoli at Springville, Utah.

Chas. Walker, manager here for Fox, left the latter part of last week for the Fox Convention at New York City.

Louis and Harmon Peery of the Egyptian and Ogden first run theatres of Ogden, called on film row last week.

S. B. Rahn, District Manager for Tiffany in Salt Lake and Denver, has returned to this city from Los Angeles and is now looking over the local situation.

Fred Gage, United Artists sales manager here, left for a sales convention being held by this organization at Los Angeles.

Chicago

FIFTEEN Fox exchange managers from cities as far west as Vancouver and San Francisco gathered in Chicago on Monday, and after spending the day with Manager Clyde Eckhart left for New York city to participate in the national sales conference of the Fox organization. Included in the party were Messrs. Eckhart, Chicago; F. S. Sliter, Milwaukee; M. A. Levy, Minneapolis; J. L. Raper, Des Moines; F. W. Voight, San Francisco; J. A. Wilson, Winnipeg; Harry Milcher, Omaha; Ben Gould, Los Angeles; C. L. Walker, Salt Lake; J. N. Hubr, Calgary; C. H. Kilgers, Kansas City; B. F. Rosenberg, Denver; J. M. Linn, Seattle; C. R. Deppie, Vancouver, and E. M. McKean, St. Louis.

Roy Alexander, popular exchangeman, is again active on film row, having become associated with Ben Judell in the distribution of the "Road to Ruin," a Cliff Broughton production, in northern Illinois.

Plans for the fifth annual Mid West Film Golf Tournament are about completed and the date has been fixed for Friday, June 15th. Chairman Len Ulrich reports that a meeting of the committee in charge will be held this week and the club selected for the big match will be announced within a few days. The action of Olympia Fields Club in barring trade tournaments has eliminated this course, which has been the scene of all tournaments in the past, but Mr. Ulrich promises an equally interesting links for this year.

Charles E. Gregory, former Kansas City M-G-M salesman, is now connected with the Chicago exchange and Manager Mendelsohn has assigned him to central Illinois territory.

Frank Flaherty, of Fox, and Henry Goldberg, of Educational who took their vacations early, are back on the job. Both are such loyal Chicagoans that they stayed at home. Why go away, they say, with the Cubs winning thirteen straight.

Roy Shimmerman, a newcomer in the business, opened the new Weldon theatre at Weldon, Ill., last week. Weldon has been without a motion picture theatre for several years past.

Earl Bennett is making extensive improvements in his theatre, The Liberty, at Delevan, Ill., but is keeping the house open while the changes are being made.

Hal Roach, who for the past four months has been making a trip which took him around the world, was a visitor at M-G-M exchange last week.

Balaban and Katz Midwest have taken over two Chicago theatres, The Shore and the Jackson, from I. Bloom. Both houses have been booked by the Coston Circuit for some time past.

Another small but cozy theatre will be added to the Illinois list some time in June when Lou Ausman plans to open his new Forest theatre at Forest, Ill. The house is small, but of an artistic antique design and will be a credit to the town.

Frank R. Wolcott was a visitor on film row this week following the opening of his fine new Majestic theatre in Racine, where Mr. Wolcott has been an exhibitor for seventeen years. He is very proud of his newest house, which is rated as one of the finest neighborhood theatres in the middle west, and according to all reports the opening of the Majestic was made the occasion for a remarkable demonstration of friendship for Mr. Wolcott, which was participated in by city officials, business friends and thousands of citizens of Racine. Two big special editions of newspapers were published in connection with the opening, and floral tributes and gifts [illegible] showered on the popular veteran.

Manager Young, of National Screen Service, has added Elmer Dunas to his sales staff. Mr. Dunas will work out of the Chicago office.

Bernasek and Gregory will close their Lagrange theatre, La Grange, for the summer, on Sunday, May 19.

James R. Grainger, general sales manager, will preside at the regional convention of Fox Films organization, which will be held at the Stevens Hotel, June first and second. Managers and salesmen from eleven exchanges will attend, as well as J. S. Woody, assistant to the general sales manager, and District Managers Clyde W. Eckhardt and Ben F. Rosenberg.

Mike Siegel, well known Chicago exhibitor, has bought an interest in Linden Hall, a beautiful twenty-three acre estate on the highlands which overlook the Hudson River, near Rhinecliff, N. Y., about sixty mlies from New York City. Lindell Hall is operated as a rest resort, and will open this week under the management of Mr. Siegel's brother. Mike Siegel will remain in Chicago.

Seattle

HAROLD B. FRANKLIN, president and general manager of West Coast Theatres, Inc., left this city last week after a few days visit here with Herschel Stuart, general manager of the Pacific Northwest territory. Mr. Franklin, on a tour of the Pacific Coast district, also spent a short time in Portland.

Vic Gauntlett, advertising and publicity manager of the Blue Mouse circuit of theatres, is now a writer of radio broadcast continuity. Each week Vic supplies the "words" that go with the "music" on the Warner Brothers one-hour program in Seattle over station KOMO.

Pat Garyn, sales official of the National Screen Service, spent a few days here last week making new office appointments for his company in the Seattle and Portland districts. To manage the local territory he has selected Robert R. Nave, well known on the local Film Row through his connections with the booker's desks. In Portland, National Service will be represented by L. M. Cobbs, formerly associated with the sales staff of the Pathe exchange in Seattle.

W. D. Gross, veteran exhibitor of Alaska, paid the local film magnates a visit recently, buying and booking pictures to run in his chain of houses through the several cities in Southwestern Alaska.

Carl Stearn, manager of the Warner Brothers exchange in this city, and Bob Hill, head of the Portland branch office, departed last week for New York to attend the convention of their company.

Ben Fish, manager of the Metro-Goldwyn-Mayer branch here, and Lou Amacher, Portland head, are also planning their departure soon for a convention.

Clarence Hill, film representative of this territory, last week was appointed Pacific Northwest representative for the Advance Trailers company. He is now in San Francisco talking matters over with company officials, and will soon return to Seattle and open a sales office on the new Film Row.

Eddie Peabody, banjo-playing master of ceremonies, closed a five-week engagement at James Q. Clemmer's Fifth Avenue Theatre last week. He has been succeeded here by Jack Waldron, singer and dancer.

Several of the exhibitors of the territory were guests of Roy Peacock, manager of the National Theatre Supply Company's local office, last week for the first demonstration of the new "Orchestraphone."

One of the very infrequent visitors to Film Row made his appearance here last week in the person of Al Wagner, exhibitor from the state of Idaho. Mr. Wagner, operating houses in Cottonwood, Clermont, Craigmont and Grangeville, announces that he has removed his general offices to the Lyric Theatre in Grangeville, which he acquired recently.

Ted Gamble, associated with Universal's theatre department in this city for several seasons, last week was appointed assistant to Mike Newman, the new manager of "U" suburban enterprises in Seattle. Mr. Gamble's duties will be principally the booking of attractions for all eleven "U" houses in this city.

Frank Pratt, formerly connected with the Columbia Theatre here, was recently appointed as manager of the Universal Portola Theatre in West Seattle.

"Ollie" Wallace, concert organist, closed his local engagement with West Coast Theatres here last week, and has been booked for a tour of the Canadian Publix chain.

Ike Binnard, popular exhibitor of Lewistown, Idaho, spent a short time among the local film exchanges last week, buying and booking pictures.

Les Weir, district manager of Pathe, spent several days in the local territory recently as manager of the Seattle office, as a result of the recent resignation of L. A. Samuelson, manager. Mr. Samuelson, in charge here for several years, has announced no definite plans for the future.

Opening of John Hamricks new Music Box Theatre, first run house directly across the street from his Blue Mouse Theatre, is scheduled for the early part of July, according to information made public from the theatre last week. It is understood that it will be a long-run house, seating about 1000 persons, and will probably open with one of Warner Brothers "talkies."

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Albany

BEARING the good wishes of every exhibitor in town, Edna Pfister, secretary of the Albany Film Board of Trade, boarded the Lake Shore Limited last week for the Los Angeles national convention.

Bob Pierce, of the Capitol theatre in Ilion, visited Film Row last week, and announced that he is planning to install Vitaphone in the near future.

Howard Morgan, who handles Educational's product in Albany, is back from his company's convention in Montreal.

Catherine Dobbs, a member of Tiffany's office force, is at an Albany hospital, where she will undergo a slight operation. Betty Mead is filling her place temporarily at the exchange. Mildred Coons, of the Pathe office, is recovering from a tonsil operation.

Although Abe VanDusen, booker at the F B O exchange, did not land first place in the recent countrywide bookers contest, he nevertheless pocketed a nice check last week as the result of his efforts.

Among exhibitors seen on Film Row last week were John Augello of the Family theatre in Utica; Vincent Danielle, of the Lyric in Utica, and William McNeilly, of Rome.

It is reported that Elmer Soper, plans to reopen the Gayety theatre at Inlet as soon as the tourists begin to arrive. H. Edick, who operates theatres in Leonardsville and Mohawk, is planning to open in West Winfield soon.

Lew Fischer, of Fort Edward, who has a large chain of houses, announced last week that he would add a vaudeville act to his picture programs as a means of bracing up business. The act will play a month on the Fischer time, appearing at Fort Edward, Hoosick Falls, Ticonderoga, Chatham and Cambridge.

Mr. and Mrs. Harry Hellman, owners of the Paramount and Royal theatres in Albany, have returned from a trip to Cleveland, where they were the guests of Jack Little, vaudeville star.

Pete Dana, local manager for Tiffany, spent all of last week on a tour through Utica, Watertown and northern New York.

W. Finn, an exhibitor with houses in Madison, Munnsville and Eaton, notified the exchanges in Albany last week that he would close for the summer months.

Charles Stombaugh, manager of the Pathe exchange in Albany, is back from the Chicago convention. Miss Rea Carmody, of the Pathe office force, is back at her desk following an influenza attack.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, has decided to name the latest arrival at the Buckley home, "Billie."

Jules Berinstein, owner of the Colonial in Albany, is one exhibitor who finds his greatest enjoyment in his pipe. Cigars and cigarettes do not tempt Mr. Berinstein, who may be seen each night standing in front of his theatre and puffing lustily at his briar.

Joe Wallace, handling Proctor's Grand in Albany, stating that business was not up to normal, lays the slump not only to daylight saving but also to the fact that many people are now pinching their pennies, because of spring automobile purchases.

Harry Seed, who looks after Warner Brothers' interest in Albany, was in New York city last week, meeting with the Stanley and the Comerford representatives, the latter buying for the Binghamton houses.

Isaiah Perkins, of Speculator, is now planning to build a dance hall this summer, to be run along with his theatre which is open from May until September.

Dallas

HAL NORFLEET, director of publicity for the Interstate-Orpheum circuit of theatres in Texas, is back on the job again after seven weeks in a sanitarium from a nervous breakdown. Following a conference with R. J. O'Donnell, director of theatres, Norfleet left for Houston, where he will prepare for the big business expected during the National Democratic Convention to be held in that city in June.

Karl Hoblitzelle, president of the Interstate Amusement Co., left Tuesday for a two weeks' visit on the west coast, where he will spend his time in the Los Angeles studios.

The late Simon Charninsky, managing director of the Capitol theatre, left his entire estate to Mrs. Pauline Charninsky, his mother, according to his will filed for probate last Monday.

Frank O. Harting of the Interstate Amusement Co. press department at Dallas, has been transferred to the Majestic theatre, Fort Worth, where he will be assistant manager and director of publicity. Mr. Harting was former publicity man of the Circle theatre, the Melba theatre under the Loew regime, and was connected with the Palace theatre before joining the staff of the Interstate.

L. E. Harrington and Ed Pullman of the Dallas F. B. O. office are attending the F. B. O. convention at Chicago.

Frank Martin has been selected as new cashier for the local F. B. O. office.

Theo. Routt, office booker for First National, is absent from his office, due to illness.

Ray Stinnett has taken charge of the Capitol theatre as managing director since the death of Simon Charninsky, his business partner. At the present time Mr. Stinnett has charge of both the Capitol and Pantages theatres, of which he and Mr. Charninsky were joint owners.

P. K. Johnston, manager of the Fox Dallas exchange, left last Saturday for the annual Fox Sales Convention in New York.

Ben F. Broyles, salesman for Fox for the past seven years, has been promoted to home office representative over the southern territory. Mr. Broyles will also attend the Fox Sales Convention in New York.

J. W. Williams is the latest addition to the Fox sales staff in Dallas, and will travel south Texas territory.

The Fox Southern District Sales Convention will be held at the Baker Hotel, June 1st and 2nd.

E. Watson and H. A. Brown, employees of the Majestic theatre, Austin, were recently injured in an automobile accident near Austin. Mr. Watson suffered a broken collar bone, and Mr. Brown was severely bruised and shaken up.

St. Louis

ED LOWRY, master of ceremonies at Skouras Bros. Ambassador Theatre, entertained the disabled veterans at United States Government Hospital at Jefferson Barracks on May 17. The entertainment was under the auspices of American Legion Auxiliary, No. 3.

Charlie Schmat on May 25 will conclude an eight months' run as master of ceremonies at Skouras Bros. Granada Theatre, Gravois and Ellenwood avenues, St. Louis, Mo.

In Schmat's farewell week the first annual spring revue was given at the Granada, the leading outlying house of St. Louis. Four other master of ceremonies took part in the revue—Paul Markman, of the Maplewood Theatre; Rich, the singing banjoist from the Shenandoah Theatre; Jerry Ross, of the Kings, and Chick Quayle, of the Lindell Theatre. There is also a chorus of 18, including the original Granada Rockets. The screen attraction was "The Showdown."

Skouras A closed the week at $44.50, an advance for the week of $1.50 a share. A year ago this stock was quoted at $45 a share. St. Louis Amusement was unchanged for the week, being held around $32.

The Gem Theatre Company headed by I. W. Rodgers, has had preliminary plans prepared for a new theatre in Cairo, Ill. It will cost about $100,000.

A. R. Mason has taken over the Plaza Theatre in St. Louis, Mo.

Julius Sanowsky, proprietor of the Venus Theatre, St. Louis, Mo., has opened the Kinloch Airdome in Kinloch Park, St. Louis County, Mo.

Jack O'Toole, formerly St. Louis manager for Pathe, who recently entered the wholesale golf business as the local representative of Play Golf, has opened permanent quarters at 825 Ambassador Theatre Building, Seventh and Locust streets.

Out-of-town exhibitors seen along Picture Row recently included Ted Yemm, Duquoin, Ill.; Joe Hewitt, Robinson, Ill.; Oscar Wesley, Gillespie, Ill.; H. Delahanti, Pocahontas, Ill.; Walter Thimmig, of Duquoin, Ill., and S. E. Brady, Cape Girardeau, Mo.

Progressive Pictures, Inc., with $30,000 capital, has been incorporated under the laws of Missouri by Tom McKean, Johnny Walsh and Walter Light, who recently bought out Progress Pictures, Corporated, operated by Tom Leonard. Tom McKean is president of the new company; Walter Light, vice-president, and Johnny Walsh, secretary and treasurer.

New England

ARTHUR LAMAR, theatrical promotor and manager, died early last week at his home in Portland, Me., aged 62 years. He was born in Mobile, Ala., and entered the theatrical field at the age of 19 in New York. He left the legitimate field to take up the distribution of motion pictures. He was a charter member of the Agents and Managers Club of New York City. Death was due to pneumonia. His wife, Alice Johnson Lamar, is in charge of publicity for various theatres n New Jersey.

Tony Trando of 994 Carew Street and Chicopee Road, Springfield, is to erect a theatre at Carew street and Chicopee road, Springfield, 70 by 120. Plans will be announced soon.

Moe Grassgreen, sales manager at the Fox exchange, has bought a new sedan.

Joseph M. Cohen, travelling auditor for Fox, was at the Boston exchange last week.

Many stage and film stars appeared at the big benefit given the Boston Theatre Treasurers' Club last Thursday at the Colonial Theatre.

The D. Latchis Theatre Co., which is erecting a new theatre at Claremont, N. H., together with an office building, has work well under way and contracts were awarded last week for the plumbing and electrical work. The structure will be 100 by 200 feet. Haynes & Mason of Fitchburg, Mass., are the architects.

Edward R. Kevane, who operated the Star Theatre at North Brookfield, died early last week after a brief illness. His widow is to continue the operation of the theatre.

Prior to her recent departure for the Secretaries' Convention in Los Angeles, Miss Catherine Sullivan, secretary of the New Haven exchange, was tendered a dinner by the exchange staffs.

The new Capitol Theatre at Lawrence, Mass., opened last Saturday.

Arthur Holbrook has acquired the Cameo Theatre at Palmer, Mass.

Memorial Hall at Cochituate, Mass., has been sold by John K. Bennett to J. Sarango.

The Waldorf and Central Theatres in Waltham, Mass., have been added to the circuit of the New England Theatres Operating Corporation.

Helen Mitchell has been appointed assistant biller at Fox exchange succeeding Miss Marion Shaw, resigned.

Robert H. Sewall has been awarded the contract for the new A. H. Morse estate theatre at East Central and Cottage Streets, Franklin, Mass.

Ed McAvoy, special representative for F B O, formerly salesman in the Boston territory, was a recent visitor to Boston.

Walter Nelson and Joseph Kelly, film salesmen in Boston, are now distributing special films.

District Manager R. C. Cropper of Pathe has returned to his desk after a two weeks' illness.

Larry Gardner and Cyril McGerrigle of F B O are attending the Chicago convention of that company.

Buck Stein has been promoted to shipper at the First National exchange, taking the place of Joe Cohen, who has resigned.

Richard Hill has resigned at the Fox exchange, Boston, and is succeeded as assistant shipper by Americo Burlon.

San Francisco

IT has been announced by Jack Ley, manager of the Alexandria Theatre, that his little two-year daughter will enter motion pictures.

May 9th, 10th, 11th, and 12th, Western Division and Sales Managers of the Universal film exchange, held a get-together sales meeting in San Francisco. A total of 62 salesmen and Division exchange managers attended this meet, that was considered one of the most successful ever arranged by Universal.

Fred Gage, for some time branch manager of the local U. A. office, later going on the road for the same concern, is now branch manager of their Salt Lake exchange.

New draperies and hangings are to be installed in two recently opened theatres of T. & D. Jr. Enterprises at Oroville and Chico, California.

R. A. McNeil, vice-president and general manager of the Golden State Theatre Circuit, recently sailed for New York, by way of the Panama Canal. Mrs. McNeil accompanied him, and they will be gone six weeks. While in New York, McNeil will take up matters pertaining to the large circuit of theatres in Northern California, of which he is an executive.

The new El Capitan Theatre, which will be opened on Mission Street, San Francisco, in July by Ackerman, Harris & Oppen, is said to be one of the de luxe motion picture houses in the West. Every facility and convenience has been incorporated in its plans whereby this theatre will offer every comfort to patrons.

Ellis Levy, manager of the New Balboa, has been laid up with a throat illness. During his sickness George Oppen, Jr., has been acting as manager.

A new type dissolver and reflector lamps, together with complete projection room equipment, has been installed in the Hippidrome Theatre at Sacramento.

Max Blumenfeld, circuit operator, placed an order for complete and up-to-the-minute projection room and stage lighting equipment for his new theatre, nearing completion, and located in North Sacramento. Max expects to open in July.

Manager Walden, of the Martin Theatre, at Globe, Arizona, has conducted a spring re-seating campaign at his house.

Manager Sam Gordon, of the Napa Hippodrome, has purchased a new set of pipes for his massive organ. Other repairs and alterations on the organ were made.

Thomas D. Van Osten, Secretary-Manager, and Mrs. Walter McGinn, of the Public Relations Department of the Allied Amusement Industries, Inc., organization, were luncheon guests of the Vacaville Boosters' Club of Vacaville, recently. Mrs. McGinn addressed the club, talking on the subject of "Theatres and Their Relation to Education and Civic Progress."

J. W. Yates, of Alturas, was a recent visitor to San Francisco.

Indianapolis

M. J. WELLER, H. G. Forde and M. V. Gallagher, of Muncie, Ind., have incorporated the Muncie Theatrical Enterprises. The purpose of the new company as set out in the incorporation is to build, construct, purchase and operate theatres and amusement places.

Sale of the Indiana theatre at Terre Haute to the Wabash Theatre Corporation was announced by Miller Davis, trustee of the Indiana Theatre Company, owners for several years. The Wabash Company also owns the Hippodrome theatre building, which Keith-Albee is operating as a vaudeville and picture house.

Vitaphone and Movietone are proving popular with Apollo theatre patrons.

Ed Resener resumed his place as Circle theatre conductor last week after the return of Dave Silverman to St. Louis. Silverman was guest conductor for several weeks.

Stuart Berrie opened an indefinite engagement as guest organist at the Indiana theatre last week. Berrie is from the Ambassador at St. Louis.

Manager Charles M. Reagan, Booking Manager C. C. Nieman, Advertising Manager A. J. Schmalz and six salesmen of the Paramount exchange returned recently from the spring convention at Detroit.

Marion McCollouch has resumed charge of the Indianapolis Film Board of Trade office, in place of Patricia Lynch.

A new organ has been installed in the Lark theatre at Brazil.

The Wabash theatre at Clinton is closed temporarily for remodeling and decoration.

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South West

W. A. RYAN, Branch Manager for Fox, spent several days last week in Dallas on business.

Miss Claudine Davis, for the past several years cashier at the Liberty Theatre in Oklahoma City, has resigned her position and left Oklahoma for Florida, where she expects to remain permanently. Miss Davis is being succeeded at the Liberty by Lou Burke.

Lee Cooper, who recently took over the Folly Theatre at Sasakwa, Oklahoma, announces he has changed the name of his house to the Idle Hour.

Tom Boland, Manager of the Empress Theatre, Oklahoma City, spent the early part of last week in Chicago.

V. E. Hamm has closed the Majestic Theatre at Ringling for an indefinite period but will continue to operate the Capitol.

Frank Miller, of the White Way and Rex Theatres at Marlow, Oklahoma, was a visitor on Film Row last week.

Ralph LeBeau, District Manager for Paramount spent last week-end in Oklahoma City looking over the local office.

Chas. Blaine, of the Blaine Theatre, Wetumka, Oklahoma, visited Oklahoma City last Saturday to advise his friends on Film Row that he had acquired the Orpheum and Cozy Theatres in Weleetka from W. L. Greenwood and Sam Thomas, respectively.

Roy E. Heffner, Branch manager for Paramount, together with the local sales force and Booking Manager, Curtis Logan, departed early last week for San Francisco to attend the annual Paramount Sales Convention.

A. Walker, who took over the Cozy Theatres at Afton and Fairland, Oklahoma, recently, advises he has been forced to close these houses until after the summer months.

Ray Moore, of the Ray Theatre, Snyder, Oklahoma, was a business caller on Film Row recently.

Chas. R. Zears, Secretary of the Oklahoma City Film Board of Trade, left last Tuesday for the annual Film Boards of Trade Convention in Los Angeles.

Brick English's Orchestra opened at the Empress Theatre in Oklahoma City last Saturday for an indefinite run. This is the beginning of a change in policy for the Empress from straight "movies" to the addition of "extra attractions.'

The Capitol Theatre, Oklahoma City, began its second week's run of "The Jazz Singer" with its new Vitaphone. The Vitaphone has proven a most popular addition to the theatre's equipment.

D. F. Spalding and E. M. Cackler, who have been operating a motor truck line handling film shipments out of Oklahoma City to Ponca City and Enid, have dissolved partnership. Cackler will operate the C. & C. Motor Express between Oklahoma City and Waurika, Okla., while Spalding will operate the C & W Motor Express between Oklahoma City, Ponca City and Enid.

The Liberty Theatre, Oklahoma City opened with the Movietone for the first time last Saturday, and is playing to capacity houses.

Carl Bishop, cashier for Educational Film Exchange for the last year and a half, has resigned to accept a position as Cashier with the Blue Bird Motor Express Company. He has been succeeded at Educational by Miss Della Vogel.

W. P. Moran, Branch Manager for Universal Film Exchange, together with his salesmen, returned last Monday from the national convention in St. Louis.

Max Holstein, veteran salesman for F B O is enjoying a two-weeks' vacation visiting relatives in Ft. Scott, Kansas.

Claude Dowley, of the Limerick Theatre, Hunter, Oklahoma, advises his theatre will be closed until July 1st.

Carl Burton has resigned as salesman for Liberty Specialty Film Company to take up theatre management.

Canada

P. J. NOLAN, proprietor of the Rex and Columbia Theatres, Ottawa, Ontario, has announced that his new theatre at Bank Street and Second Avenue, Ottawa, will be called the Avalon. It will have mission architectural style with stucco front, the seating capacity of the orchestra floor and balcony being 1,000. There will be a double-stage arrangement, the larger one for the stage hand and a smaller one to the rear for special presentations. The equipment will include a pipe organ. At present there are 49 workmen on the job, and the opening is scheduled to take place September 1.

Ottawa Rotary won the attendance trophy at the Rotary District convention at Binghamton, N. Y. Much of the success of the Ottawa club in this respect was due to J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, who was chairman of the committee in charge.

Following the closing of the Russell Theatre, Ottawa, the Collegiate Institute Board of the Canadian Capital has been considering making application to the Ontario Government for a theatre license for the large auditorium of the Glebe Collegiate Institute in order to add to the theatre facilities of the city. Such a license would cost $300. annually for the 1,200 seats. Conflict with existing local theatres has been considered, however, and the matter has been laid over until next September.

The new Empress Theatre, Sherbrooke Street West, Montreal, seating 1,800, opened auspiciously last Saturday evening, under the ownership of Confederation Amusements, Limited, a Montreal company. Prices range from 15c to 35c.

Loew's Theatre, London, Ontario, managed by Fred Jackson for years, showed a small reduction in gross profits for the past fiscal year, but general expenses were less so that the net profit proved to be higher, according to the annual financial statement just released.

Gross profits were $82,764, as compared with $83,528 for the previous 12 months, while the net was found to be $48,211, which compared favorably with $41,532 for the previous year.

The Canadian Theatre and Electrical Supplies, Limited, Toronto, which is affiliated with Famous-Players Canadian Corp., has opened in new premises at 61 Albert St., Toronto, where 7,000 feet of floor space is devoted to the display and sale of theatre equipment.

Minneapolis

THE Strand, one of Minneapolis' leading loop theatres which invariably runs through the summer, closed its doors this week until fall. Competition from the new Minnesota was largely responsible for its closing. The Garrick, another big house, closed a few weeks ago. The Minnesota, the State and the Lyric will be the only first run picture houses operating in the loop this summer.

Bob Workman, manager of the Minneapolis branch of M-G-M, received a call recently from E. M. Saunders, assistant general manager and S. A. Shirley, district manager.

District Manager Ben Blotcky, of the Minneapolis Paramount exchange, left last week for San Francisco with a number of sales representatives to attend the company's sales convention for the western division.

The new Garden theatre, a low-priced movie theatre in the Minneapolis loop district, is being dismantled by Finkelstein & Ruben. It will be converted into a store. The picture has not been actively operated for about three years, although occasional sex pictures have been shown there. The theatre was built about ten years ago, being acquired by F. & R. two years after it was built.

The Marcus theatre at Lemmon, S. D., is being remodelled and enlarged by S. D. Meyers. Its capacity will be doubled and accommodations made for road shows.

The Opera House at Cooperstown, N. D., has been taken over by the Sons of Norway lodge.

The Platte Community theatre at Platte, S. D., has been taken over by the Lyric Theatre Company.

The Rex theatre, at Starkweather, N. D., has been purchased by John G. Eiden and T. M. Reed from F. R. Irons.

The Gem theatre at Caledonia, Minn., has been bought from Robert Ziemann by Elmer Deters. Its name has been changed to the State.

Joe Garrison is covering southern Minnesota for Universal after having been with Educational three years.

Tom Burke, who manages the First National exchange in Minneapolis, is at work again after recovering from his recent illness.

Mike Frisch, manager of the local F.B.O. exchange, attended the F.B.O. convention held recently in Chicago.

Florida

WITH the closing of the Grand Theatre, the Franklin has reduced its scale and becomes the popular price house of down-town Tampa. The new schedule is 25c for adults and 10c for the children. There will be four changes of programs each week, two of which are first runs and two being second.

O. S. Hammer, who operates the Princess at Lakeland, reported that because hot weather was cutting into his mid-week business, he has decided to close down on Tuesday, Wednesday and Thursday of each week, and to open only the first and last two days.

D. Willig, of the Manatee at Manatee, and B. A. Bonnett, chief projectionist of the Palace, Bradenton, were recent visitors along Tampa's rialto.

Rumor has it that C. D. Cooley is going to take over the management of the new Hyde Park Theatre.

C. B. Ellis, manager of FBO's Jacksonville local office, attended the company's convention at the Drake Hotel in Chicago last week.

It is reported Allison T. French is going to build a new house in Kissimmee, and that M. Tucker will erect a theatre at Gainesville.

The Amusement Park on Clearwater Beach has been reorganized, with Charles Van Guten at the helm.

The Palace Theatre, Jacksonville, will reopen next Sunday under the management of Charlie Morrison and his staff from the Arcade. The Arcade will be closed for extensive repairs, new paint and new decorations, etc.

Manager Charles Lester and Salesman Bob Simrell of the Universal exchange, are traveling downstate together this week.

District Manager Jess Clark, of Publix, spent several days in Jacksonville last week. Frank Dowler was in Jacksonville recently.

Other callers on film row last week were: C. C. Jordan, of the Delray Theatre, Delray, Florida; Ruff Thrift, of the Dixie Theatre, at McClenny; and L. A. Andrews, of the Rex Theatre, at Fernandino.

Manager C. R. Ellis, of the F B O exchange, is at present visiting in Chicago.

Mrs. Muriel Sikes, secretary to Branch Manager Ellis in the F B O exchange, has returned to Jacksonville, after spending her vacation in Lakeland.

James M. Wiest, well known in Tampa, he having managed the Tampa and the Strand, gave us a visit last week, accompanied by his wife. Jimmie is now managing the Palace at Bradenton, and reports business is coming along nicely. He has been successful in getting the city to permit Sunday shows and says they will open on the seven days schedule.

O. S. Hammer, manager of the Princess in Lakeland, is branching out. He has completed arrangements with the colored theatres in Plant City and Florence Villa to furnish the shows. During the summer months, Mr. Hammer states, he will operate only two nights weekly in Plant City, and just one night in Florence Villa.

Consolidated Amusements, of Tampa, have placed the management of their two popular priced down town houses, the Franklin and the Strand, in the hands of A. B. Heston. Mr. Heston, who took charge this week, hails from Cedar Rapids, Iowa, but he has been operating theatres for the Publix circuit for some time and has established a reputation as a "go-getter. J. H. McLaughlin, who is replaced at the Franklin, came to Tampa about ten years ago to manage the Prince theatre for Southern Enterprises. When this company was absorbed by Consolidated, Mac was transferred to the Franklin, which had just been built and has managed it since. Jack Hobby, the former manager of the Strand, has been transferred to Palatka, as stated in this column last week. Tampa now has two Iowa men at the head of theatres, the other being George B. Peck, at the Victory.

N. V. Darley, owner of the Rivoli in Ybor City and the Royal in Tarpon Springs, has been having a bad time with his stomach and the doctor ordered a complete rest, so Darley went to Cuba. He was much impressed with the tropical isle and pleasant visits with many of the officials, who, he says, speak English like a native.

Paul Laverents has closed his theatre, The Jungle, at Homosassa. He says he may reopen in July and try out the summer business, or he may let it stay dark until fall.

Charles A. Sappal, manager of the Central, Tampa, enjoyed a restful vacation in Miami last week.

South East

AT a convention of the Atlanta branch, sales promotion department and division office of Metro-Goldwyn-Mayer, held in the Ansley Hotel, Saturday, May 5, Miss Lois Davis, of the Atlanta office, was announced winner of the booker's prize in the Southern Division Contest sponsored personally by Division Manager Charles E. Kessnich during the month of March.

H. T. Peebles, who has been branch manager of Liberty-Specialty Film Distributing Corporation at Dallas, Texas, has been appointed assistant general manager of the company, according to news reaching film row this week. The appointment was made by General Manager W. G. Underwood, with whom Mr. Peebles has been associated for some years.

Ingram's theatre, Ashland, Ala., owned and operated by Ernest Ingram, has been closed for complete remodeling and the installation of new equipment, including reseating. Mr. Ingram plans to reopen the house about June 1.

John W. Mangham, Jr., Atlanta branch manager of Liberty-Specialty, made a business trip to Columbus, Ga., the early part of last week.

E. J. Sparks, of the Sparks Enterprise, Jacksonville, Fla., arrived last Wednesday for a short visit to Atlanta.

Friends of Joe Wheeler, of the Capitol theatre, Montgomery, Ala., will be glad to learn he has recovered from the tonsil operation he underwent last week.

Mose Klein, of the Lillian theatre, Clarksville, Tenn., spent last week in Atlanta.

O. C. Lam, of the Rivoli theatre, Rome, Ga., was a visitor to film row last week.

A. H. and J. H. McCarty, of the Mildred theatre, Barnesville, Ga., and Forsyth, Forsyth, Ga., made a recent trip to the exchange.

C. W. Maxey, of the Royal theatre, Summerville, Ga., was a recent caller on film row.

Ben Stein, of the Douglas theatre, Macon, Ga., was another recent visitor to the exchanges.

W. W. Anderson, branch manager of Pathe's Atlanta office, left last Wednesday to attend the company's convention to be held in Chicago, May 23.

T. E. Watson, of the Strand theatre, Montevallo and Princess, Piedmont, Ala., made a trip to Atlanta this week.

R. E. Martin, of the Martin theatres, Columbus, Ga., and B. E. Ponder, who has become his partner in the taking over of the Fainbow theatre, Opelika, from Mrs. J. W. Kramer, lessee, were visitors in the exchange last week.

Flynn Haygood, of the Grand theatre, Waynesboro, Ga., was in Atlanta Monday attending the state Rotary convention. He represented the Waynesboro chapter of the club.

Baltimore

T. M. CUSHING, movie and dramatic critic for the Baltimore Morning Sun, has resigned that position to give his full time to his work as director of the Play-Arts Guild, operating the Guild theatre, on West 22nd street, here. Mr. Cushing also has a number of engagements to direct concerts and outdoor spectacles and has now gone into the work as a professional rather than as an amateur.

Gilbert Reddish, assistant office manager of the Frank H. Durkee Interests here, underwent an operation at the Maryland General Hospital recently, and is reported to be getting along very nicely.

A theatre is to be built at Louisville, Ky., costing about $50,000, by the Parkway Amusement Company. It was designed by Carl J. Epping, architect.

Work is going forward on a theatre to be erected in Memphis, Tenn., by the Memphis Theatre and Realty Company. It will measure 228 by 114 feet and will cost approximately $1,000,000.

The James L. Kernan Company, which operates the Maryland and New Garden theatres here, and has operated the Maryland Hotel for the past 20 years, has re-[illegible] George B. McQuillen, of Jackson, Mich.

Central Penn

EIGHT hundred patrons of the Capitol theatre, Pottsville, Pa., were led to safety during a fire that filled a large portion of the building with smoke on the night of May 19.

It was impossible because of the smoke for the theatre patrons to depart by the regular exits, but they were directed to go through emergency exits to side streets. This was affected safely through the work of Samuel Friedman, manager of the theatre, his assistant, Lloyd Hause, and the corps of girl ushers, who emptied the auditorium within five minutes.

The damage was estimated at $2,500. The fire occurred on a Saturday night and the theatre was able to resume performances on the following Monday afternoon. The fact that the theatre is almost entirely of fire-proof construction prevented a more serious spread of the flames.

The site of the Victor theatre, 716 Hamilton street, Allentown, under the terms of a court order issued May 14, will be sold by the heirs of the late Jonas George, of Allentown, to John H. Snyder, of Reading. Extensive alterations and improvements are shortly to be made to the theatre.

A Pennsylvania charter of incorporation was granted at Harrisburg recently to the Hendel Theatre Enterprises, of Pittsburgh, organized to "purchase, sell and conduct places of amusement such as theatres, moving picture houses and other theatrical enterprises." The capital stock is $50,000, consisting of 500 shares of a par value of $100 each. The paid in capital is $5,000. Harry Hendel, of 5659 Marlborough street, Pittsburgh, is treasurer and one of the incorporators. The other incorporators are: Louis Hendel, 5523 Bryant street, Pittsburgh, and Robert Hendel, 109 Halket street, Pittsburgh.

J. V. Schreck, of Mt. Carmel, is planning to build a new elaborate theatre in Ashland. Vitaphone and Movietone devices will be part of the equipment of the house, which, it is expected, will be ready for opening about October 1.

George Cooper, owner of the Orpheum theatre, Carlisle, has denied a published report that the theatre, which is about to undergo extensive improvements, is to be sold to the Comerford Amusement Company, of Scranton. The Comerfords are reported, however, to be negotiating for the purchase of the Strand theatre, Carlisle, from R. S. Steele.

Motion pictures are being made by the State Game Commission, of Pennsylvania, of the game birds and animals of the state, for use in schools, clubs and other interested institutions. Complete films are now available of deer, bear and elk and many smaller varieties of game and birds.

An address on "The Theatre as an Important Community Institution" was given by Michael J. O'Toole, of Scranton and New York, general manager and executive secretary of the Motion Picture Theatre Owners of America, at a recent luncheon of the Hazleton Kiwanis Club.

The Orpheum theatre, Franklin, beginning May 21, reduced the prices of admission for the summer period to 50 cents for adults and 25 cents for children.

Robert Seidel has recovered from a recent severe illness and has resumed his duties as organist at the Park theatre, Lehighton.

Workmen are putting a new roof on the Hippodrome theatre, in York, which is a link in the chain operated by the Appell Amusement Enterprises. Late in the summer the interior of the theatre will be completely redecorated.

The Victoria theatre, Mahaney City, managed by Perry Hoffman, installed a new orchestra recently, which had its premiere presentation under direction of Michael Slowitsky.

Des Moines

CHECKING over the bookings of the smaller theatres of the state, Al Yarwosky, booker at the office of Universal in Des Moines, observed that fewer theatres have been closing this year. He believes that the late spring and delay in really warm weather partly accounts for this longer season for many houses.

The Cozy Theatre, at Dyersville, was recently remodeled.

The American Legion is operating the theatre at Klemme, Iowa, which was previously run by M. O. Barr.

The American Theatre, at Cherokee, Iowa, owned by Dale Goldie, has been repaired and redecorated.

C. C. Dunsmore, who recently bought the Legion Theatre at Marshalltown, is taking bids for a new house to be named the Capitol. The theatre is to have a seating capacity of 1,000, and full stage equipment.

Rainy weather caused a slump in visitors along film row. But among the faithful who came in spite of the wet was F. W. Curtis of Redfield.

Floyd Albert, formerly in the show business at Primghar, Iowa, but who for the past two years has been assistant cashier of the bank there, has bought the theatre at Cambridge, Ill., previously owned by R. S. Record.

Hubert Shrodt, manager of the Garden Theatre in Des Moines, was in an automobile accident last week, but was not badly hurt.

Callers last week at Fox were: Don Anderson of Boone, and A. C. Shuneman of Webster City.

Bert Thomas is now accessory manager for Universal in Des Moines, having jumped from the ranks. He was assistant shipper before he took the accessory manager's place succeeding Bill McGivern.

A. T. Chado is the new owner of the Rialto at Mechanicsville. Mr. Chado, who was formerly an exhibitor at Strawberry Point and at Cedar Rapids, bought the house from H. S. Robertson. The theatre has been named the Pastime.

L. E. Mathews, who owned the World Theatre at Lakota, Iowa, sold the house last week to A. B. Orgen. Mr. Mathews also sold his theatre at Buffalo Center to George F. Teever.

The Opera House, at Malcolm, Iowa, which has been operating during the winter season, is closing for the warm weather.

The Orpheum Theatre, at Donnelson, which has been closed for the winter months, is opening for the summer trade. This house is run by B. F. Warner.

Among exhibitors seen along the row were: W. P. Kale of Truro, W. C. Treloar of Ogden, F. C. Williams of Cedar Rapids, and A. T. Chado of Mechanicsville.

Joyce Reynolds is the new biller at the offices of Universal. She succeeds Alice Gannon who has resigned.

Eloise Bolton, telephone desk girl for Metro-Goldwyn-Mayer, made the announcement last week, that she has been married since last October.

Mr. and Mrs. Roy Jones have again taken over the management of the Gem Theatre, a suburban house of Des Moines.

Jack Raper, manager of the Fox office, has departed for the managers' convention in New York City.

N. C. Rice, of the Call Opera House at Algona, was in Des Moines last week to visit Mrs. Rice who is ill at the hospital here.

Art Levy, who resigned his position as manager of the Des Moines office of Pathe on May 12th, will line up with another film organization after a vacation trip through Canada. He is succeeded at the Pathe office by W. Liebman.

E. P. Smith, president of the Iowa M. P. T. O. A., made a business trip to Omaha early last week.

A bonfire in an alley back of the theatre was thought to be the origin of a blaze which damaged the Laurens, at Laurens, Iowa.

Kansas City

PLANS for the annual convention of the M. P. T. O. Kansas-Missouri, which was to have been early in June, have been knocked into a cocked hat by the national Republican convention, which will be in Kansas City, starting June 12. The M. P. T. O. K-M has decided to postpone the date of its convention until after the Republican convention.

Glenn Dickinson has leased the O'Donnell building in Junction City, Kas., and will remodel it into what will be known as the Columbia theatre. The Palace theatre, Golden City, Mo., has been purchased by H. B. Wilson from Arthur Farr and C. R. Marshall.

The contest in which exchange salesmen of Kansas City have been competing to obtain the most new members for the M. P. T. O. Kansas-Missouri, will end June 1, R. R. Biechele, president of the M. P. T. O. K-M, announced. Prizes are to be offered those salesmen who finish with the best records.

Miss A. L. Menaugh, secretary of the Kansas City Film Board of Trade, left last Wednesday for San Francisco, where she will attend a convention of film board secretaries.

A new theatre will be erected in Edinburg, Texas, by Edward Grogger, owner of the Belmont theatre, Kansas City.

New York & New Jersey

BECAUSE it is directly in the path of the new subway, now under construction on the west side, it is believed that the Fugazy theatre, located at 150 West Houston street, will come down the latter part of the year. Rumor along the curb has it that Frank Valle, owner of the Fugazy, will counteract his misfortune in losing this beautiful house by erecting a new 1,500-seat theatre somewhere around the West Houston district.

Louis Gold, New Jersey theatre owner, is out of the hospital following a week's illness. Mr. Hennessy, also associated with the Gold interests, is at home recovering from an operation he recently underwent for Sinus trouble.

Plans have been completed by Ray Snyder, of Union City, N. J., for the erection of a new theatre at 127th street and 7th avenue, New York City, which will cater exclusively to colored patronage. The theatre is to be named "The Raymond," and the best of first run films and vaudeville acts will be presented. The architecture of the theatre will resemble that of the Embassy on Broadway, except for the fact that it will have balconies. The interior promises to outrival many of the sumptuous palaces of the Great White Way.

Publix theatres have broken ground for a new house to be built on Flatbush avenue, Brooklyn, at an advantageous point between the A. H. Schwartz theatres, the Albermarl and Rialto.

It is reported that Keith's Flatbush theatre, located at Church and Flatbush avenues, Brooklyn, will close down in the near future on account of losing lease. To offset this closing, the Keith organization has put up the Kenmore theatre, almost directly across the street, where the former policy of pictures and vaudeville will be continued. The Flatbush, it is believed, will run stock.

Hymie Goldschein is now managing the Beverly theatre, in Brooklyn, for the Henry Seigel circuit.

The United and Subway theatres, on Myrtle avenue, Brooklyn, have been closed. The latter is to be reopened by the owner, Sy Barr, after a spring house cleaning has been completed.

H. Gittleson, formerly manager of the Mayfair theatre, Coney Island avenue and Avenue U, Brooklyn, has been transferred to another Schwartz house, the Roosevelt, in Flushing.

Katherine Banahan, secretary to Jack Springer, owner of the Symphony and several other theatres on upper Broadway, is at present confined to her home with a nervous breakdown.

W. T. Bainbridge has sold his Dale theatre, at Farmingdale, Long Island. The new owners also operate another house in Farmingdale. Mr. Bainbridge will vacation temporarily, and later reenter the theatre business.

With the completion of alteration work in the near future, the Arverne theatre, Arverne, L. I., will open under the management of Adler & Company.

According to rumor along the curb, Milton Kronacher, "crack" Pathe salesman, is contemplating becoming an exhibitor.

The new Paramount theatre building on Flatbush Extension and Fulton street, Brooklyn, is in the final stages of construction. Fox is erecting a house on the opposite corner.

The opening of Pollak and Bratter's theatre at Nyack, New York, last Tuesday, was reported a huge success. Mort Bratter is manager.

Philadelphia

E. L. TRENCHARD, manager of the Stanley Company's Grand Theatre, Lancaster, Pa., for the past eight years, has been appointed assistant director of publicity for the Stanley Company interests. His office is in the new Stanley headquarters in the Earle Building, 11th and Market Sts., Philadelphia.

Sixty new members have joined the M. P. T. O. of Eastern Penna., Southern New Jersey and Delaware since the commencement of its drive on March 26th. The campaign has been extended for several weeks longer. George E. Schwartz, Metro-Goldwyn-Mayer salesman, heads the list with 18 new members, while Bill Bethel, of De Luxe, is a close second with 17.

Doris Einstein, daughter of Abe L. Einstein, publicity director of the Stanley Company of America, is slowly recovering from a serious infection that followed the removal of her tonsils.

Work is progressing at a most satisfactory rate on the new Uptown Theatre, Broad and Susquehanna Ave., Philadelphia, which is being erected by Nate Goldman, who operates the Blue Bird Theatres, almost directly opposite the house now in course of construction. The Uptown will be one of the finest neighborhood houses in the city, and it is expected will be ready for occupancy early in the fall.

Charles G. Martin, who was for several years connected with the Pathe exchange, and was at one time Philadelphia manager for United Artists, has returned from New Haven, where he acted as branch manager for a time for the Pathe exchange there. Mr. Martin has temporarily reentered the real estate business.

Two men implicated by police in the murder of Max T. Harrison, assistant manager of the Cross Keys Theatre, 60th and Market Sts., Philadelphia, who was shot during an attempted hold up on March 23rd, were held without bail after a hearing in Central Station, and a third suspect has been arrested. Martha Yetter, who had just left the theatre and was seriously wounded by one of the bullets, is still in Misericordia Hospital.

Sam Rosen, local F B O sales manager, attended the firm's national convention in Chicago.

Fifteen motion picture theatres, of Allentown, Pa., which had previously voted to continue operating Standard Time in spite of the fact that all other institutions in the city went on a Daylight Saving basis, on May 1st, reversed their decision and turned the clock ahead in order to avoid the confusion incident to two kinds of time. Requests for the change became so numerous that the theatre managers acceeded to the popular demand in the interest of harmony.

Work will be started at an early date on the remodeling of the Elm theatre, 71st and Elmwood avenue, Philadelphia. Weiss Brothers are the owners.

Ground was broken on May 5th for a new $100,000 theatre at Mt. Ephraim, N. J. Thomas T. Lazarick is owner of the ground and head of the company in charge of the new house.

Bill Weber, formerly manager of Green & Altman's Avon and Jefferson theatres, is now in charge of their Northeastern theatre, Torresdale avenue and Benner street, Philadelphia, recently bought from John Smith.

Cincinnati

SOMEONE who evidently had a "nose for news" confiscated a Fox newsreel from the basement of the Madison Theatre, Mansfield, Ohio. The theft occurred early in May, but Manager Tim Roberts kept the matter quiet in the hope that the culprit might return the property. As this was not done, Roberts reported the matter to the police, who are investigating.

The State and Faurot Theatres, Lima, Ohio, have been taken over by the owners of the Sigma Theatre, of that city. Both houses are being remodeled, and will play regular stage attractions on Saturdays and Sundays, with the balance of the week devoted to a straight picture policy.

The Ceramic Theatre, East Liverpool, Ohio, is to undergo extensive remodeling, which, according to Manager William C. Tallman, will cost around $100,000. Movietone and Vitaphone will be installed.

The Webber Theatre, Dover, Ohio, which has been closed for several weeks, has been reopened. A. V. Abel is manager.

The Crown Theatre, New Bremen, Ohio, built some 15 years ago by the late Herbert Schulenberg, but more recently owned and operated by Dr. R. C. Becker, of Piqua, Ohio, has been acquired by Tom Larkins, of St. Marys, Ohio. No change is policy is contemplated.

Griff. Granger, manager of the Kaypee Theatre, Mt. Gilead, Ohio, was among those present at the recent banquet given by the F B O offices at Cleveland in honor of Tom Mix.

R. A. Werner has sold his Happiness Theatre to Chas. Hahn, at Sherwood, Ohio.

The Kenton Amusement Co., of which William Kraus is head, will build a new theatre in that city, according to a decision reached at a special meeting of the building committee.

Milwaukee

JACK RETLAW is now manager of the Midwesco group of theatres at Kenosha. He succeeds J. L. Morrissey, who has resigned to take charge of the Detroit activities of White Towers, Inc., a Saxe enterprise.

Mrs. Minnie Gilman, of the Princess theatre at Plymouth, was in the city on business last Monday.

Now that the Fox exchange has been opened officially, the Theatrette is in operation and daily screenings are being held for exhibitors.

August Berkholz of the Mermac theatre at West Bend was in early the past week to transact business at several of the exchanges.

Don Smith, manager of the new Capitol theatre at Racine, was in last week, arranging the final details for the opening of the Capitol, which is scheduled for Decoration Day.

W. A. Aschmann, Pathe manager, has celebrated his return to the office by buying a new car.

Mrs. August Gloe of the Rivoli theatre at Two Rivers came in to Milwaukee recently to check up on bookings.

Rose Mary Grant has returned to her duties in the M-G-M office after an illness of two weeks.

Neil Duffy, manager of the Elite theatre at Appleton, was in the city recently on business.

The Lyric theatre at Peshtigo has been turned over by O. Larson to Miss Helen Connelly, who will conduct the house in the future.

The Majestic theatre at Reedsburg has been closed, according to an announcement from P. H. Conley, manager.

Harold Sliter, sales representative for Fox, has been confined to the Misericordia hospital for the past three weeks.

The Venus theatre, according to Steve Bauer, manager, will be closed indefinitely.

D. M. Saunders, sales manager for M-G-M from the New York office, and S. A. Shirley, district manager, were in the M-G-M exchange recently for a brief visit.

Ed. Fuchs, manager of the Opera House at Marion, was here recently to confer with bookers at several exchanges.

Ben Koenig, secretary of the Film Board, left last Wednesday for the Film Board Secretaries' convention in Los Angeles.

The Community Theatres, Inc., have opened offices at 603 Carpenter building.

Arthur Wilson, home office auditor, is spending a few days in the local Fox exchange. J. R. Berry, traveling master booker, is also spending some time at the Fox office.

Dan Kelliher, southern Wisconsin exhibitor, was among visitors at the exchanges recently.

S. H. Abrams, manager of F B O, left last Sunday for Chicago to attend the annual convention.

Homer Gill, former manager of the Oshkosh theatre, at Oshkosh, has been promoted to the district managership of Midwesco Theatres, Inc. He is succeeded by Jess Day. Mr. Day was formerly manager of the Des Moines theatre for the Blank interests.

Emil Jolson, brother of the famous Al, was in the city recently making business calls on various exchanges.

J. S. Ambrose, manager of the Chicago branch of United Artists, was in Milwaukee last Wednesday.

F. G. Sliter, manager of the Fox exchange, left last Friday for New York to attend the national convention.

Mark Morgan, sales representative, announces, some what belatedly, that he is a proud father. His son is now three weeks old.

N. R. Scheinpaugh, Fox representative, is ill in a Minneapolis hospital at the present time.

A. L. Otto, manager of the Auditorium theatre at Seymour, put in his appearance in Milwaukee exchanges after an absence of several months.

George McKeen, personal representative of James R. Grainger, of the Fox organization, has been in Milwaukee for two weeks covering the territory for Fox News.

Mr. Guthrie, manager of the Town Hall at Muskegon, was a recent visitor to film row.

Cleveland

A CHANGE of policy has been announced for Loew's Park theatre to become effective Sunday, May 27th. On that date presentations will make way for a combination vaudeville and picture policy, with two complete changes a week. The vaudeville will split its week with the Granada, Loew's West Side house. Instead of first run pictures, the Park, under this policy, will show pictures that have been downtown successes. With this change of policy comes also a change of personnel. Angelo Vitale and his popular Park Theatre orchestra will go over to the Granada, and Ray Steck, who has an equally successful orchestral leader and the Granada, will bring his men over to the Park. Likewise will there be a shifting around of managers. George Gilliam, Park manager, becomes manager of the Cameo. He follows Fred Coddington, who takes over the Mall. Howard Foerste, who was assistant manager at the State some years ago, has been appointed manager at the Park and George Dumond, presentation production manager, will become resident manager at the Granada.

Frank Drew, local M-G-M exchange manager, returned last week from the M-G-M sales convention.

Anna Gusdanovic, the oldest of Paul Gusdanovic's four daughters, was married last Wednesday in St. Thomas' church to Francis X. Busher, of Cleveland. Paul Gusdanovic is one of the leading theatre owners of Cleveland.

Saul Resnick, and Harry Gold, branch sales manager and district sales manager respectively for United Artists left last Saturday to attend the U. A. convention in Chicago.

Jack Flanigan of Tri-State Motion Picture Company, is going to have a busy summer. He took pictures of the Bremen flyers both in New York and in Cleveland, "covered" the Kentucky Derby, has some appointments next week in New York, and will do both the Republican and Democratic conventions.

Starting in May, Board of Arbitration meeting will alternate monthly between the Film Board of Trade and the Cleveland Motion Picture Exhibitors Association. The May meetings are being held in the Exhibitor headquarters.

Mrs. Georgia Moffett, secretary of the Cleveland Film Board of Trade left here last Wednesday bound for Los Angeles and the convention of Film Board secretaries. She plans to be gone two weeks.

Euclid Beach Theatre opened May 19th, and once again it is under the management of Joe Leavitt, who has been operating this amusement park theatre for many years.

Luna Park, which opened last week, has substituted free motion pictures for free vaudeville as on previous summers.

Herman Garfield is spending some time in this territory in the interest of Samuel Bischoff Productions of Hollywood.

Nat Barach has been dismissed from Battle Creek Sanitarium where he has been undergoing a series of health treatments, and will be in harness selling Vitaphone equipment some time next week.

A. A. Millman has closed the Cleveland branch of International Film Exchange and has returned to New York. S. Silverstein is now handling distribution of productions formerly distributed by International. Silverstein is located in 219 Film Exchange Bldg.

F. W. Gebhardt is now located here in the interest of Vitaphone sales. Gebhardt is covering the Cleveland, Buffalo and Detroit territories.

Cleveland had a distinguished visitor last week. No less a person than Jack Woody. Mr. Woody, is now assistant of Fox's general sales manager, J. R. Grainger. E. T. Gomersall of the Fox home office, chaperoned Woody during his short visit in Cleveland.

Ward Scott, local Fox exchange manager, made a pre-convention trip to New York last week. He leaves again next week to attend the gathering of the Fox clan in New York.

Denver

HARRY STERN, former manager for United Artists in Salt Lake, and now a special representative for that company, is in Denver for a stay of about three weeks.

Duke W. Dunbar, Secretary of the Denver Film Board of Trade, accompanied by Mrs. Dunbar, left last week for Los Angeles, to attend the convention of Film Board Secretaries. He is motoring through, and expects to be back in Denver by June first.

Thos. E. Villnave, Casper, Wyo., theatre manager, was in Denver the past week.

Word has been received of a change of ownership of the Rialto Theatre, Palisade, Colorado. Mr. Delford Taylor has sold this theatre to Mr. Anton J. Danielson.

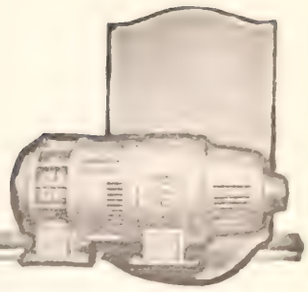
Eugene Gerbase returned last week from Los Angeles, where he attended the Columbia convention.

W. F. Nicholson and J. W. Ady, of the Burns Theatre, Colorado Springs, were Denver visitors last week.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

On Faith

IT is the custom, fixed by long years of teachings and practice, for projectionists, the world over, to have at all times a clear view of the screen on which the picture is being projected. At first thought, this would seem to be a most obvious requirement for the attainment of satisfactory projection as it is necessary for the projectionist to be instantly ready to correct any fault which might appear during the course of projection.

So firmly is the idea of "watchful waiting" intrenched in the field of projection that some persons even advocate that the projectionist plant himself beside the projector in operation and never move himself therefrom, the better to be able to instantly detect each faults in projection, when—and if—they occur.

This constant attention to the immediate duty of projection is an heritage of the days when the equipment available and the condition of the film, were such that faults did occur with annoying frequency so that it required every minute of the projectionist's time to keep a picture on the screen—and a not very good picture at that.

The continuance of this practice today, however, is really an admission—or, perhaps, it would be better to say, a suspicion—that present projection equipment is likely to fail at any moment, or that any one of the innumerable things are likely to happen which would result in a dark screen, not to mention those which would cause less serious, although visible, defects.

Blind Projection

It appears that this suspicion is ill-founded and has no real reason for existing. This was most forcibly brought home to the writer when, during a recent inspection of a fairly large suburban theatre, he entered the projection room and was dumbfounded to see every observation port covered with a hinged metal door, everyone of which was kept tightly closed while projection was in progress.

It was utterly impossible for anyone in the projection room to see into the theatre unless an observation port door was opened, and not once, while the writer was present in the room did the projectionist so much as touch a door for the purpose of seeing what kind of a job of projection was being done.

In fact, while the projector was running, he concerned himself with numerous other duties about the room, preparing spotlight and slide projector parts, replacing carbons, inspecting and rewinding film and, in fact, overlooking no detail in the coming operation of the machines which were to be used next.

From the time the active projector was started until it stopped, not the slightest concern was shown about the picture being projected.

When asked for an explanation concerning the metal port hole doors, the projectionist made a statement which could only be construed as an expression of extreme confidence in the ability of equipment manufacturers to provide him with apparatus which could be relied on implicitly to function perfectly at all times, if only reasonable care and attention were given toward keeping it in condition.

He went on to explain that nothing was overlooked when preparing the projectors for operation and that everything which contributed directly to projecting the picture was inspected and adjusted before each of the machines was placed in action. This was done not once a week, or once a day, but every time the machine was used. Each day's experience had taught him that if this attention was paid to preparing the projectors for action, nothing could happen—aside from an outright accident—which could possibly mar the projection results on the screen. It was useless, therefore, he reasoned, to look at the screen and in order to break himself of the habit of frequently walking to a port hole to observe the screen, he had taken the bull by the horns, so to speak, and had effectively plugged up each port hole, the better to be able to resist the temptation of sneaking a look.

He broke himself of the habit, finally, and at the time of the writer's visit his attitude was one of extreme disregard for what was happening on the screen. He *knew* that everything was all right because he had *reliable* equipment and he had done *his part* toward seeing that nothing had been overlooked which would prevent the show from running as smoothly as if he had glued himself at the observation port.

When asked about the possibility of accidents his answer was to the effect that accidents were likely to happen any time and the fact that he was operating blindly would neither prevent an accident nor yet make it worse. His argument was that he had done everything to prevent an accident so that if one should really happen, it would have to be of such nature that he would instantly detect it inside the projection room and would, therefore, have notice of its occurrence.

After thinking things over, we reached the conclusion that this projectionist's idea was not so absurd as it seemed on first thought. After all, is it really necessary to incessantly watch the motion picture screen during projection? Will such watching prevent a fault from occurring?

Looking Toward the Future

It is more reasonable to suppose that such attention to the screen is based on a suspicion in the projectionist's mind that all is not right with his equipment or that he has overlooked something in preparing the projector for action. It is in the nature of an unnecessary worry which dogs the projectionist and keeps him from performing those duties which, if done, would relieve him of this fear and leave him with a clear mind. These fears are entirely groundless because he has the equipment necessary to produce best results. If he will but study the equipment and then do the things necessary to permit the equipment to work as the builder intended it should, then there is no reason why anything should happen to mar the projection.

In this mechanical age, it is safe to place reliance on the accuracy and certain operation of mechanical devices rather than on human capabilities. This is being proved every day.

Huge transatlantic liners are guided through the thickest fogs with an accuracy as perfect as though no fog existed by means of radio bearings. These same ships take depth soundings by means of sound waves which instantly reveal to the pilot the nature of the bottom and the depth of water beneath the ship. Railroad trains are guided by night by signals in which the engineer has implicit faith even though he cannot see what lies before him. Even in warfare, the artillery does its stuff effectively without seeing hide or hair of the enemy.

The most remarkable evidence of the precision of blind operation when based on mechanical devices, is found in aviation. Lindbergh astounded the world when he flew a "blind" plane from New York to Paris, placing absolute reliance on the instrument board before him and on his uncanny sense of flying.

Byrd's flight to the North Pole was successful primarily because of the earth indicator compass which guided his flight because a magnetic compass is useless in that part of the world.

And so on without end, cases can be cited where the frailties of human judgment have been superseded by the infallible guidance of unemotional scientific devices and mechanical engines.

True it is, that the preparatory work necessary to placing these devices in operation is, and always will be, of great importance because if errors of adjustment are made, there are no means by which such errors may be self-corrected by the particular machine. If the preliminary work

(Continued on following page)

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R. E. Martin Opens New Theatre at Columbus, Ga.

BEFORE an enthusiastic audience of 3,000, the largest number of theatregoers ever assembled in Columbus, Ga., the new Royal Theatre was recently formally dedicated.

The Royal, newest house in the chain of six theatres owned and operated by R. E. Martin, pioneer showman of this city, surpassed all expectations of viewers in its beauty. With a background of sixteen years of successful experience as theatre owner and manager, together with a careful survey made of theatres in New York and other large cities, Mr. Martin incorporated into his new venture the most modern ideas and conveniences, presenting to Columbus a theatre which in every sense of the word reflects an outstanding credit to her, in matter of fact, to a city of much larger size than she.

Besides bringing the best of first-run pictures to Columbus, the Royal brings the innovation of vaudeville attractions, which will inevitably promote the popularity of the theatre.

For a first night, the entire program clicked unusually well, and drew cordial admiration from all patrons.

Through the courtesy of Pathe News, moving pictures were made of the first-nighters and speakers by Tracy Mathewson, considered the best cameraman in this section.

The policy of the Royal will consist of daily change of first class pictures with a split week vaudeville.

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Inquiries and Comments

(*Continued from preceding page.*)

is accurate, however, the results, barring accidents, will not be in doubt.

So why not operate a motion picture show blindly? What good to look at the screen if the groundwork of preparation has been accurately performed on reliable machines? Years of experience have proved that these projectors are reliable if only they are given the proper attention.

And by the same token careful attention to detail and good equipment will absolutely assure the success of any performance.

Each Month The Showman Issue of Motion Picture News Carries announcements of Vital Interest to All Theatre Owners

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel.	Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb.	10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar.	10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb.	20	2 reels	
Cutting Up	McDougall Kids	Mar.	20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan.	2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb.	1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April	20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar.	1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan.	20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April	19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept.	15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April	7	5406 feet	
College Hero, The	Agnew-Lease-Garon	Oct.	9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forrest	Mar.	26	5425 feet	
Fashion Madness	Windsor-Howes	Dec	8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May	1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept.	27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan.	25	5471 feet	
Matinee Idol, The	Walker-Love	Mar.	14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May	13	5540 feet	
Name the Woman	Stewart-Glass	May	25		
Opening Night, The	Windsor-Bowers	Nov.	14	5524 feet	Mar. 17
Sally in Our Alley	Mason-Arlen	Sept.	3	5892 feet	
Siren, The	Revier-T. Moore	Dec.	20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb.	6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar.	2	5467 feet	
Stage Kisses	Harlan-Chadwick	Nov.	2	5435 feet	
That Certain Thing	Graves-Dana	Jan.	1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct.	21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov.	26	5791 feet	Jan. 7
Wife's Relations, The	Mason-Glass	Jan.	13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb.	18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes			
Gangster, The	Livingston-Day		
Ransom	Wilson-Burns		
Way of the Strong, The	Stewart-Glass		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel.	Date	Length	Reviewed
All Bear	Curiosities	April	29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan.	15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb.	5	2 reels	Feb. 18
At It Again	Monty Collins	May	13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar.	18	2 reels	
Blazing Away	Lloyd Hamilton	April	22	2 reels	April 7
Builders of Bridges	Bruce Outdoor Sketch	Feb.	26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan.	1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb.	19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar.	25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar.	11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June	3	1 reel	
Cutie	Dorothy Devore	Jan.	15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan.	29	1 reel	Feb. 25
Dummies	Larry Semon	Jan.	1	2 reels	Dec. 23
Fall In	Monty Collins	Jan.	1	1 reel	Dec. 23
Fandango	Lupino Lane	May	6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May	13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April	1	1 reel	April 21
Felix the Cat Draggin' Dragon	"Sullivan Cartoon"	Jan.	22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April	29	1 reel	
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June	24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May	27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar.	4	1 reel	Mar. 31
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb.	19	1 reel	Mar. 17
Felix in Outdoor Indoor	"Sullivan Cartoon"	June	10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar.	18	1 reel	April 14
Felix in Sure-Lock Homes	"Sullivan Cartoon"	April	15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb.	5	1 reel	Mar. 10
Felix in the Smoke Screen	"Sullivan Cartoon"	Jan.	8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar.	25	1 reel	Mar. 10
Fighting Orphans—Evening Mist	Bruce Outdoor Sketch			1 reel	
Gloom Chaser, The	"Big Boy"	June	24	2 reels	
Green-Eyed Love	Ruby McCoy-George Hall	April	8	1 reel	Mar. 24
Hectic Days	Lupino Lane	June	17	2 reels	
High Strung	Jerry Drew	Jan.	29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April	22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb.	26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June	17	2 reels	
How to Please the Public	Hodge Podge	Mar.	11	1 reel	Mar. 17
Indiscrete Pete	Jerry Drew	Mar.	11	2 reels	Mar. 10
Kitchen Talent	George Davis	April	15	2 reels	Mar. 31
Landlord Blues	Curiosities	May	27	1 reel	
Listen Sister	Lupino Lane	Mar.	25	2 reels	Mar. 24
Love's Springtime	H. Hampton-J. Catalaine	Feb.	12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar.	4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb.	12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May	27	2 reels	May 12
Never Too Late	Wallace Lupino	May	6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan.	1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April	8	1 reel	April 21
No Fare	"Big Boy"	April	8	2 reels	Mar. 24
Off Balance	Monty Collins	April	22	1 reel	April 14
Peculiar Pair of Pups, A	Bruce Outdoor Sketch	May	20	1 reel	May 5
Penny Postals	Curiosities	April	1	1 reel	Mar. 17
Pretty Baby	Monty Collins	Feb.	26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan.	11	2 reels	Jan. 28
Rah Rah Rah	Dorothy Devore	June	3	2 reels	
Recollections of a Rover	Hodge-Podge	Jan.	8	1 reel	Feb. 4
Rubbernecking	Curiosities	Feb.	5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan.	29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June	17	1 reel	
Say Ah-h	Charley Bowers	Feb.	19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb.	12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April	29	2 reels	April 21
Spring Has Came	Monty Collins	Mar.	25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb.	5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb.	12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan.	1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June	17	1 reel	
Three Tough Onions	Monty Collins	May	20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar.	4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May	6	1 reel	
Wedding Slips	Monty Collins	Jan.	1	1 reel	Feb. 11
Whoozit	Charley Bowers	April	1	2 reels	Mar. 17
Who's Lyin'	Davis-Collins	June	10	2 reels	
Wildcat Valley	Johnny Arthur	Jan.	22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch			1 reel	
You'll Be Sorry	Charley Bowers	May	20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov.	10	5980 feet	
Bit of Heaven, A	Lee-Washburn	April			
Bowery Cinderella, A	O'Malley-Hulette	Nov.	1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct.	1	6300 feet	Oct. 14
Satan and the Woman	Windsor-Keefe	Dec.	15	6400 feet	Mar. 10
Stronger Will	Marmont-Carewe	Jan.	15	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar.			

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
You're in the Army Now	Santschi-Blythe		

F B O

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec.	18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May	13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov.	20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug.	12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar.	18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct.	23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April	1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct.	30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar.	4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept.	17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan.	13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May	11		
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan.	15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec.	25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April	7	5984 feet	
Dog Justice	Ranger-Martin	June	10	5043 feet	
Driftin' Sands	Bob Steele	Jan.	1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb.	5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July	1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept.	4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar.	21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct.	2	6301 feet	July 29 '27
Harvester, The	Kingston-Caldwell	Nov.	23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb.	12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov.	13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept.	18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct.	16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov.	6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April	8	4769 feet	Mar. 10
Legionnaires in Paris	Cooke-Guard	Jan.	31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar.	11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec.	27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May	28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June	17	5181 feet	Sept. 4 '26
Man in the Rough, The	Steele-King	May	20	4748 feet	
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 18
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15		
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4897 feet	Dec. 23

Title	Star	Rel.	Date	Length	Reviewed
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4698 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	3	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah!, Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Down Our Way	Valli-Caldwell-Darro		
Gang War			
Eagle's Ta'ons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
Hit of the Show, The	Brown-Astor-Olmstead		
Perfect Crime, The	Rich-Brook-McConnell		
Saddle and Spurs	Barton-Eason		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5970 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Nov.	15	5880 feet	Aug. 12
Devil's Cage, The	Garon-Keith	May			
Fagasa	Kelly-Kelton-Wells	Mar.			
Finnegan's Ball	Landis-Mehaffey	Oct.	1	6200 feet	Dec. 9
Masked Angel, The	Compson-Oakman	Feb.	1	5700 feet	Mar. 24
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Dec.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	15	6700 feet	Sept. 9
Souls Aflame	James-Wells-Lard	Mar.			
Temptations of a Shop Girl	Compson-Garon-Kaliz	Dec.	1	5604 feet	

Coming Attractions

Title	Star	Length	Reviewed
Free Lips	Marlowe-Novak		

FIRST NATIONAL
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5800 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Eilers-Burke-Kemp	July	22		
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27		
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6		
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Oh Kay	Colleen Moore	Aug.	26		
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May	27		
Upland Rider, The	Maynard-Douglas	June	3		May 19
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13		
Wagon Show, The	Maynard-Faire	Feb.	19	6212 feet	
Wheel of Chance	Barthelmess-Basquette	June	10		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20		

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man	Mulhall-O'Day		
Code of the Scarlet	Maynard-McConnell		
Divine Lady, The	Griffith-Varconi		
Glorious Trail, The	Ken Maynard		
Happiness Ahead	Colleen Moore		
Head Man, The	Murray-Reed-Dawson		
Heart to Heart	Astor-Hughes		
Here Comes the Band	Langdon-Davison		
I'll Tell the World	Colleen Moore		
Lilac Time	Moore-Cooper		Mar. 24
Phantom City, The	Ken Maynard		
Whip, The	Mackaill-Nilsson-Forbes		
Wright Idea, The	Hines-Lorraine		

FOX FILMS
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Meeker	June	17		
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan. 21
Don't Marry	Moran-Hamilton	June	3		
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Farmer's Daughter, The	Beebe-Burke	July	15		
Fleetwing	Norton-Janis	July	22		
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27		
None But the Brave	Dorothy Knapp	June	24		
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	8		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Road House	Barrymore-Alba	July	1		
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	
Arkansas Traveler	Variety	Jan.	8	1 reel	
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Jack and Jilted	P. Cunning-M. King			2 reels	
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins		
Cock-Eyed World, The	Lowe-McLaglen		
Dry Martini			
Fazil	Farrell-Nissen-Busch		
Four Devils, The	Macdonald-Gaynor-Morton		
Four Sons	Mann-Hall-Bushman	9412 feet	Feb. 18
Girl Downstairs, The	Moran-O'Brien		
Me, Gangster	Collyer-Stuart		
Mother Machree	Bennett-McLaglen	6863 feet	Mar. 17
Pigskin	Rollens-Carol		
Plastered in Paris	Cohen-Pennick		
Red Dancer of Moscow, The	Del Rio-Farrell-Revier		
River Pirate, The	McLaglen-Foxe		
Street Angel, The	Gaynor-Farrell	9221 feet	
Sunrise	Gaynor-O'Brien	8729 feet	Oct. 14
Wild West Romance	Bell-Lincoln		

LUMAS
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Faith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	

Title	Star	Rel.	Date	Length	Reviewed
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	10	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	7000 feet	May 12
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31
Thru the Breakers		Aug.			
Turn Back the Hours	Loy-Pidgeon	Mar.	12	6500 feet	Mar. 17
United States Smith	Gribbon-Lee-Harlan	May			

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Alma Rubens				
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	May 19
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
air Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
orbidden Hours	Novarro-Adoree	June	16		
oreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7045 feet	
Law of the Range, The	McCoy-Crawford	Jan.	21	5393 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	
Patsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	May 19
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	May 19
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell It to the Judge	Stanley-Dwan-Manning	May	12	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	
Tokens of Manhood	Ufa Oddities	June	6	1 reel	
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brother Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Detectives	Dane-Arthur		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Madamoiselle from Armentieres	E. Brody-J. Stuart		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Southern Skies	Blue-Torres		
Telling the World	Haines-Page		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6536 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19		
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5665 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7720 feet	
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5280 feet	Mar. 3
Firty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Last Command, The	Jannings-Brent	Jan.	21	8234 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Nevada	Cooper-Todd	Sept.	10	6258 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7910 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6600 feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Red Hair	Bow-Chandler	Mar.	10	6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7175 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4792 feet	
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26		
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6066 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
Wedding March, The	Von Stroheim-Wray	Feb.			
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb.	11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	

Title	Star	Rel.	Date	Length	Reviewed
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post				
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
His Tiger Lady	Menjou-Brent		
First Kiss, The	Wray-Cooper		
Glorifying the American Girl	Special Cast		
Half a Bride	Ralston-Arlen		
Hot News	Daniels-Hamilton		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Ladies of the Mob	Bow-Arlen		
Magnificent Flirt, The	Florence Vidor		
Perfumed Trap, The	Brian-Brook		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Racket, The	Meighan-Prevost		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Vanishing Pioneer, The	Holt-Blane		
Warming Up	Richard Dix		
Wings	Bow-Rogers	12 reels	Aug. 26 '27

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel of Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr.	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 reet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr.	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr.	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
How Man Suits His Life	Science Series			2 reels	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar.	25	2 reels	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Limberlegs	Sportlight	June	10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark or the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Brown		
Bride of the Colorado	Boles-Blossom		
Cop, The	Boyd-Logan		
Godless Girl, The	Basquette-Prevost		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Ship Comes In, A	R. Schildkraut-Dressler	June 4	
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	

Title	Star	Rel.	Date	Length	Reviewed
Golden Shackles	Priscilla Bonner	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	6000 feet	
Web of Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.		5800 feet	

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April			
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5000 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
My Home Town	Brockwell-Glass	Mar.			
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.			
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.			
Wanderer of the West, A	Tex Maynard	Nov.			
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.			
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	May			

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Adorable Cheat, The	Lee-Keefe	Chesterfield	April 15	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.	6800 feet	Mar. 3
Air Mail Pilot, The	Metaffey-Metcalfe	Hi-Mark		5000 feet	
Battles of Coronel	Special Cast	Artlee	Feb.	8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.	6199 feet	Nov. 4
Broken Hearts		Hercules			
Czar Ivan the Terrible	Special Cast	Amkino	April	8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill			
Dawn	Special Cast	Arch Selwyn			
Daughter of Israel	Betty Blythe	Aywon		7 reels	
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.	5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff		5000 feet	
Jealousy	Lya de Putti	Brill			
Last Moment, The	Matieson-Hale	Zakoro	April	5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules			
Modern Du Barry, A	Maria Corda	Brill	June 1	7000 feet	
Port of Missing Children	Special Cast	Superlative			
Port of Missing Girls	Bedford-McGregor	Brenda		7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films		6500 feet	Mar. 24
Sally of the South Seas		Hercules			
Sealed Lips	Swedish Cast	Colwyn		6000 feet	
Shadows of the Night		Hercules			
Shooting Stars	English Cast	Artlee	April	5800 feet	April 28
Simba	Jungle Film	Capitol Pict		8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill		7 reels	
Thrill Seekers	Clifford-Fulton	Superlative		4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill		7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.	6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill			
When Fleet Meets Fleet	English Cast	Hi-Mark		7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Bet The	F. P. Donovan (producer)			2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)			2 reels	
District Doctor, The	F. P. Donovan (producer)			2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)			2 reels	
Mysterious Airman, The		Weiss Bros		10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden		2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke		2 reels	
Piece of String, A	F. P. Donovan (producer)			2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.	10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark			
Spookey Money	Al Joy	Cranfield-Clarke		2 reels	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
You Can't Win (Serial)		Weiss Bros		10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar. 15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May 1		
Devil's Skipper, The	Bennett-Love-Landis	Feb. 1	5510 feet	
Girl From Gay Paree	Bedford-McGregor	Sept. 15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June 10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec. 1	4753 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April 1		
Ladies of Night Club	Cortez-Leonard	May 15		
Lingerie	White-McGregor	June 20		
Nameless Men	Windsor-Moreno	Feb. 15	5708 feet	April 14
Night Life	Harron-A. Day	Nov. 1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct. 15	5639 feet	
Prowlers of the Sea	Cortez-Myers	July 20		
Scarlet Dove, The	Frazer-Borio	April 15		
Stormy Waters	Southern-McGregor	June 1		
Streets of Shanghai	Starke-Harlan	Dec. 15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar. 1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan. 15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov. 15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan. 1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct. 1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Marcheta	Color Classic	Mar. 1	1 reel	
Medallion, The	Color Classic	Mar. 1	1 reel	
Mission Bells	Color Classic	Mar. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Perfect Day, A	Color Classic	April 1	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	
Souvenirs	Color Classic	Feb. 15	1 reel	
Tom, Dick or Harry	Color Classic		1 reel	
Treasure Land	Color Classic	Feb. 1	1 reel	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Albany Night Boat		July 10		
Beautiful But Dumb		Aug. 1		
Domestic Relations		Aug. 15		
Ghetto, The	George Jessel			
Grain of Dust, A		July 1		
Marriage of Tomorrow	Miller-Gray			
Toilers, The	Ralston-Fairbanks, Jr.			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan. 1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan. 22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May 6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept. 4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept. 18	4427 feet	
Buck Privates	De Putti-McGregor	June 3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan. 29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept. 11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct. 9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct. 23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb. 12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan. 15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June 17	6279 feet	
Desert Dust	Ted Wells	Dec. 18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec. 4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan. 15	4173 feet	
Finders Keepers	La Plante-Harron	Feb. 5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June		
Four Footed Ranger, The	Dynamite (dog)	Mar. 25	4426 feet	
Four Flushers, The	Lewis-Nixon	Jan. 8	6193 feet	Jan. 28
Galloping Fury	Gibson-Rand	Nov. 20	[illegible] feet	
Good Morning Judge	Denny-Nolan	April 29	[illegible] feet	
Hero For a Night, A	Tryon-Miller	Dec. 18	5711 feet	Dec. 2
Hot Heels	Tryon-Miller	May 13		
Hound or Silver Creek	Dynamite (dog)	May 20	4095 feet	
Irresistible Lover, The	Keane-Moran	Dec. 4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct. 30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept. 18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar. 4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June 3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec. 25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb. 26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov. 20	4172 feet	
On Your Toes	Denny-Worth	Nov. 27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept. 4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept. 25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb. 26	4253 feet	
Put 'Em Up	Fred Humes	Mar. 11	4200 feet	
Rawhide Kid, The	Gibson-Hale	Jan. 29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb. 19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct. 2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov. 6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov. 6	6218 feet	
Stop That Man	Lake-Kent	Mar. 11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct. 16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar. 4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April 1	6197 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb. 5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov. 13	5598 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April 8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept. 4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April 8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar. 18	5495 feet	
We Americans	Sidney-Miller-Lewis	May 6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov. 27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May 20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct. 2	4167 feet	
Won in the Clouds	Al Wilson	April 22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up	Charles Puffy	Feb. 27	2 reels	Feb. 4
Ambuscade, The	Fred Gilman	June 16	2 reels	May 19
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Jan. 7	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June 27	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May 23	2 reels	April 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Dangerous Trail, A			2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Diamond Master, The				
Fighting Destiny	Fred Gilman	May 19	2 reels	April 21
Fighting Kid, The	Newton House	June 9	2 reels	May 19
Fox Chase, The	Oswald Cartoon	June 25	1 reel	
Frame-Up Man, The	Bob Curwood	May 26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill	June 13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George Meets George	Sid Saylor	June 20	2 reels	
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George's School Daze	Sid Sacylor		2 reels	May 5
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
Hidden Loot	Bob Curwood	April 28	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 rels	
His In Laws	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns, Orange Blossoms	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar. 7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June 30	2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 1	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June 4	2 reels	May 12
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon		1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June 11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb. 12	2 reels	Jan. 21
Ride 'Em Plowboy	Oswald Cartoon	April 15	1 reel	Mar. 24
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar. 5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April 1	1 reel	May 5
Sailor George	Sid Saylor	May 9	2 reels	April 14
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr	June 3	10 episodes	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 14

Title	Star	Rel.	Date	Length	Reviewed
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan.	16	1 reel	Dec. 30
Special Edition	Ben Hall	April	9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June	18	1 reel	
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	1 reel	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Tricky Trickster, The	Ben Hall	June	4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	Apri. 14
Valiant Rider, The (Western)	Bob Sherwood	June	23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June	0	2 reels	May 19
Whose Wife	King-Doherty	June	6	2 reels	May 12
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb.25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Anybody Here Seen Kelly	Love-Moore				
Body Punch, The	Daugherty-Faire				
Brides Will Be Brides	Laura La Plante				
Burning Winds	Hoot Gibson				
Children of the Sun	Special Cast				
Clearing the Trail	Gibson-Gulliver				
Cloud Dodger, The	Al Wilson				
Crimson Hour, The	De Putti-Moskine				
Danger Rider, The	Hoot Gibson				
Doubling For Trouble	Gibson-Gilbert				
Fallen Angels	Kerry-Starke				
Foreign Legion, The	Kerry-Stone-Nolan				
Freedom of the Press	Stone-Keith-M. Day				
Fresh Every our	Glenn Tryon				
Give and Take	Sidney-Hersholt				
Grip of the Yukon, The	Bushman-Hamilton-Marlowe				
Has Anybody Here Seen Kelly?	Love-T. Moore				
Home, James	La Plante-Delaney				
Honeymoon Flats	Lewis-Gulliver				
Jazz Mad	Hersholt-Nixon-Lewis				
Last Warning, The	Laura LaPlante				
Lonesome	Tryon-Kent				
Man Who Laughs, The	Veidt-Philbin			11 reels	May 12
Man, Woman and Wife	Kerry-Starke-Nixon				
Michigan Kid, The	Nagel-Adoree				
Navy Blues	Arthur Lake				
Phyllis of the Follies	M. Moore-A. Day				
Play Goes On	Veidt-Nolan				
Plunging Hoofs	Rex-Perrin				
Red Lips	Nixon-Rogers				
Silks and Saddles	Nixon-Walling-Nolan				
Sky Skidder, The	Al Wilson				
Uncle Tom's Cabin	Special Cast				
Viennese Lovers	Philbin-Hersholt-Keane				
Watch My Speed	Denny-Worth				
Wild Blood	Rex-Perrin				

UNITED ARTISTS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan.	7	6400 feet	Jan. 14
College	Buster Keaton	July	29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov.	19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan.	7	8400 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar.	31	9195 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb.	4	7558 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan.	1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug.	14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct.	31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb.	11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan.	7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec.	2	9000 feet	Nov. 25
Steamboat Bill, Jr	Keaton-Torrence	April		7700 feet	May 19
Tempest	J. Barrymore-Horn			9 reels	
Two Arabian Knights	Boyd-Wolheim	Sept.	23	8250 feet	Nov. 4
Two Lovers	Colman-Banky			8500 feet	April 28

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Awakening, The	Banky-Byron				
Battle of the Sexes, The	Bennett-Hersholt-O'Neill				
Hell's Angels	Lyon-Hall-Nissen		(about)	7 reels	
La Plava	Boyd-Valez				
Revenge	Dolores Del Rio				
Woman Disputed, The	Talmadge-Roland				

WARNER BROTHERS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb.	25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan.	14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec.	3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr.	Oct.	15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April	7	5388 feet	April 21
Dog of the Regiment- A	Rin-Tin-Tin-Gulliver	Oct.	29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar.	24	5164 feet	
First Auto, The	Miller-Oldfield	Sept.	18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook				
Fortune Hunter, The	Chaplin-Costello	Nov.	7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov.	26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov.	19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov.	5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec.	24	5613 feet	
Husbands For Rent	Moore-Costello	Dec.	31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec.	17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept.	10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.		7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazier	Feb.	11	5331 feet	
Missing Link, The	Syd Chaplin	Aug.	7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept.	17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept.	4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May	19		
Powder My Back	Rich-Ferris-Beranger	Mar.	10	6185 feet	
Race For Life, A	Rin-Tin-Tin Nye-Faire	Jan.	28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct.	22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April	21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct.	8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept.	24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov.	12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept.	3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug.	21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Fools In the Fog	McAvoy-Nagle				
Glorious Betsy (Vita.)	D. Costello-Nagle			7091 feet	May 5
Ladies Prefer Bonds (tent.)	Nagle-McAvoy				
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams				
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr				
Midnight Taxi, The	Moreno-Costello				
Noah's Ark (Vita.)	D. Costello-O'Brien				
No Questions Asked	Ferris-Collier, Jr.				
Singing Fool, The (Vita.)	Jolson, Bronson				
State Street Sadie	Loy-Nagle				
Tenderloin (Vita.)	D. Costello-Nagle			7782 feet	April 28
Women They Talk About	I. Rich-Ferris-Collier, Jr.				

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Motion Picture News

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2 GILBERT


3 DAVIES


4 CHANEY


2 NOVARRO


4 SHEARER


4 HAINES


3 GARBO

THEY MEAN BUSINESS!


1 GISH


2 KEATON


4 DANE-ARTHUR


3 CODY-PRINGLE

ESTABLISHED names—
M-G-M stars in
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6 McCOY


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10 CHASE

10 ROACH ALL-STAR

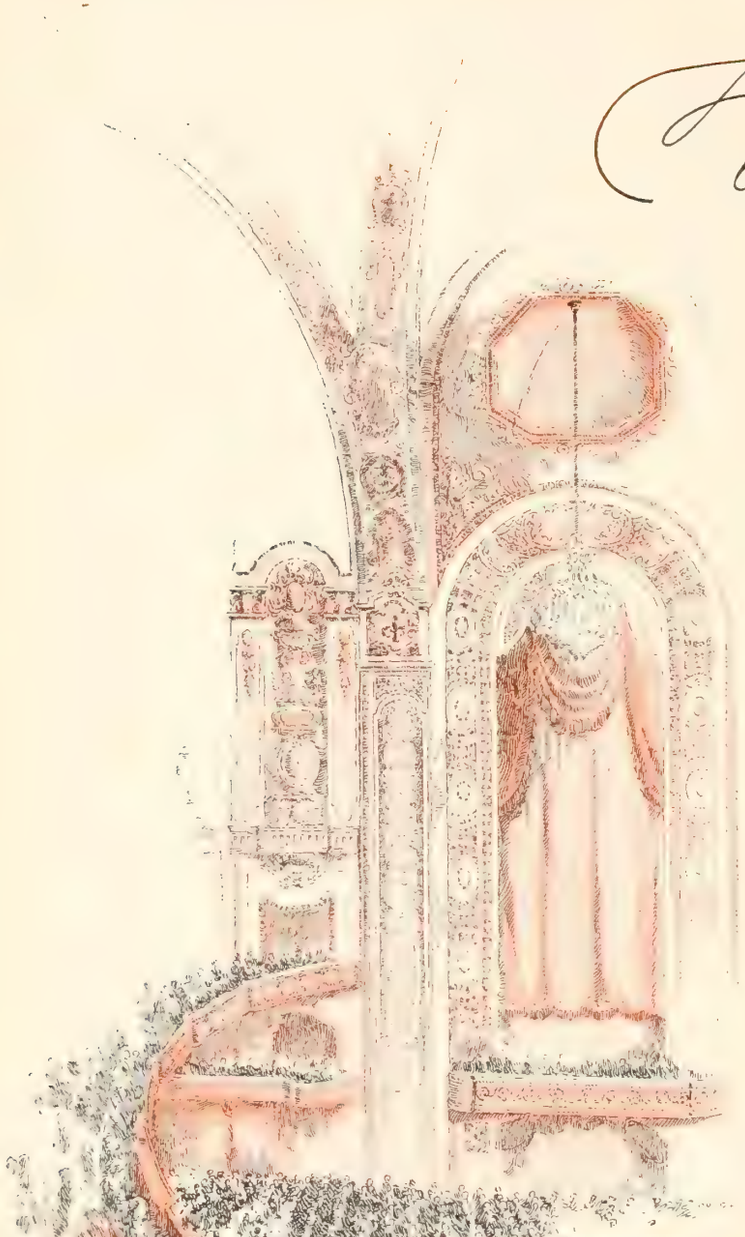

10 LAUREL-HARDY

PLUS: 3 BIG SPECIALS: SHOW PEOPLE, *Marion Davies, William Haines*, THE CARNIVAL OF LIFE, *Joan Gilbert, Greta Garbo*, THE LOVES OF CASANOVA. 3 COSMOPOLITAN; 3 ELECTRIC LIGHT HITS; 2 FLASH (*dog star*); 104 M-G-M NEWS; 10 M-G-M GREAT EVENTS (*Technicolor*); 26 M-G-M ODDITIES



Vol. XXXVII
No. 22

June 2, 1928
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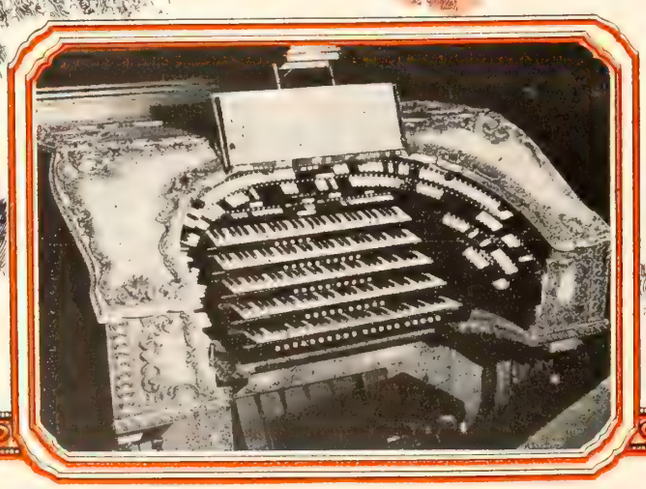
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PARAMOUNT'S WHOLE-SHOW PROGRAM

Specials

Harold Lloyd
Wedding March
4 Clara Bow
3 Richard Dix
2 Emil Jannings
Canary Murder Case
Beggars of Life
The Tong War
Crime of Interference
The Letter
Tahiti Nights
Glorifying American Girl
Perfumed Trap
Wolf Song
Dirigible
Man I Love
Hard Boiled Angel
Living Together
Upstart Gentleman
Behind German Lines
Burlesque

Road Shows

Wings
Abie's Irish Rose
The Patriot

Star Hits

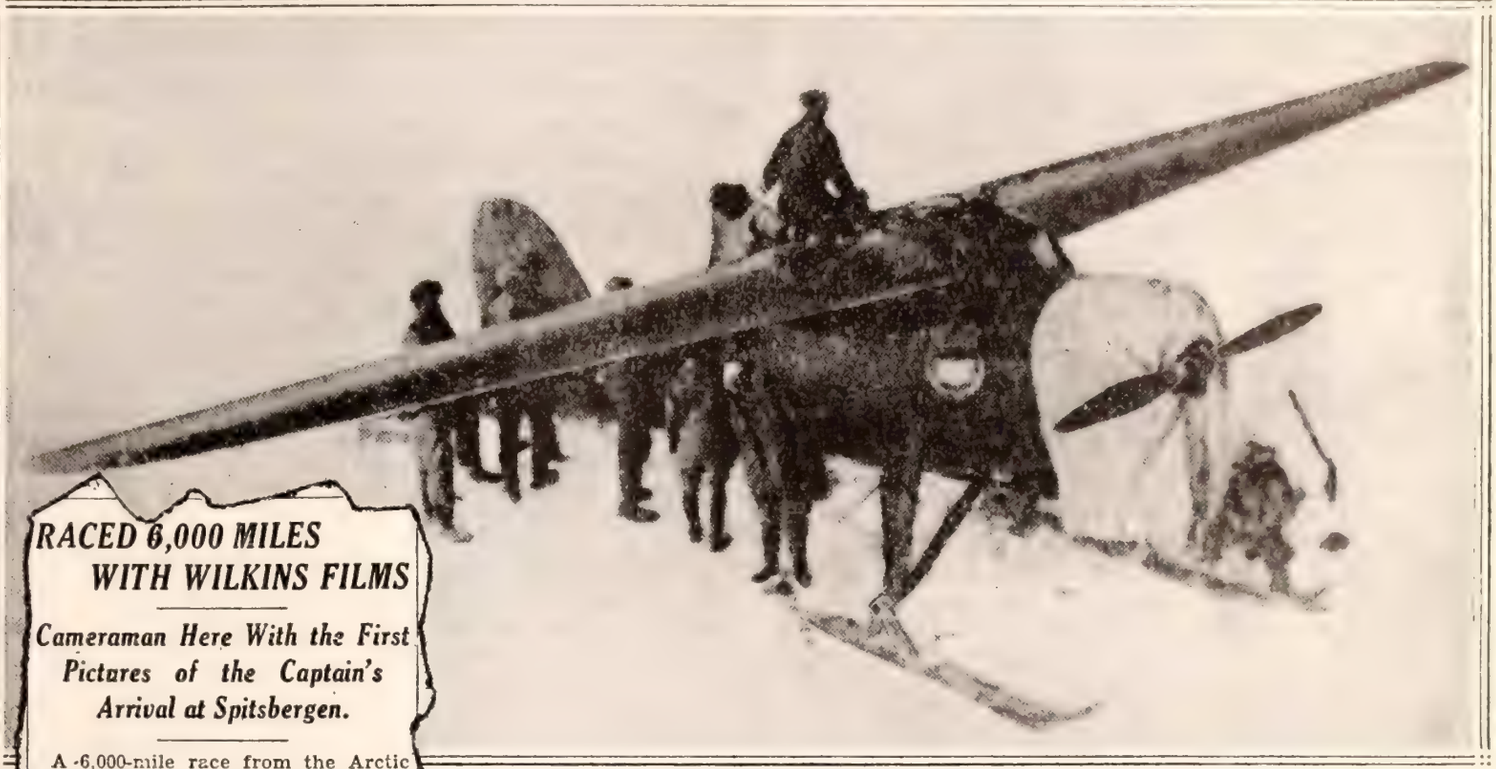
3 Richard Dix
4 Geo. Bancroft
4 Bebe Daniels
4 Esther Ralston
2 Pola Negri
3 Wray-Cooper
2 Florence Vidor
4 Chas. Rogers
3 Taylor-Hall
3 Adolphe Menjou
3 Zane Grey
1 Thomas Meighan
2 MacLean-Christie
1 Sir Harry Lauder
1 Model of Montmarte

Shorts

104 Paramount News
8 Vernon Comedies
8 Dooley Comedies
8 "Macduff" Comedies
8 "Confessions of a Chorus Girl" Comedies
12 Great Stars and Authors
26 Krazy Kat
26 Inkwell Imps
2 Horton Comedies
Extra! Byrd's Flight to the South Pole

THE NEW YORK TIMES. SATURDAY, MAY 26, 1928

FIRST PICTURES OF CAPTAIN GEORGE WILKINS AFTER HIS POLAR FLIGHT.



Paramount News-Associated Press.

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FACE
THE facts!
M-G-M won the 1927-1928
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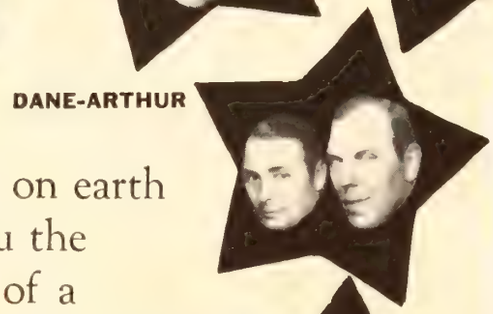
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3 SPECIALS
SHOW PEOPLE
Marion Davies
William Haines
THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo
THE LOVES OF CASANOVA

4 LON CHANEY
While the City Sleeps
and 3 others

3 GRETA GARBO
Tiger Skin, Single Standard
and 1 more

4 WILLIAM HAINES
Excess Baggage and 3 more

3 MARION DAVIES
Dumb Dora and 2 More

2 RAMON NOVARRO
Gold Braid and 1 more

2 JOHN GILBERT
The Devil's Mask and 1 more

4 NORMA SHEARER
Ballyhoo and 3 more

2 BUSTER KEATON
The Camera Man and 1 more

1 LILLIAN GISH
The Wind

4 DANE-ARTHUR
Camping Out and 3 more

3 CODY-PRINGLE
The Baby Cyclone
and 2 more

6 TIM McCOY

2 FLASH
The Amazing Dog
Star in Grease Paint
and 1 more

3 COSMOPOLITAN PRODUCTIONS
Our Dancing Daughters
Breakers Ahead
Mothers and Sons

3 ELECTRIC-LIGHT HITS
The Bellamy Trial
The Wonder of Women
A Free Soul

40 HAL ROACH COMEDIES
10 OUR GANG
10 LAUREL-HARDY
10 CHARLEY CHASE
10 ALL STAR

104 M-G-M NEWS
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6 M-G-M GREAT EVENTS
entirely in Technicolor

26 M-G-M ODDITIES
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Some may seek to upset this principle, but the public is never long misled.

The selection of the proper "sound" equipment is the most important matter before the exhibitor today. On the efficiency of that equipment ultimately will rest the quality of the pictures he has to show.

It behooves him, therefore, to make sure he is in right before he goes ahead.

The RCA PHOTOPHONE

Leads the Way to Assured Public Favor in "Talking" Pictures

With the introduction of the RCA Photophone, "talking" pictures have passed beyond the experimental state. It is to previous devices what the modern day phonograph is to the old-time gramophone. Only the resources and research facilities of the world's foremost engineering laboratories could have made such an achievement possible.

Revolutionary Improvements

While the RCA Photophone equipment is *standardized* in that it permits of the interchange of films with other processes, it differs from all other "sound film" appliances in these essential characteristics:

TONAL FIDELITY

The superior tonal quality of the Photophone is due to the fact that the Photophone employs the "variable width" or "serrated edge" method of recording sound *on the film*, as opposed to the "variable density" process.

There are no limitations to the Photophone recording process. Nor are its tone qualities affected by under-developing or over-developing of the sound track. Full value is obtained from all musical gradations—full advantage taken of the phonetic quality of a performer's voice.

ACOUSTICAL ADVANCES

The Photophone reproducing apparatus embodies all of the technical improvements which the Radio Group have developed in their work in the broadcast field. Photophone reproduction is practically a "straight line" method, giving equal amplification for all sound frequencies. Furthermore, Photophone does not use horns for reproduction. It employs a newly discovered and highly perfected cone of the electrodynamic type, which gives a tone quality that can never be approached by the horn method.

As a result of these improvements sound reproduction achieves a fidelity in RCA Photophone never before equalled.

There is absolutely no suggestion of mechanical transference—no over-loading, no distortion, no unnatural volume. It is devoid of metallic sounds, or shrillness, harshness or slurring.

PERFECT SYNCHRONIZATION

Absolute synchronization is accomplished by RCA Photophone by the projection of both picture and sound *from the same source.*

The sound is *on the film*—not on another machine. There can be no gap between the sound and the picture caused by jumping disc needles or variations in timing of separate apparatus.

PRODUCTION EFFICIENCY

Much of the effectiveness of "talking" pictures is dependent upon the skill exercised in the placing of the microphones. The Radio Group's vast experience in such work as the result of its broadcasting activities will be utilized in the production of all films made by the Photophone process, assuring the most satisfactory results in recording.

DURABILITY

The sound track of the RCA Photophone *lasts.* In contrast to other film recording methods, RCA Photophone films are as well preserved after the tenth week of operation as they are after the first. *They will outlive the picture itself.*

FULL-SIZED PICTURES

Producers may put synchronized orchestral accompaniment on existing negatives by the Photophone process without destroying a portion of the picture.

The RCA Photophone is the only sound film that preserves *the normal size of such pictures.* The Photophone Company produces positive prints with sound track by a special optical reduction printer which enables it to save the entire picture record and still leave enough room on the film for the sound track. Other methods destroy a portion of the picture record to accommodate the sound track.

Furthermore, there is no distortion of the photography by reason of the necessity for duping to make possible the introduction of the sound element. RCA Photophone pictures are printed direct from the negative on positive stock.

PROJECTION IMPROVEMENTS

The RCA Photophone equipment embodies new projection improvements that are both simpler of operation and more effective than any other existing system.

ECONOMY

The RCA Photophone offers a substantial saving in its installation cost, while mechanical efficiency assures a low maintenance cost.

You take no chances **in installing RCA Photophone. It gives you *all* the improvements of present-day science, plus the assurance of such improvements as may develop in the future.**

Equipment that meets every requirement

RCA PHOTOPHONE projection equipment may be installed in practically every projection booth with little alteration.

Standard films, without the sound feature, may be used without any change in the RCA Photophone, *as may all types of* "talking films." The installation of RCA Photophone equipment in no way interferes with the projection of the ordinary picture.

In addition to a wide range of feature productions, news reels and novelty films, there will be available through RCA Photophone, Inc., a large selection of films of incidental and non-synchronized music.

For theatres desiring only reproducing apparatus for incidental and non-synchronized music, there will be available high power reproducers, providing superlative performances, at moderate prices.

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Forward-looking exhibitors, when in New York, are invited to investigate at our studio, the business-building potentialities of RCA Photophone.

RCA PHOTOPHONE INC.

411 FIFTH AVENUE NEW YORK

A Subsidiary of the Radio Corporation of America

W. RAY JOHNSTON *is pleased to announce*

MISS VERA REYNOLDS

(BY COURTESY OF DE MILLE PICTURES)

As the Star of

"THE DIVINE SINNER"

The first of "RAYART'S BOX-OFFICE TWENTY" for 1928-29

RAYART PICTURES

RAYART PICTURES



VERA REYNOLDS

A TREM CARR BLUE-RIBBON PRODUCTION For RAYART PICTURES

STORY BY ROBERT ANTHONY DILLON - DIRECTED BY SCOTT PEMBROKE

RAYART PICTURES CORPORATION

SEVEN TWENTY THREE SEVENTH AVENUE - NEW YORK

Foreign Distributors

RICHMOUNT PICTURES

The Flower Short



of the Subject Field!



Laemmle Shows the Way!!

To greater profits—for more than 14,000 Exhibitors with the best SHORT SUBJECT in the world.

Don't use a yard stick to measure the circulation of a motion picture trade paper. What appears to be a yard may not be a yard at all.

For instance, it is possible to sell a long list of subscriptions to some theatre organization and yet fail to have the trade paper in the hands of the individuals who buy.

The problem of a motion picture trade journal is to know who does the buying and to know that these individuals are readers of that journal.

Right here is the difference between MOTION PICTURE NEWS circulation and yard stick circulation. We know the NEWS is read by the real buyers. We know our readers consist of the executive and operative personnel of the theatre field.

We know these facts and so do many of the biggest theatre equipment manufacturers—manufacturers who acknowledge this confidence in MOTION PICTURE NEWS circulation thru exclusive advertising.

SHE'S DIFFERENT
IT'S DIFFERENT



JOHN McCORMICK Presents

Colleen MOORE in "HAPPINESS AHEAD"

With Edmund Lowe, Lou Tellegen, Edmund Goulding, Screened by Dorothy Gish. A First National Picture

Keep Smiling!

Keep Smiling!

Keep Smiling!

Keep Smiling!

Keep Smiling!

11,500,000 Will Want It

and SMART SET, on sale July 1st, will reach new

"Thank heaven!—I'll be able to feature one *new* Big-Star Attraction every week this Summer!—That will keep my patrons in the movie-going habit—help my business all through the week."



COLLEEN MOORE
in "Happiness Ahead"

COLLEEN MOORE
in "Oh Kay!"

RICHARD BARTHELMESS
in "The Wheel of Chance"
An Alfred Santell Production

RICHARD BARTHELMESS
in "Out of the Ruins"

CHARLIE MURRAY
in "The Head Man"

3 Specials

Mack Sennett's personally directed
"THE GOOD-BYE KISS"
with 3 New Star Finds
Johnny Burke, Sally Eilers, Matty Kemp

"THE BARKER"
with MILTON SILLS
DOROTHY MACKAILL
Betty Compson
A George Fitzmaurice production
From the famous Broadway hit.

RICHARD BARTHELMESS
in "The Patent Leather Kid"
An Alfred Santell Production
It holds the record for breaking records

FIRST NATIONAL'S

Special Summer Series

"HAROLD TEEN"
with
Arthur Lake, Mary Brian, Alice White
Full-length feature comedy from Carl Ed's famous comic strip syndicated to 32 million readers.

HARRY LANGDON
in "Here Comes the Band"

JOHNNY HINES
in "The Wright Idea"

"THREE-RING MARRIAGE"
with Mary Astor, Lloyd Hughes
Directed by Marshall Neilan

"HEART-TO-HEART"
with Mary Astor, Lloyd Hughes
Louise Fazenda, Thelma Todd

KEN MAYNARD
in "Code of The Scarlet"

BILLIE DOVE
in "The Yellow Lily"

MILTON SILLS
in "The Hawk's Nest"
with Doris Kenyon and Montagu Love

"VAMPING VENUS"
with CHARLIE MURRAY
Louise Fazenda, Thelma Todd

"LADY BE GOOD"
with Dorothy Mackaill, Jack Mulhall

KEN MAYNARD
in "The Upland Rider"

"Because you need BETTER pictures in Summer . . . . ."

BUY THEM AS A GROUP...
THEY'RE WEATHERPROOF!

First National Pictures

Member of Motion Picture Producers and Distributers of America Inc—Will H Hays President

Motion Picture News

Volume XXXVII NEW YORK CITY, JUNE 2, 1928 No. 22

A Big Job

"Sound" Movies and Readjustment of Industry

By William A. Johnston

THE new sound movie and its place in this industry reminds one of an infant which has suddenly entered a house where a large and hectic party is going on.

Some people are totally unaware of its presence; others see it, but loftily refuse to recognize it; a good many don't know what on earth to do with it; and those most interested get to quarrelling over its parentage.

Only a few are making rapid plans to rear the child; a still fewer number are already well on their way.

The intrusion is not a welcome one. The industry, as we have said before, finds itself very much in the same fix as it did when the feature photoplay bobbed up. The studios were not at all ready for it; there were no writers, directors and technicians in general; the old line distributors couldn't handle it at all; and so the prosperous dealers in short subject programs wanted to kick it back into oblivion.

But the public wanted it; and the industry, after violent and wide-spread reordering of itself, went right ahead to supply it.

* * * *

Now, it would appear by the most obvious signs, the public wants something else again, something more vitally entertaining, not merely the novelty in itself. The sound movie! The silent drama with a voice. And, of course, the great amusement public is going to get what it wants. That's certain.

But the industry is aghast at its job: and you can't blame it.

Over the past fifteen years a vast producing and distributing machine has been built up and cemented in the effort to supply the silent photoplay. Not only have studio and studio resources, and distribution and distribution resources been expanded and perfected, but even theatres acquired in the great competitive effort to get features to the public whether the public wanted them or not. And the race is still on.

But—within the past year or so—something has happened, something fundamental.

The trade itself has been busy with Wall Street and mergers, with fiscal matters and economies, with chaining up theatres—and yes, there is still a producers' race to acquire theatres in the same fatuous attempt to jam pictures down the public throat.

The something that has happened has been a growing apathy on the part of the public toward the silent drama. Vaudeville was tried and fell flat. Grand presentations were employed and often do the trick, but at what price!

At their best these extraneous efforts were pulmotors only. And now comes along something new, in and of and out of the silent drama. It's voice! And the public has had a taste of the new entertainment and is eating it up.

* * * *

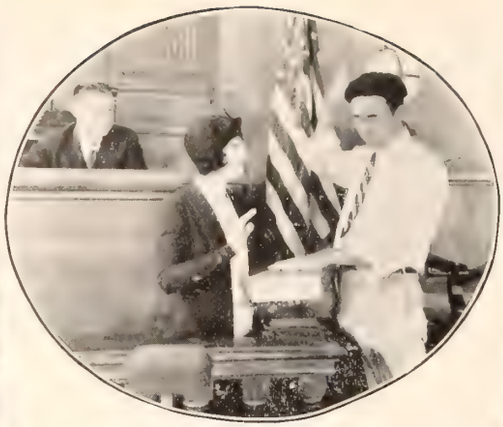
So the public controls, as usual. And the reordering of production and distribution will have to be made, but it can't be done in a day, or a week, or even a year.

Meanwhile, the production and distribution of silent pictures—announced and planned for the new season will go on, of course. That's a big job in itself.

In this period of radical readjustment, it behooves everybody to keep a clear head, and not to rock the boat.



Another cartoon character joins the movie throng. Walter Berndt, the creator of "Smitty," signs a contract with Amedee J. Van Beuren and Harry Weber, on his right, who will transfer "Smitty" to two-reeler productions for release through Pathe channels



The tense court-room scenes in Frances Noyes Hart's "The Bellamy Trial" were recently filmed by Director Monta Bell, who is shown above with Leatrice Joy demonstrating how to take the oath



Thomas Burtis, left, author of the aviation stories which will be released soon by Educational, and Reed Howes, star of the series, talking to the captain of the S.S. Montclare, on which vessel Educational's convention was entertained by Associated Screen News, Ltd.



Alberta Vaughn as a vivacious chorine. She is starring in the "Racing Blood" series for FBO distribution



One writes popular songs, the other sings them in a world-winning manner. Irving Berlin will write a number which Al Jolson will sing in Warner Bros.' "The Singing Fool"



Give the hard-working cameraman a hand. Nick Stuart, Fox player, has his eye focused on stardom



E. Bruce Johnson (with the cigarette) vice-president and foreign manager of First National, met upon his Berlin arrival by members of the Defu-First National producing force. Directly behind Mr. Johnson is Ray Rockett, supervisor of First National's foreign productions



Olive Borden, who supplies all the feminine appeal in "Virgin Lips," her first Columbia production



Mary and Doug, vacationing in Europe, visit Rex Ingram at his studio in Nice, where he is to make "The Three Passions" for United Artists. Left to right: Douglas Fairbanks, Rex Ingram, Alastair Mackintosh, production manager of the Ingram Studio, and Mary Pickford

Inside Slants on the Industry — PICTURES AND PEOPLE — The Mirrors of Filmdom

"DAWN," the much discussed British picture, opened at the Times Square Theatre, New York, this week amid a total absence of excitement. This, of course, is the film which has caused many protests on the ground that the showing of it would kindle old hatreds and revive the war spirit.

Leaving aside for the moment the question as to whether the picture ought to be shown, so far as the international viewpoint is concerned, and considering it merely as a motion picture, these observations occur to us:

The outstanding thing in the production is the performance given by Sybil Thorndike, in the role of Nurse Cavell. Her work is one of the great impersonations of the screen.

The direction by Herbert Wilcox is, on the whole, good, though it lacks in spots a full command of tempo. It is by far the best work Mr. Wilcox has done. The production values are good, the only notable defect being poor photography in certain of the sequences.

In the selection of types; in the titles; and in other ways, Mr. Wilcox has gone to great lengths to present his story as a story, and not as a document directed against any nation.

* * * *

ACCORDING to correspondents of the NEWS in two territories, the buying of product for the new season is getting under way very slowly. St. Louis reports that business is not good, and assigns the reason to lack of sufficient advertising in regional and national trade publications, in order to prepare the way for salesmen. In Northern and Central New York, with Albany as the exchange center, exhibitors are open in declaring that they will hold off buying for weeks to come in an effort to force prices downward. Although practically all of the conventions are over, the exchanges in Albany are going no further these days than the mere quoting of prices, and are frank in admitting that they do not expect the buying season to get under way, even with the big fellows, within sixty days or more. Many of the exchanges do not plan to send their salesmen into the smaller towns much before October.

The situation, in so far as the theatres which book from the Albany exchanges, is a peculiar one this spring. In the first place, many of these theatres, holding off for several weeks last year, then bought to the extent that they absolutely loaded up with pictures, and now find themselves with more on hand than they can consume. This means that these theatres will be playing last season's product for two or three months to come, and also that the exhibitors will not buy to the extent of a year ago, and precipitate themselves into a repetition of last year. Exchange managers admit that this condition exists in many instances.

As a result, the majority of accounts will be held over until next fall, before activity to any extent can be expected. The Schine circuit, of course, will be eagerly sought by the exchange managers and salesmen from now on. This chain numbers over 125 houses and is the big plum for the exchanges. Some of the exchange managers are hoping to book their product with Schine within the next month or so, but this is rather doubtful.

William Benton, of Saratoga Springs, with a dozen or more houses in northern New York, does not plan to close with the new product within a couple of months. William Smalley, of Cooperstown, who has fifteen houses or so, is planning to do likewise.

In so far as prices are concerned, the exchanges are quoting an increase over a year ago. They claim that the quality of the pictures is ahead of last year and that they are justified in asking higher prices. The exhibitors, in turn, say that they paid the peak last year and then found themselves with many pictures that proved of no great drawing power. They say emphatically, that they will not pay any more than a year ago, and some go so far as to say that they do not intend to pay even as much as last season.

* * * *

OUR Paris correspondent, L. C. Moen, cables that Louis Nalpas has resigned as managing director of Cineromans, the company controlled by Jean Sapene, and will start his own production organization. The separation is described as a friendly disagreement over policy.

M. Nalpas will announce important plans soon. During his six years' association with Sapene, M. Nalpas made, among other pictures, "Les Miserables."

The same correspondent reports that the world picture rights to the Olympic games have been sold to Luce, the Italian state film monopoly. American newsreel companies are negotiating for the rights here, and Mussolini's friendliness to the American screen makes a successful outcome likely.

* * * *

FOR the first time in the history of the Capitol Theatre, New York, a two-reel comedy will be presented as a regular feature of the weekly program. The product will be selected from the Hal Roach output for M-G-M.

This announcement is of importance because it means the restoring of the short length comedy to Broadway, first-run, where it has been crowded out by the overplus of presentation stuff.

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Walsh Resolution for U. S. Probe Fails of Adoption

WHEN Congress adjourned this week, no action had been taken by the Senate on the resolution introduced by Senator Thomas J. Walsh of Montana which sought an investigation of the Film Boards of Trade, the Government's probe of the industry and the Federal Trade Commission's action in the Paramount case.

Senator Walsh had sought to have the Judiciary Committee of the Senate inquire into the investigations which have been conducted by the Department of Justice in relation to the Film Boards of Trade and the Trade Commission with reference to Paramount. He sought to determine what progress had been made and with what diligence any alleged illegal practices uncovered may have been prosecuted.

Trade Commission Ready to Enforce Code

Believed Second Trade Practice Conference Will Be Asked by Industry

THE Code of Ethics announced for the industry by the Federal Trade Commission, and printed elsewhere in this issue, will be enforced by that governmental body. This refers to resolutions unanimously endorsed by all groups at the recent Trade Practice Conference.

Respondents in such cases brought hereafter will be required to show that acts complained of were not in violation of the rules laid down by the industry itself.

The manner in which the rules are complied with will be checked up by the Commission through various sources in the industry, including the delegates to the Trade Practice Conference. Upon these reports and demands of the industry itself will be based any decision as to a second conference, but it is believed, that a second conference will be asked by the industry within a few months.

Companies objecting to any of the regulations can secure modification only by action of the industry itself, since the resolutions comprising the code were adopted unanimously by all groups, and, therefore, no company can contend that any particular rule was adopted without sanction of the group of which it is a member.

Service Not Compulsory

Rejection of Non-Theatrical Resolution Does Not Mean That Exchanges Must Serve Them

THE condition with regard to service to non-theatricals remains the same as before despite the findings of the Trade Commission, in that it will not be compulsory for exehanges to serve the non-theatricals. The rejection by the Commission of the resolution would simply seem to attest that that body declines to sanction a resolution which it is feared might be interpreted as being in restraint of trade.

The Commission, "although fully in sympathy with the predicament of exhibitors subjected to non-theatrical competition," is bound by the law, and consequently could not accept the resolution.

It is said that the Commission has no power to compel a company to sell to non-theatricals, as the Supreme Court has held that a company may refuse to sell a man for some unwarranted reason, but if two companies refuse to sell that man, for no better reason, it savors of restraint of trade and boycott. Thus, it is held that if any resolution is effected that non-theatrical accounts should be refused it would immediately become an agreement in restraint of trade.

It is explained to individual exchanges that they may refuse to sell non-theatricals if they so desire, but they must not get together and reach an agreement with other exchanges. It is even pointed out that a decision as to conspiracy in restraint of trade often is based upon the result of the acts of a number of individuals, rather than proof of any agreement among them.

In the event that all exchanges in a city individually refused to sell a non-theatrical account, they would be required, in the event of a suit, to show conclusively that their actions were not related. This, it is held, would be a difficult thing to prove.

The result of the rejection of the resolution by the Commission leaves the non-theatrical situation exactly as it has been in the past.

Pooling Denied by Carl Laemmle

"THERE is not one word of truth in the story published about Universal pooling with any other company or companies," stated Carl Laemmle on his arrival in New York several days ago after some time spent in Louisville, Ky.

"Such a thing has not even been discussed nor considered," stated the Universal president.

Eberson to Collaborate With English Architects

Having been invited to collaborate with a group of English architects in the planning of several atmospheric theatres in London and the provinces, John Eberson, theatre architect of New York, sailed on the Leviathan last Saturday, May 26. He is bound for London.

"Caught in the Fog" New Title of Warner Picture

A new and definite title for the Warner Bros. picture titled "Fools in the Fog" has been selected. It is "Caught in the Fog." Editing of the production is now complete.

Fischer Joins Columbia in Sales Capacity

A. H. Fischer has joined Columbia Pictures in a sales capacity. His first assignment will be the opening of the company's new exchange in St. Louis, which will have jurisdiction over Eastern Missouri and Southern Illinois.

Internal Discord in Sapiro Organization

AT a meeting of the Board of Directors of the Independent Motion Picture Exhibitors Association May 30, Elias Mayer of the firm of Mayer & Schneider was removed from the committee on the purchase of film. Harry Brandt was elected to fill the vacancy.

At the same meeting President Sapiro was instructed and authorized by the Board of Directors to begin legal action against the Mayer & Schneider Theatres Corporation to collect money due the Association. This action was taken when it was reported to the Board that none of the Mayer & Schneider theatres have paid into the Association any of the sums due in the form of dues since they became members.

It was reported to the Directors that the Mayer & Schneider theatres were the only absolute delinquents.

While Mr. Mayer was removed from the Film Purchase Committee, and while legal action will be begun against the theatres with which he is connected, these actions will not affect the membership of the Mayer & Schneider theatres in the Independent Motion Pictures Exhibitors Association. As was stated at the meeting, they will be kept in the Associaion "for their own good."

At the same meeting Isaac Katz was elected a director, to fill a vacancy.

Commission Ready With Code of Industry Ethics

Disapproves Block Booking and Non-Theatrical Ban, But Commends Majority of Conference Resolutions

THE Federal Trade Commission has handed down its findings on the resolutions adopted at the Trade Practice Conference held in New York last October. The complete report of the conference and the recommendations of the Commission are being sent to the industry. Its content, however, on the important subjects under discussion, has been revealed.

The Commission approved a large number of the rules adopted at the Conference, accepted a number of others as "expressions of the trade," disapproved entirely the resolution regarding the sale of film to non-theatricals and held in abeyance many others because the industry could not come to any agreement regarding them.

The Commission held as "illegal and restraint of trade," Exhibitor Resolution No. 1, which sought to ban service to non-theatricals. Block booking was also held illegal, and Abraham F. Myers, Federal Trade Commissioner who conducted the Trade Practice Conference, has recommended that the Commission proceed at once against every distributor selling in groups.

Code Divided Into 4 Sections

The Code of Ethics on which the Federal Trade Commission reports, is divided into four sections as follows: Group 1 includes resolutions accepted and approved by the Federal Trade Commission; Group 2, those received and accepted by the Commission as expressions of the trade; Group 3, embracing one resolution on non-theatricals, which is disapproved; and Group 4, including resolutions held in abeyance without further action by the commission as the sharp division of the vote at the Trade Practice Conference indicates a hopeless lack of agreement among the different branches of the industry.

M. Markham Flannery, director of trade practice conferences, has recommended to the Federal Trade Commission a trial period of six to twelve months to observe workings of the results of the Trade Practice Conference and adherence to the code of ethics.

Holds Block Booking Unlawful

Attached to the report which is being sent to the industry by the Trade Commission is a statement by Commissioner Abram F. Myers, in which he recommends that those resolutions adopted at the conference regarding block booking of motion pictures be not accepted. He holds that the conference did not result in an agreement coinciding with the Commissioner's views on block booking, and that a pledge made by the distributors, which cannot be regarded as a formal resolution of the conference, and which modifies the block booking practice in certain particulars, cannot be accepted as a compliance with the Commission's order to Paramount regarding block booking.

"The position of the Commission in that case, as I understand it," reports Commissioner Myers, "is that block booking is, in and of itself, unlawful. That being true, no resolution which recognizes the legality or propriety of the practice and contemplates its continued observance by the distributors can be accepted as a compliance with the order and as dispensing with the necessity for proceedings against the other distributors employing the practice."

Commissioner Meyers recommended that the Commission proceed against other large distributors practicing block booking.

The Commission took no action on resolutions dealing with producer ownership of theatres or bookings, on the ground that the sharp division of the vote by which they were accepted indicates a total lack of agreement as between the opposing branches of the industry. These resolutions condemned the acquisition of theatres by a producer or distributor with the intent or affect of intimidating or coercing an exhibitor to lease the films of the producer or distributor or surrender his theatre holdings; declared the allocation, leasing or licensing of films to any group of exhibitors without affording all competing exhibitors an opportunity to bid for such films; holding that the granting of protection with the leasing of a film over a theatre which is not in competition with the theatre so protected is an unfair trade practice; and also declaring an unfair trade practice the refusal of a distributor to lease a picture to an exhibitor for exhibition within a reasonable time after its prior run.

The Commission approved and accepted resolutions calling for the revision of the standard contract and of the arbitration rules, and declared the use of a standard uniform contract providing for arbitration is a fair trade practice.

Rules Adopted

As a result of the Commission's action the following rules will become the regulations by which the industry is to operate:

Rule 1, whereas the motion picture industry recognizes that commercial arbitration promotes good will, economy and better standards of business, and is endeavoring to develop in the most complete way possible a system of arbitration for the settlement of disputes between distributors and exhibitors which will be both fair to all and speedily expedient; and

Whereas it is the desire of all branches of the industry to use a uniform exhibition contract, both to standardize its contractual relations and to provide for such arbitration; and

Whereas it is the further desire of all branches of the industry that the standard exhibition contract so providing for each system of arbitration shall be fair as possible at this time and shall be changed or modified as from time to time experience may demonstrate that it should be changed, and the further desire that the present provisions of such contract and all future changes or modifications herein shall themselves be subject to arbitration, and the further desire that the rules and regulations for the arbitration of all disputes arising under such contract shall be as fair as possible at this time and shall be changed or modified from time to time by arbitration, as experience may demonstrate and warrant that they should be; and

Whereas it is believed that changes can be effected in such standard exhibition contract to improve the same; Now, therefore, be it

Resolved, (1) That to carry out the purposes of this resolution and the desire of all branches of the industry to promote fair arbitration and contractual relations, a committee of six shall be immediately designated, consisting of three members chosen by the unaffiliated exhibitor delegates here assembled and three members chosen by the producer-distributor delegates here assembled; that three affiliated exhibitor delegates without right to vote may participate in the work of this committee; that such committee shall immediately institute a study of the provisions of such standard exhibition contract and the rules for the arbitration provided for there, and develop improvement in such contract and in such rules for arbitration, and develop a plan for the further operation of arbitration. In the event the exhibitor members and producer-distributor members of said committee are unable to agree, a seventh member of such committee shall be designated, such seventh member to be chosen unanimously by the six members, and if such six members can not unanimously agree on such seventh member, then the Chief Justice of the Supreme Court of the United States shall

(Continued on following page)

One Film Buyer Urged for Oklahoma T. O.

AT the regional meeting of the motion picture theatre owners of Oklahoma, held in Tulsa, Okla., this week, resolutions were adopted recommending theatre owners to buy foreign film subjects for screening and to refuse to sign clause one of the new standard contract because they allege it is an unfair trade practice. The Oklahoma showmen also urged that one authority be developed to buy all films for individual theatre owners in Oklahoma.

Commission Ready With Code of Ethics

Delivers Findings on Last October's N. Y. Conference

be asked by such committee to appoint its seventh member.

Contract Resolution

(2) That after such adoption of such modified standard exhibition contract and such modified rules of arbitration, it shall be the further purpose of such committee to have periodical considerations of both said contract and rules of arbitration at consistent periods, under the plan therefore which said committee shall develop to consider whether changes in such standard exhibition contract and arbitration rules are warranted by experience, and at such periodical deliberations the seventh member may be called in for decisions.

(3) It is understood that such amended standard exhibition contract and amended rules of arbitration shall be ready for use for the season 1928-29; Be it further

Resolved, That the use of a standard uniform contract providing for arbitration both of disputes arising out of said contract and of the provisions of the contract itself, is a fair trade practice.

Rule 2, Resolved, That the insertion of commercial advertising, for which compensation is received, in motion picture productions leased to exhibitors as entertainment is unfair trade practice.

Rule 3, Resolved, That the substitution by a producer or distributor for any photoplay contracted for by any exhibitor, as the photoplay of a specified star or of a specified director, or as based upon a specified story, book, or play, of any photoplay in which such specified star does not appear, or which has not been directed by such specified director, or which is not based upon such specified story, book, or play, as the case may be, unless with the consent of the exhibitor, is an unfair trade practice.

Rule 4, Resolved, That the requirement by any distributor that an exhibitor as a condition of being permitted to purchase any picture of such distributor shall also purchase pictures of another distributor, is an unfair trade practice.

Rule 5, Whereas the use of misleading or salacious advertising is recognized as an evil, and

Whereas the distributors of motion pictures represented in the membership of the film boards of trade themselves will not use misleading or salacious advertising in connection with their product:

Resolved, That it is a fair trade practice to use their best efforts to discourage others in the industry from using misleading or salacious advertising.

"Bicycling" Held Unfair

Rule 6, The purchasing of photoplays for a specific theatre, which photoplays are also used in other theatres uncontracted for, commonly known as "bicycling," is an unfair trade practice.

Rule 7, Deliberately returning a print late, thus securing additional exhibition time without payment of the rental therefor, or by reason of such delay making it impossible to ship such print to the next exhibitor who has it booked, is an unfair trade practice.

Rule 8, Resolved, that the giving of any gratuity, either by an exhibitor to a salesman or a salesman to an exhibitor, in exchange for advantages not otherwise procurable between buyer and seller, either in relation in the sale or booking of motion pictures, is an unfair trade practice.

Rule 9, Resolved, That the use of a signed application for a contract by an exhibitor, and the showing of the rental prices thereon, either by a distributor or another exhibitor for the purpose of securing higher rental prices, or by an exhibitor to a distributor other than to whom such application is addressed, for the purpose of securing a reduction of rental prices, is an unfair trade practice.

Rule 10, Resolved, That the practice of contracting for pictures for one theatre and using service at an entirely different theatre than the one specified in the contract is an unfair trade practice.

Rule 11, Resolved, That failure on the part of the exhibitor to promptly report correctly the results of percentage bookings is an unfair trade practice.

Rule 12, Resolved, That any agreement among competing exhibitors, to allocate among themselves the motion pictures of distributors, thereby eliminating competition in the rental of such motion pictures, is an unfair trade practice.

Rule 13, Resolved, That any agreement among distributors to prevent any exhibitor from contracting for the motion pictures of such distributors, or to exact from such exhibitor a higher rental for the motion pictures of such distributors than could otherwise be obtained in open competition, is an unfair trade practice.

Rule 14, Resolved, That the using of buying power for the purchase of more photoplays than an exhibitor can consume, in order to deprive a competing exhibitor of the opportunity of purchasing his supply of photoplays, whether it be an attempt to corner the market against such competing exhibitor or whether it be with the thought of forcing a competing exhibitor out of business, or the compelling of such competing exhibitor, to sell his theatre, is an unfair trade practice.

Rule 15, Whereas the following rule or regulation has been adopted by all the members of the Motion Picture Producers and Distributors of America, Inc.:

"No member shall directly or indirectly or through the instrumentality of any officer, employee, agent, representative, or servant of such member, or otherwise offer or cause to be offered any money inducement or advantage of any kind to any actor, director, or employee of any other producer or distributor in an effort to persuade or induce such actor, director, or employee to become dissatisfied with such employment and to breach any contract between such actor, director, or employee and any other producer or distributor;"

Resolved, That such a rule is a fair trade practice.

Expressions of the Trade

The following rules were accepted by the Commission as expressions of the trade:

Rule 16, Whereas the Motion Picture Producers and Distributors of America, Inc., has allied itself with the International Advertising Association, the National Association of Credit Men, the American Bankers' Association, and the National Better Business Bureau, to prevent fraudulent activities: Now therefore be it

Resolved, That the proper educational work of the Motion Picture Producers and Distributors of America, Inc., in co-operation with such other organizations, with respect to any attempted fraudulent enterprises relating to motion pictures, to the end that the public may not be defrauded by fake motion picture scenario schools, or other dishonest enterprises which trade on the public's ambition to become a part of the motion picture industry, is a fair trade practice.

Rule 17, Whereas, it is a trade practice

(*Continued on Page* 1891)

R. H. Cochrane Declares Findings Benefit General Situation

WITH regard to the publication of the findings of the Federal Trade Practice Parley, R. H. Cochrane, chairman of the Distributors Division of the Trade Practice Conference and Joint Chairman of the Contract Committee, which met early this spring in Chicago, gave out the following statement yesterday from the general offices of the Universal Pictures Corporation, of which he is Vice President:

"The report approves most of the trade practices suggested by the conference and in doing so benefits the general situation. It is disappointing that the report does not approve the distributors' declaration of purposes relative to block booking because such modifications as are proposed and as are now actually in practice under the new contract really eliminate those features of block booking to which objection has been made in the past. I hope Mr. Flannery's recommendation of a six months or twelve months trial period will be adopted, because I am confident that when the new contract is in general force and is understood by both exhibitors and distributors it will prove satisfactory to everyone."

The Voice of the Screen

News and Comment on All Phases of "Sound" Pictures

Specialized Attention

FOR two years, Motion Picture News has devoted special attention to sound pictures and their rise to a place of commanding importance in the industry.

Writing from the Coast more than a year ago, William A. Johnston predicted that the whole picture business would be revolutionized by the talking and sound devices.

Motion Picture News has not suddenly "discovered" the importance of sound films.

Announcements recently made by leading companies of the signing of contracts for sound production and reproduction come as a natural development in the situation.

Motion Picture News will continue, as before, to keep exhibitors informed on this highly important subject. We group news items and discussions under the heading, "The Voice of the Screen", which, again, is a natural development of the specialized attention which The News has given to sound pictures for two years.

Leatrice Joy Preparing for "Talkie" Pictures

Hollywood, May 26.—Leatrice Joy, said to have had considerable legitimate stage experience prior to her advent on the screen as a DeMille star, is one, among the established list of film stars, who realizes the ever growing importance of a good speaking voice, and although recent "talkie" tests have rated her "one hundred per cent," Leatrice has decided to go even further, and on account of the im-

(*Continued on page* 1887)

Officials Give Views on Standardization

Statements Issued by Photophone and Western Electric on Interchangeability of Sound Systems

PHOTOPHONE theatre projection equipment is standardized with Vitaphone, Movietone and Firnatone, in that films made by the Western Electric or Photophone process may be operated on all these machines interchangeably, according to a statement issued by Elmer E. Bucher, vice-president of the RCA Photophone, Inc.

Interchangeability was termed conjectural by J. E. Otterson, president of Electrical Research Products, subsidiary of Western Electric.

Amplifying his statement, Mr. Bucher said:
Research Products Co. have interchanged drawings and sketches covering the dimensions of their respective talking movie systems, with the view of obtaining standardization so that the films produced by the Western Electric Co. or the Photophone Process could be reproduced on the same machine.

"Further, Movietone engineers have been at the studios of the Photophone Co. and have reproduced their films with perfect success on the Photophone theatres reproducing equipment. Likewise, engineers of the Photophone Co. and of the General Electric Co. have been at the Fox Movietone studios, where they have played films made by the Photophone process on the Movietone reproducer with success.

"The Photophone method of sound recording and the Movietone method of sound recording are not the same, but, nevertheless in either system the sound is recorded alongside the picture and at the same distance from the point where the picture is reproduced. Further, the aperture dimensions for the sound track are identical.

"There is utterly no difficulty in getting proper operation from sound films recorded by either Western Electric or by Photophone process."

The statement of Mr. Otterson follows:

"The Western Electric system of talking pictures used in the theatre equipment was especially designed by the Bell Telephone Laboratories to project sound from films or dises, which have been recorded by our own laboratory methods. We have been concentrating on the perfection of this system of recording and reproducing which is now in successful use in 300 theatres, and which has had nearly two years of successful commercial demonstation.

"We have had no occasion to either try other types of sound films on our projectors or to adapt our own records and films to use on other machines. Why should we? Although other makes of machines and films have been given public demonstration from time to time, so far as we know, not one of them is in commercial use in any theatre nor even for sale today. The question, therfore, as to how Western Electric sound projectors and films are going to work with others which are yet to be developed is purely one of conjecture.

"The problem which this company is facing today is to produce recording equipment for the studios and projecting equipment for the theatres fast enough to meet the demands which are being made upon us. However, we are busy increasing our already large manufacturing facilities, and I anticipate that we shall be able to meet readily this problem of large scale production to the entire satisfaction of our customers all over the United States."

Paramount News With Sound; Other "Talkie" Developments

THOUGH Paramount has maintained strict secrecy as regards its plans for the development of its talking picture department, it was learned this week that the Paramount News Reel will embroider its scenic shots with sound accompaniment. It is also expected that Paramount will shortly announce that sound accompaniment will be used in connection with many of the Paramount feature length pictures already produced, some of which are now on exhibition.

In the latter connection it is practically assured that the productions, "The Wedding March," "Abie's Irish Rose," and other pictures of that calibre will, when generally released, have sound accompaniment.

It has been decided, according to reliable sources of information, that "Abie" will be taken out of the [illegible]

(Continued on page 1887)

Newspaper Reactions on Talking Pictures

Prominent Critics View Subject from Various Angles

THE New York *Sun* recently devoted a lengthy editorial on "Talk With Pictures," stressing the point that this new form of entertainment "means a revolution of the industry for it necessitates training entire companies of players reasonably proficient in the art of elocution as well as pantomime, who, in addition to being physically fitted to the roles they take, have voices that meet the requirements of the dialogue they must utter. . . "In motion pictures there are many sound actors and actresses whose schooling included voice culture . . . but there are many players who have grown up in the studios. . .. some unquestionably can adapt themselves—some whose voices do not match the necessities of the stage will have a tough time."

The *Sun* further points out: "It is the practice for the director of the silent drama to rehearse the company and supervise the photographing of the play . . he is now at liberty to give stage instructions orally while the camera is in action . . . this will be out of the question when the sound recorder is in operation."

Nelson Bell, in the Washington, D. C., *Post*, states: "The synchronization of any single sound with the accompanying action is, of course, one of the present-day commonplaces. It is in the development of the recording of dialogue in complete synchronism with the appropriate action depicted on the screen that current interest centers. The idea seems to be making dangerously rapid headway, judging from the stream of enthusiastic reports that constantly deluges my desk with glowing accounts of what intensity is lent silent drama by rendering it no longer silent."

Robert E. Sherwood, whose articles are syndicated in a number of newspapers, writes: "The Jazz Singer" has been an eye-opener as well as an ear-opener. It has proved that Vitaphone is a force of inestimable potentialities in the world of entertainment. . . . the day is imminent when it will be possible to make a feature picture in which every word and every sound are flawlessly recorded." But, Mr. Sherwood goes on to ask, "what assurance have we that talking films will be worth listening to? . . . it is all very well to turn Al Jolson loose with his wise-cracks and songs . . . but the supply of Al Jolsons is limited. . . . the main problem of the talking movie is not a mechanical one, but an artistic one. The burning question at present is not, 'How are the pictures to learn to talk?' It is, 'What are they going to say?' "

Carl B. Adams, who conducts a column in the Cincinnati *Enquirer*, "wonders whether all this mental energy and ingenuity is being expended to good purpose," but grants that "possibilities of auditory movies are almost unlimited." Mr. Adams thinks: "there is so much noise in the modern world that it is a relief to sit and just see a 'movie' and give one's ears a rest. . . . besides, the silent drama is a distinct art and should be developed as such without extraneous aids. . . . what the screen really needs is more imagination, more spirituality, more originality and less mechanical ingenuity."

"At the moment, the talking picture still apears to be at its best and most satisfying when catching the picture and the sound of persons and things, on newsreel or travel film," says Quinn Martin, conductor of The Magic Lantern, in the New York *World* . . . with the more general use of Vitaphone and Movietone the job of preparing scripts and speeches for the players also will become another thing again, and, of course, with the more sensible and more craftsmanlike aspect of the speech of cinema players will come, quite naturally, a more believable and more credible result in the picture as a whole. . . .but to all persons interested in the fascination of new things I advise a visit to Warners Theatre . . . you are likely to come away with a deep respect for the possibilities of a newly discovered magic."

Richard Watts, Jr., under the heading "The Screen Breaks It's Silence and Talks a Bit Extravagantly," in the *Herald-Tribune*, New York City, has to say of Tenderloin's premiere at Warners: "To us the cinema's greatest blessing is its lack of words and we are convinced that the combination of photographic pantomime with music provides the grandest assault on the emotions yet devised. We feel, if I may continue the manifesto, that the cinema is on the right track as a distinct medium of expression only when it realizes its limitations of silence and then develops its chosen field. "

W. Ward Marsh, writing for the Cleveland *Plain Dealer*, appears to be a convert to the Talkie. Mr. Marsh, in a recent article, says: "Perhaps I have been among the last to accept the talking movies. . . . it was a silent art and I felt it had no right to fare afield. . . . the one brief sequence, as far from perfection as it was, in "The Jazz Singer," proved that the spoken word could lift the action of the play to unbelievable heights. . . . I still believe the day is not far distant when the films will not only talk, but will have color and depth, and when that day arrives, the stage will find only the important centers of the world left to it."

"Hollywood Not Excited Over Talkies," Says Le Baron

"HOLLYWOOD is not at all excited over talking movie production and is carrying on as usual with its job of making motion pictures," declared William Le Baron, F B O vice-president in charge of production, in a recent interview with a MOTION PICTURE NEWS reporter, during which he compared the West Coast's cool, business-like attitude with the note of hysteria displayed in the East towards the latest, and, at times, styled revolutionary, innovation to the screen.

"I do not believe there is anything revolutionary about the advent of talking pictures," continued Mr. Le Baron. "First of all, if there are to be real, good talkies, a producer must make just as good pictures. This is absolutely necessary. These will be the attractions which will register at the box office. The balance will arrange themselves in the usual order which exists among motion pictures of today—mediocre and poor—and they will reap their just results.

"I further believe that I am echoing the sentiment of other producers when I state that we will proceed along experimental lines this season at the F B O studios as far as out and out talkies are concerned." Our present plans call for only two, and at this time even these are not far enough advanced to go into any detail on them. We intend to go slow—very slow.

"The use of sound effects is another matter. F B O has selected six pictures out of its season line-up which will at once be synchronized to sounds and orchestration. These are: 'The Hit of the Show,' 'The Perfect Crime,' 'The Gang War,' 'The Circus Kid,' 'Blockade' and 'Taxi 13.' All of these are particularly suitable for sound effects on account of themes. For example, 'The Circus Kid' would bring in the noises of animals and tent show life and 'Taxi 13' would likewise make audible night life scenes of New York City."

Mr. Le Baron predicts that talking pictures will again revive production in the Eastern studios for reasons that New York City is the centre for talent among stage actors and actresses and that this type will be necessary for the success of the talkies, the percentage of screen professionals

(*Continued on page* 1888)

New Sound Projector Co. Organized

A NEW sound projector company, the Madaltone Corporation, was organized this week in New York City. The officers are: Ferdinand von Madaler, president; S. Cocalis, secretary and general manager; J. Margolis, vice-president, and M. M. Keilsohn, director of advertising and publicity.

Von Madaler, the inventor of the Madaltone, is said to have spent the past fifteen years in the perfection of sound-reproducing apparatus. Simplicity of operation, accuracy and low cost of installation are some of the invntor's claims. Until recently, Mr. von Madaler was a consulting engineer for the Eastman Kodak Company and Columbia Phonograph Company. H eis also the inventor and sole manufacturer of silennium, used by prominent manufacturers in the production of telephoto instruments.

Further claims for Madaltone are that it does not require a new projector and that an operator can learn to operate it in a few minutes.

An Announcement

MOTION PICTURE NEWS, in association with a group of publishers and bankers, has formed the Angus Company which will operate a number of seasoned and successful class and trade journals.

The Angus Company, unlike any merger, will operate upon a strict policy of decentralization, devoting its ample resources and exceptional organization facilities to the high development of its specialized units, *each of which retains individual management and control.*

Publications now included are:

The Spur—the ultra-quality magazine of society and amateur sports.

The Plumbers and Heating Contractors Trade Journal—the "Saturday Evening Post" of trade magazines, established by J. M. Heatherton in 1883.

Motion Picture News—the dominant journal in the motion picture trade.

Other publications, including certain prominent newspaper properties, are under consideration to be added to the above group.

WILLIAM A. JOHNSTON is president of the new Angus Company, and the executive committee and board of directors also includes:

Kenneth M. Goode, prominent advertising authority and former editor of *Hearst's International Magazine*, associate editor of *Saturday Evening Post*, etc.

Chester B. Van Tassel, publisher of *Asia* magazine and formerly advertising director of *Harper's Bazaar, System*, etc.

William A. Johnston continues as president and editor of *Motion Picture News*, devoting his personal attention as heretofore to this publication; the present policies and entire organization of *Motion Picture News* continue as before.

TO OUR MANY FRIENDS IN THE MOTION PICTURE INDUSTRY

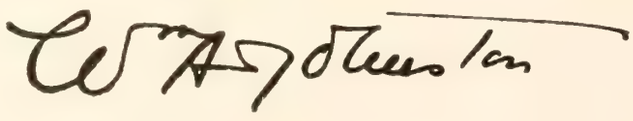
YOU will, I know, join my pleasure in the announcement that MOTION PICTURE NEWS has been enabled so greatly to strengthen its service to this industry.

Publishing, like the motion picture business, has changed greatly since, fifteen years ago, I started the NEWS in a little room overlooking Times Square, and when many of the leaders of the motion picture industry were also launching their present great properties within four walls.

Banking support and cooperation in large units has come, in both fields, to be essential to real greatness and usefulness.

The new Angus Company was organized to associate undoubted leaders in those publishing fields which have the most promising futures.

It is to those of you who have supported MOTION PICTURE NEWS so long and so loyally that I feel I really owe my thanks for the fact that the "NEWS" was among the first three selected by this cooperative publishing company and that I was honored by election as president.



The SHOWMAN
June, 1928

Features

Pictorial Review of Theatres.

Business Building Theatre Map.

Color Lighting as an Aid to Theatre Music

How Can Distributors Improve Stock Material for Window Displays?

Using Radio to Stimulate Interest in Music for Pictures.

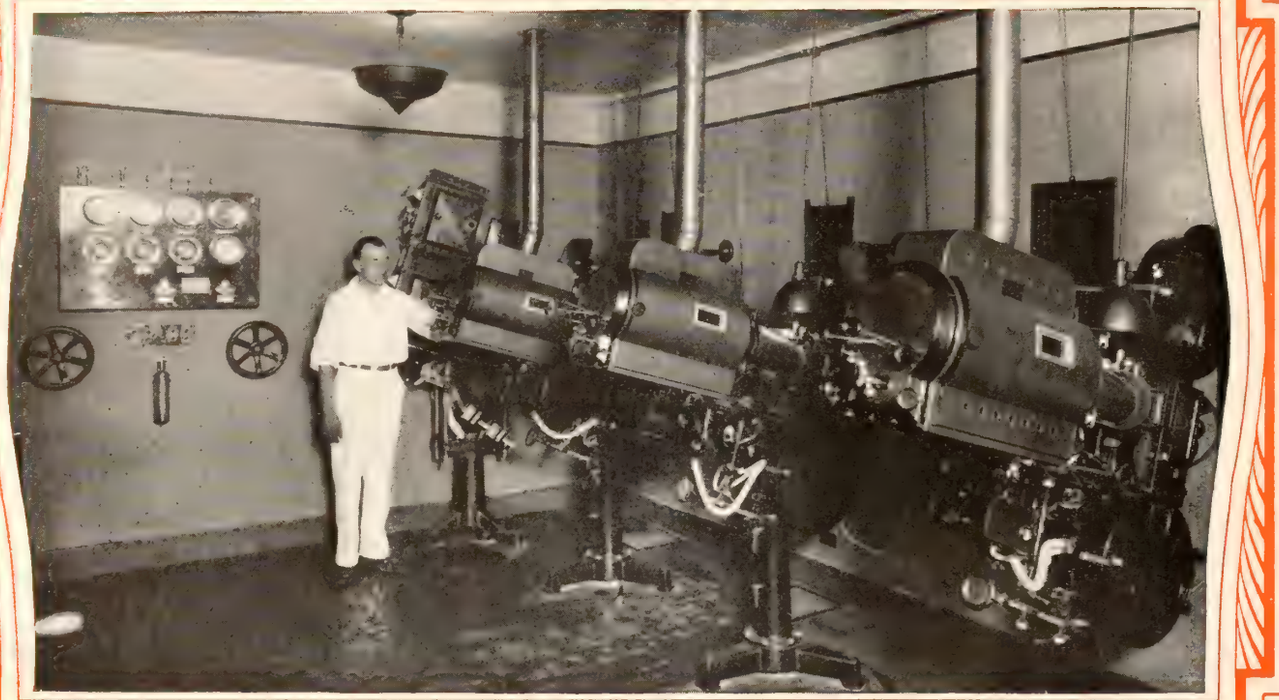


The Finest Theatre in Paris

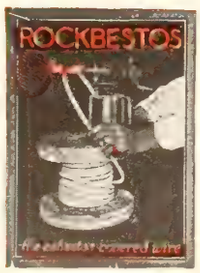
Exterior view of the new Paramount Theatre in the French capital, a palatial cinema designed and operated in accordance with the most modern ideas of beauty and service for the patrons. The location is at Boulevard Capucines and Rue de la Chaussee d'Antin. The exterior design, reproducing the architectural style of the 3rd Empire has received the approval of the Commission attached to the Beaux Arts. The Paramount was designed and built by French architects and engineers after plans by R. E. Hall & Company, architects and engineers, New York.

ROCKBESTOS

–the asbestos covered wire



The best Motion Picture Cable an economy



Rockbestos Motion Picture Cable is the best, and because of this, fewer replacements are required. It is therefore economy to buy the best.

In the new PARAMOUNT THEATRE, in New York, all of the projectors in all of the projection rooms are Rockbestos equipped.

This beautiful projection room, pictured above, is one of the best equipped in the country. These Simplex projectors are Rockbestos equipped—naturally.

ROCKBESTOS PRODUCTS CORPORATION

5942 Grand Central Term. Bldg., New York — NEW HAVEN, CONN. — 224 Madison Term. Bldg., Chicago

465 Union Trust Bldg., Pittsburgh — On the Pacific Coast—C. Dent Slaughter



View of the stage and proscenium walls of the Paramount Theatre in Paris. The auditorium is executed in the Italian Renaissance style. Notable features of the decoration are the crystal fountains at either side of the proscenium arch.

NOT in twenty-five years has the theatre in Paris enjoyed the popular interest it now commands—and this, strange as it may seem, is the result of the interest aroused by the new Paramount theatre, a cinema planned and operated in accordance with methods similar to those which have won such wide popularity for the de luxe motion picture house in this country. The authority for this statement is a Frenchman—M. Simeon Shepard, who supervised the entire construction details of the playhouse.

The Paramount occupies a site of great historical interest—that of the far-famed Vaudeville, built during the 3rd Empire, and the scene of many events which occupy an important place in the history of the theatre in Paris.

It was built by French engineers after plans by R. E. Hall & Company of New York, architects and engineers of several notable theatres in this country. The construction and design was carried out by Frank T. Verity of London, designer of the Plaza and Carlton theatres there, and Auguste Bluysen of Paris. Major Charles H. Bell, of London, was the engineer in charge of the electrical installation.

The Paramount, built on a plot approximately 75 feet by 150 feet, has a seating capacity of 1900. The construction is entirely of reinforced concrete. Girders, uprights and flooring and sidewalls all are of concrete reinforced with steel. From a standpoint of construction, the Paramount in Paris is one of the most unusual theatres of recent times.

The plan is orchestra, mezzanine and balcony, with a total of 1900 seats distributed over the three levels.

Owing to its plan and unusual equipment, conforming in every detail of utility and luxury to the service features found in the most palatial motion picture theatres in this country, the Paramount takes rank as the finest playhouse on the Continent.

A combination of architectural features and the method of its operation, accomplish a result that is unique. The space allocated to public rooms and lounges, beautifully decorated and equipped with appointments which provide the utmost in comfort and luxury, previously was unknown in the Paris theatre. For another, the operating policy under which the patron pays a flat sum for his admission ticket, including tax, and the absolute rule that no tips can be accepted by attendants of the theatre have eliminated a series of annoying demands upon the theatregoer in Paris. Banishing tips, and the annoyance of making a special operation of the payment of the Government tax, supplemented by the absence of the folding seats strapped on to the aisle chairs—a saleable product when crowds descend upon the theatre, but a makeshift at best for those occupying both the end chairs and the folding seats—show a regard for the patron which has won many friends and many patrons for the Paramount.

Among the service features is a saloon, where tea is served free. Popular demand made it necessary to add a small bar, where more stimulating refreshments than tea could be obtained. The management dispenses these beverages at cost—thus adhering in another matter to the policy of charging only for entrance to the theatre.

Other equipment devices which place the Paramount in Paris among the best-equipped picture theatres are an elevating orchestra pit, indirect lighting throughout with dimmer control, and a weather conditioning plant, designed and made in this country by the Carrier Engineering Company.

This latter feature, M. Shepard declares, has proved itself so important that he is certain that every theatre to be built on the Paris Boulevards from this time on will have a similar installation. The Paramount's air conditioning plant is the first to be installed in a theatre on the Continent, and it immediately duplicated the success which has made modern ventilation systems a standard equipment in American theatres.

The Paramount's main entrance is at the corner of Rue de la Chaussee-d'Antin and the Boulevard Capucines, a location which rivals there the site occupied by the Paramount at Times Square in New York City.



The view above shows the main foyer of the Paramount.
Below is a section of the auditorium, showing plan of the mezzanine and balcony.



The entrance has been built into the corner of two structures fronting on the Boulevard and Rue de la Chausee-d'Antin.

It was designed to conform to the style of architecture of the 3rd Empire—a requisite laid down by the municipal building commissioners. Just how successfully the designers were in creating a true representation of this architecture is attested by the fact that the design has been approved by La Commission Superieure des Batiments Civils, attached to the Beaux Arts—a high distinction for any architectural work to receive.

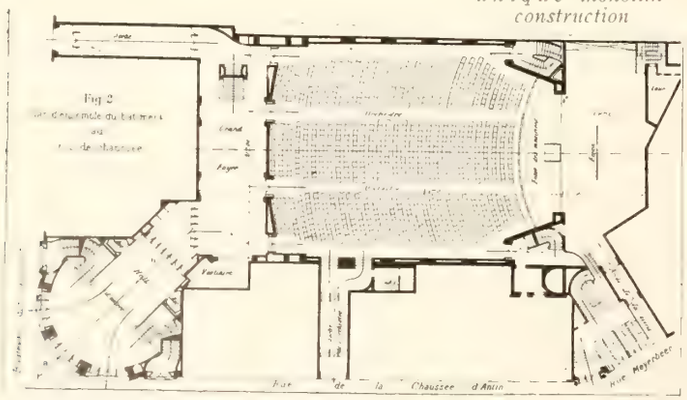
The main entrance opens on a grand foyer done in a conservative Modern French style. Rough cast plaster is used for the sidewall treatment. There is a marble mosaic floor, featuring a conservative modernistic design. Marble stairways at either side of the foyer lead to the mezzanine level, which has a promenade opening on a well over the main foyer. The stairway railings are hand-forged steel, worked in a modern design and polychromed. Chrome metal is used for all of the hardware.

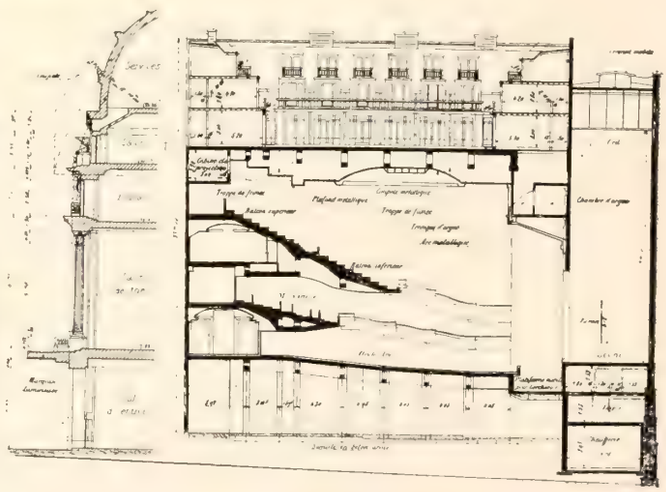
The design of the auditorium is in the Italian Rennaissance style, while the ante rooms and lonnges are in the modern style. The auditorium is done in a light color, the predominating tone being a cream white with gold pointing. The wall and ceiling are in rough cast plaster, with Italian frieze in polychrome, and under it a panel worked out in Italian designs. The stage drapes are of a changeable silk, made up of gold, yellow and green tints. The chairs are upholstered with a fabric in mulberry and gold color.

The foyers and ante rooms have rough cast plaster walls, save in the salon, where an oak wood wainscoting is used. The doors leading from the foyers into the auditorium are of mahognay wood.

The Paramount attracts its patronage from the mass of the people, and numbers among its regular attendees a representation of the more discriminating classes formerly not among those who patronized motion pictures,

Below, a general plan. On the right is a cross-section diagram showing unique monolith construction





BOOTHS THAT ADD TO THE BEAUTY OF THEATRE LOBBIES



Above, the lobby of the new Stanley Theatre, Jersey City, N. J., showing two booths in the Italian Renaissance style. Below, lobby booth at the Park Plaza Theatre, New York City, constructed of American Walnut and black and gold marble.



Above, The new booth installed at Poli's Palace, Worcester, Mass.

Photos by courtesy of Stanley Frame Company, New York.





Auditorium Minnesota Theatre. GRAVEN & MAYGAR, ARCHITECTS

THE MINNESOTA—NEWEST THEATRE IN MINNEAPOLIS

Is One of Country's Largest and Most Palatial Cinemas

ON March 24 the new Minnesota theatre, a $2,000,000 house controlled jointly by Publix and Finkelstein & Ruben opened in Minneapolis. Since that time the many experienced showmen who have visited it have been quite willing to concede that it is one of the most beautiful and modern theatres in the country. In the matter of size there is apparently no controversy—the Minnesota seats 4,050 persons. Graven & Maygar of Chicago are the architects.

The theatre's exterior does not give the impression of great size, nor for that matter of extreme beauty. The exterior, however, is dignified and is architecturally very attractive. Brick was selected for the exterior material, and the trimming is terra cotta in a buff shade. A delicate tinge of green in the brick and terra cotta helps to set off the exterior detail. The mass follows no particular style, but ornamental details are taken from the Italian renaissance. The interior, like the exterior, does not follow any particular style, although the details selected by the architects in search of motifs suggest the Italian and the French.

The grand lobby is perhaps as distinctive and spectacular as any part of the theatre. Here massive colonnades run from the main floor to the ceiling cornice line, and huge chandeliers of dazzling brilliance dominate the entire lobby. The lobby is terminated at the opposite end of the entrance by a monumental stairway of marble. This stairway is the means by which patrons desiring mezzanine or balcony seats may reach the upper levels of the auditorium.

The auditorium has been studied with the idea of providing ideal points of vantage for the patrons as well as with the idea of achieving attractive motifs. Arrangement of the seats, it is said, gives a vision which is unequalled by any theatre of its size in the country. This has been made possible by the introduction of a mezzanine floor shaped like a horseshoe. This floor is placed between the orchestra floor and the balcony, and seats about 450. This arrangement is not only very attractive architectually, but gives an atmosphere of intimacy to the entire theatre.

No gilt or bronze was used in the decorative scheme of the theatre. Instead gold, silver and aluminum leaf covered by French lacquer was employed. This combination, decorators say, reflects light better and gives the impression of greater depth.

The color scheme in the foyer contains a number of shades, starting with a ceiling of burnt orange and soft rose intermingled with jade green and peacock blues, all of which is being overglazed to give an antique effect. One of the walls is mirrored, while the rest are finished in marble supported by huge marble columns. The floor is of terra cotta.

There are 40 rows of seats in the main auditorium and 28 rows in the balcony. To reach the uppermost part of the building, one must climb four flight of stairs. The orchestra floor seats 2,010, the balcony 1,546, and the mezzanine 456. Standing in the projection room, it is 180 feet to the front of the stage.

Along the top of the auditorium are gorgeously conceived domes, the largest being 75 feet in diameter, and all trimmed with gold and silver. It is said that more than 1,000,000 sheets of gold and silver foil were used in decorating these domes and other portions of the building. Some 6,000 yards of heavy, soft carpet add to the note of luxury, and help to keep distracting sounds at a minimum.

The stage of the Minnesota is large enough to care for the most pretentious stage presentations, including grand opera. It has an 85-foot fly gallery in which 50 drops can be suspended, permitting the setting of from 50 to 60 acts at once, if necessary. The dress-

ing rooms backstage have a capacity of more than 75 persons. The backstage facilities include a large lounge room, modern comfortable chorus rooms and shower baths for the actors. The switchboard cost $12,000 and could light ten acts at the same time, if such an exigency ever arose.

The four manual organ cost $100,000 and is said to have a tonal volume equivalent to a 1,000-piece orchestra. More than five miles of copper wiring were used in its construction. The console is installed on an elevated and revolving platform, to permit the lowering, raising or turning of the organist and his instrument. The organ loft is a great room nearly 30 feet high and 40 feet long and 30 feet wide. Is contains the trap drums and such instruments as the xylophones, cymbals, chopsticks, wooden blocks, Scotch bagpipes, hand organs, trombone, effects, etc.

The orchestra pit is placed upon an elevating platform, and can accommodate 100 musicians. The platform of the orchestra pit is equipped with a series of sound boxes which look something like violins. As the orchestra plays the sound is picked up through these boxes and sent out to all parts of the theatre so that the reception of music is unimpaired.



Right, view of the grand lobby as seen from the balcony level over the main entrance.

Below, looking down toward the stage from the balcony.





PITTSBURGH'S NEW THEATRE ONE OF COUNTRY'S FINEST

SEATING four thousand people, the Stanley theatre in Pittsburgh, is one of the country's newest motion picture houses and one of the largest and most beautiful in Pennsylvania. The theatre is operated by Stanley-Davis-Clark Corporation under the direction of The Stanley Company of America. It was designed by the Hoffman-Henon Company of Philadelphia, designers and general contractors for many of the theatres in the Stanley chain.

The theatre building rises to a height equivalent to eight stories. The structure is of granite, light brick and terra-cotta. In architectural style it is Italian Renaissance and Spanish varied.

The lobby entrance is in the center of the building on Seventh street. A copper and bronze marquee is mounted over the entrance and above the canopy is a forty-foot electric

On the left is an exterior view of the Stanley, a handsome building of granite, light brick and terra-cotta.

Below—a general view of the auditorium taken from the stage and showing the excellent seating arrangement.



sign flat against the building. Two store rooms are located on each side of the entrance.

The lobby has a terazza floor, marble base, and walls of ornate plaster, marble and mirrors, with a highly ornamental ticket booth constructed of bronze, marble and glass located in the center of the lobby. The foyer is a spacious hall from which two grand staircases rise to the promenade floors, where check rooms, lounging and smoking rooms are located.

The auditorium is finished in ornamental plaster, marble and damask of rich coloring. The ceiling features a huge dome indirectly lighter by vari-colored lights and with an immense chandelier suspended from its center. The stage opening is seventy-five feet wide and fifty feet high.

The back stage equipment includes mechanical lift apparatus and a thoroughly modern lighting system. The orchestra pit is equipped with an elevator.

A spacious and handsome grand hall is one of the features of the Stanley, shown on the right.

Below is a near view of the stage showing decorative treatment of proscenium.

HOFFMAN-HENNON COMPANY ARCHITECTS







Do
pile

Reseat

WHAT are your theatre seats doing to pile up profits for you? Are they so comfortable that they keep patrons pleased—make them want to return to *your* theatre?

A handsome, comfortable theatre chair will help increase patronage, fill your house every show, and pile up profits for you. And right now, during the summer season, is the profitable time to start reseating. We can arrange, if desired, to reseat your house without a single interruption in any program.

In one instance an exhibitor, who reseated with Heywood-Wakefield chairs, reports a 30% increase in patronage! The Balaban and Katz Tivoli in Chicago, Pantages in Minneapolis, Fresno, and Los Angeles, several Publix-operated houses and many more are reseating with Heywood-Wakefield theatre chairs. These progressive showmen know that an audience seated in handsome, comfortable theatre chairs is easy to please. They selected Heywood-Wakefield theatre chairs because they felt that these beautiful seats gave the most comfort and troubleproof service—dollar for dollar.

A note to the nearest Heywood-Wakefield sales office will bring you practical suggestions on reseating, without cost or obligation. Write today and find out why these beautiful, comfortable theatre chairs will pile up profits for you.

HEYWOOD-WAKEFIELD

YOUR theatre chairs
up profits for *YOU*?

NOW!

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Philadelphia, Pa.
Portland, Oregon
Saint Louis, Mo.
San Francisco, Calif.
Seattle, Wash.

Have You Received Your Copy of This Beautiful Theatre Seating Catalogue?

Upon request, we will be pleased to mail you a copy of our new 44-page catalogue on theatre chairs. It contains many of the popular theatre chairs in our line, including the seats used in the Roxy, Palace-Orpheum, Publix and other houses. Send for your copy today.



THEATRE SEATING

Stock Window Cards Conspicuous by Their Absence in These Modern Style Window Displays



A window display featuring a contest for school students in Terre Haute, Ind., schools through cooperation of a local jeweler and Manager S. R. Nicholson, of the Liberty Theatre, to exploit "The Student Prince." A watch was awarded the high-mark student during the period of the contest.



A poster cut-out from a stock 24-sheet was sufficiently attractive to win a place for "The Heart of a Follies Girl" in a furniture store window. This exploitation was arranged by Manager Chas. H. Amos, Riviera Theatre, Knoxville, Tenn., as part of an extensive campaign



A very attractive display made up of poster cut-outs to feature "Ramona" in a music store window. Exploitation by A. M. Roy, manager of the Tampa Theatre, Tampa.



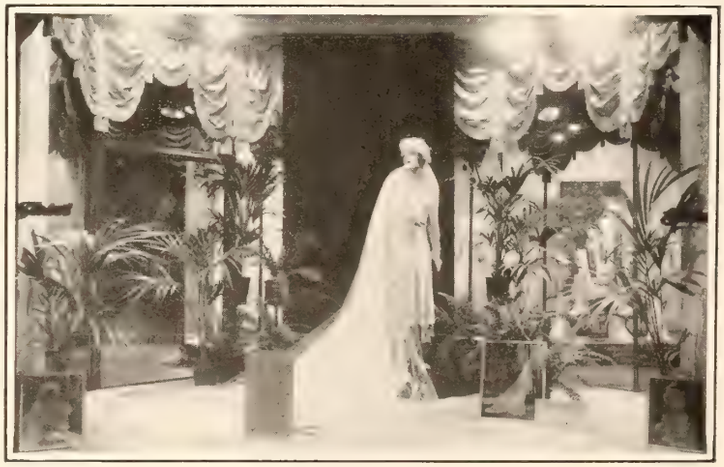
Another clever window piece featuring a music tie-up for "Ramona." Stills mounted on a huge disc record. Staged by Manager W. H. Hemphill, Rialto Theatre, Macon, Ga.



A tie-up with the title "The Patent Leather Kid" supplied the idea which won this window display for Manager Hemphill for his showing of the picture at the Rialto in Macon.



A book tie-up featured in a window display for "The Glorious Betsy" in Gimbel Brothers store in New York City.



Window featuring replica of gown worn by Corinne Griffith in "The Garden of Eden." Loew's Valentine, Toledo.

(Editor's Note—Following is a letter received by this department from Mr. L. L. Levy, Advertising Manager of the Ideal Theatre, Corsicana, Texas. The difficulties faced by Mr. Levy in obtaining window displays is one which the vast majority of exhibitors in small towns encounter. It is to be hoped that all forward-looking showmen will follow Mr. Levy's suggestion that they submit their ideas on how the distributors can improve their service on window display material.)

I HAVE a little problem that I believe is being faced by most of the exhibitors in medium and small towns these days and that is the problem of getting window and tack cards placed and distributed. Of course, in the cities and larger towns they can afford to fix up hand painted and specially made attractive cards for the windows but the rest of us have to do the best we can with the window cards we get from the exchanges, which are far from being attractive enough or small enough to get placed in the best of the present day elaborate window displays. As for tacking, that is getting almost impossible on account of the doing away with wooden barns, fences and garages, so I believe the present window cards are really out-of-date and demand a great deal of improvement.

I think the best way would be to incorporate them in some way with the 8 x 10 stills, or fix some little frame that these stills would slip into, but, of course, that would have to be tried out and I believe if other exhibitors would send in their suggestions on this subject that some good idea would come out of it.

My idea is to use an 8 x 10 publicity still and a small frame of stiff cardboard with the name of the star and picture at the top and a space for the date and theatre name at the bottom of the frame. Of course, his idea could stand a lot of improvement and I think other exhibitors should send in their ideas on this subject.

This week I took a window card into a drug store across from the high school and asked to place it on the fountain. The lady owner said no. But she allowed me to place a publicity still photo of Mary Pickford right on the cash register—the best position I could ask for. The picture was "My Best Girl."

Then two weeks ago I placed five publicity stills on Richard Dix in "Sporting Goods" in three dry goods stores, one shoe store and one sporting goods store windows—windows that I had never been able to place any window cards. The photos featured golf shoes, clubs and clothes. Of course, they did not look very neat without frames and some curled up. On another occasion I placed a photo of Alice Joyce in "The Noose" in an exclusive jewelry window where no one had ever been able to place cards before, not even the churches or schools.

So you see, with the cards made as I suggest, out of publicity stills you would have variety, attractiveness, and they would be easier placed.

L. L. LEVY,
Ideal Theatre, Corsicana, Texas.

Distributors Should Bring Their Window Display Cards Up-to-Date

IN the communication printed above, Mr. Levy calls attention to the weakest link in the chain of advertising accessories prepared by the distributor's exploitation departments. Window display is the department of exploitation which more than any other is left entirely up to the exhibitor—because the stock window cards issued by the companies have outlived their usefulness.

In these days of extensive window shopping on the part of the public, the merchant—even the smaller merchant in the smaller town—realizes very well that his windows are worth money to him. The windows sell goods and also sell prestige. Consequently the out-and-out ad for a picture show or anything else is literally "out." Even the high-school shows now get their window publicity by means of specially painted posters—the product of the art classes in the local institutions of learning. The old-style window card—a first cousin to the tack cards for nailing on barns and telephone poles—may find its way into a window of the cobbler's shop, but even after it gets there, thanks to good salesmanship on the part of the theatre manager, it doesn't sell anything.

Merchants of the sort whose window displays are worth the while of the advertiser, are eager to tie-in with something of general interest to the public, such as a motion picture. But they want the display to have qualities of interest and pictorial value sufficient to stop the passerby and direct his attention to the window. That sort of thing happens only when something distinctive, attractive and appealing is placed in the window.

Mr. Levy's suggestion that card frames, bearing the title of the picture at the top and having a slot to accommodate a scene still, in the last analysis amounts to bringing the window card up-to-date. The frame, having a de luxe appearance, would be far more acceptable by the local merchant for a place in the window.

But there is more to window display than display merely. Having the show represented by a picture and the name of the theatre, with play dates included, is not necessarily a profitable effort on the part of either the showman or the merchant. Window display that does not have its effect on the people outside the window, as a matter of fact, is worthless. Unless the display commands interest and sells an idea—or at least creates an association of ideas in the mind of the spectator, by recalling newspaper advertising, or other publicity that may create a desire to see the show—the effort is lost. Also, to be really successful, the display must sell something for the merchant as well, because the theatre man cannot go on indefinitely getting space in the merchant's window unless the tie-up of interests has some advantage for the store.

On another page we are reproducing photographs of some recent window dis-

(Continued on Page 1870)

Theatre Building Business Map

Including Analysis of Key City Attendance Averages



		Very light new construction
Above Average Business	AA	Light new construction
Average Business	A	Moderately heavy construction
Under Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from April 15th to May 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months' period from April 15th to May 15th. The diagrams indicate the relative attendance at the better theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

THE moderate curtailment in theatre building over the record-breaking pace set for the first three months of this year, which was in effect for our report as of April 15th, continues for the thirty day period ending May 15th.

The falling off in the rate of construction of new theatres is by no means alarming but simply a reversion to a volume of construction that may be considered normal.

The figures for this thirty day report, April 15th to May 15th, give a total dollar investment for new proposed theatres for the United States as 10,552,000. This program calls for 37 new theatres, which will encompass a seating capacity of 49,000. Of these 37 theatres, 5 will require an investment of over one million each, and 4 will fall in the class between $500,000 and a million dollars.

From these figures it is deduced that the average theatre will cost $285,000 and will have a seating capacity of 1,324; the cost per seat of this average theatre will be $215.40.

Canada reports two new theatre projects, one of which will cost over a million dollars. The two theatres together call for an investment of $1,250,000 and will seat 2,475.

Including these two theatres in Canada, the total investment called for in the construction of the new theatres reported for this thirty day survey, is $11,802,000.

The North Atlantic division of the United States continues to show heavy construction and in this report, leads any other territory by approximately a million dollar investment.

Seven new theatres will be constructed in the North Atlantic States, two of which will cost over a million dollars. The total investment is $3,300,000, covering the cost of constructing 12,100 seats. The average cost for these theatres is $471,430 with seating capacity of 1,730 and the cost per seat is $272.50.

The South Western States report an exceptionally lively theatre building program through 9 new theatres which will cost $2,587,000 and seat 12,100.

Two of these theatres will cost over a million dollars. The averages for these theatres are $287,444 cost per theatre with

a seating capacity of 1,344, giving an average investment per seat of $213.87.

The Middle States come third in this report where 11 new theatres will cost $2,350,000 and have a seating capacity of 12,000. One of these theatres will cost more than a million dollars and one betwen $500,000, and a million. The averages given by these figures are $213,637 cost per theatre with a seating capacity of 1,091 and an investment per seat of $195.81.

The West Coast showed a moderately heavy program of theatre building last month and again reports a considerable investment for new theatres. In this territory $1,465,000 will build 7 theatres seating 7,700. Two of these houses will cost between $500,000 and a million. The average cost per house in this territory is the lowest of all territories reported for this month, the figures being $209,300, while the average seating capacity will be 1,100 and the cost per seat $190.30.

THE South Eastern district will project only two new theatres which will cost between them $550,000 and seat 3,100. The averages for these theatres are $275,000 cost per theatre with a seating capacity of 1,550 and the cost per seat $177.50.

In the New England States, one new theatre is scheduled, costing $300,000 and seating 2,000.

For the second time within a period of six months, the Western States report no building program.

New York, which has proved to be a state rivalling all others for leadership in theatre building for 1928, again takes the lead in the total amount of investment for theatres. For, in this state, $1,950,000 will be invested in 4 theatres which will have between them a seating capacity of 7,200.

California, while scheduling two more theatres to be built than New York, requires only $1,455,000 for its six houses which will seat 7,300.

Texas for the first time since the inception of MOTION PICTURE NEWS' building analysis ranks among the first six states in building. Texas for this thirty day report announces 5 new theatres which will cost $1,387,000 and seat 7,800.

Ohio and Pennsylvania each report two theatres and by way of coincindence, in both instances, require the same total investment of $1,200,000 with a seating capacity of the Ohio theatres of 4,000 and the Pennsylvania 4,100.

Tennessee is the last of the six ranking states where only one new theatre will be built seating 2,500 and costing one million dollars.

Theatre closings are continuing on a fairly heavy scale throughout the country. It was shown in our special article appearing in the April 14th issue of Motion Picture News that over 2,000 houses permanently closed or dismantled during 1927. This same rate of closings is continuing for 1928. It is therefore a foregone conclusion that 1928 will show a net loss of theatres in the United States and will reduce the total number of houses from 14,235 as reported by MOTION PICTURE NEWS, in existence, December 31, 1927, to around 13,500 by the beginning of 1929. These figures of the surface survey appear alarming. However, our analysis shows the theatres being closed are almost exclusively those which are entirely out of date and which have served their purpose in the development of the motion picture industry. New theatres take the place of those closed and in so doing, raise the standard of the average motion picture house.

It is also of particular significance to note that the total seating capacity of the country is not diminishing, even though the number of theatres are.

The falling off in the volume of equipment sold to theatres as reported in our April-May survey holds in the same degree for business during this May-June report. However, the volume of theatre equipment sold has been sufficiently large to insure satisfactory business to those concerns specializing in theatre equipment.

THE period from April 15 to May 15, which we cover in this report, represents the real beginning of the season of the theatre's discontent, so far as box office returns are concerned. The first few days of Spring mark a revolution against the period of enforced indoor sports under Winter's dictum, and reacts in a general urge for the people to seek the open places for their relaxation as well as celebration of a new era.

FACTORS militating against theatregoing are the opening of the baseball season and the daylight saving schedules becoming effective in many localities. However, this Spring, less than last year, the counter attractions and the daylight saving, while reflected at picture theatre box offices, have not interferred greatly with theatregoing, and all things considered—considerable lethargy in general business included—the picture houses in the key cities have held their own against the field.

By comparison with last month the attendance map shows a decided improvement on the whole. There are four cities with Under Average ratings this month as against seven last month, while two have Above Average marks as against one last month.

Reports from other lines continue to show that business generally is spotty, with advances and declines offsetting each other in tabulations of information from industrial and commercial organizations. Thus reports on May 15 from fourteen different companies in as many different lines showed that six reported declines from corresponding periods last year and nine showed increases. The heavy speculation in Wall Street held the center of the stage as the most serious factor facing business generally as summed up by leaders in banking lines, and the efforts to put a curb on stock trading on the bulky basis which has prevailed for some time, seem to bear out these public pronouncements by the bankers. The "street" showed signs of going into something of a slump, but contrary to general expectations there was nothing like a serious break and once more the public went ahead, apparently satisfied that things are not so bad nor anything like so precarious as some of the cautious ones have been implying in their admonitions.

The old bogy of a presidential year, usually a time for appreciable cautiousness and apprehensiveness by business, is already well along toward its peak as a presidential year and business seems to be little concerned so-far.

AT the picture theatres, the biggest complaint when a poor week resulted was from the standpoint of the attraction itself. The weeks in which strong pictures were shown proved up well at the box office and in most instances where unsatisfactory business resulted the condition seemed convincingly explained by the quality, or lack of it, in the feature picture.

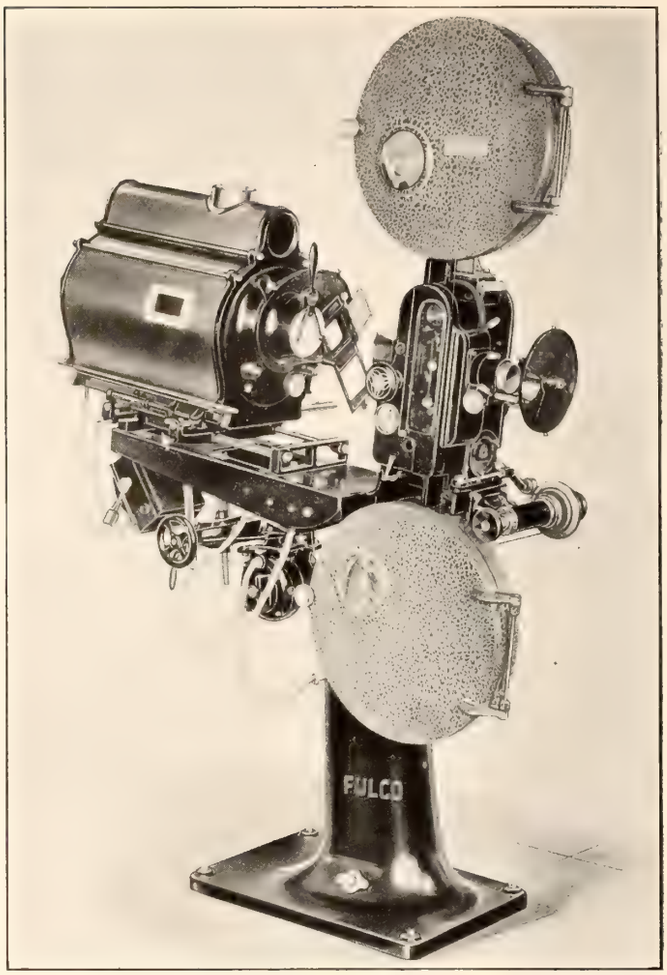
Among the leading screen attractions for the month, at the key city theatres, there are only three real standouts. These are "Speedy," "The Jazz Singer," and "Across to Singapore." These, in the order named, take first three places on our "best ten" of the period. It is remarkable how "The Jazz Singer" has continued to occupy a place in the limelight over a long stretch. The reports which give it these high ratings, of course, emanate from theatres where the film was presented in connection with Vitaphone.

During the period under discussion "Speedy" also has played several extended run engagements, and the Lloyd comedy has held up pretty well as a repeater. There is no exact means of checking it in this respect against some of Lloyd's former works, but on the surface of things, "Speedy" seems to be running somewhat behind the best of this comedian's previous works as a repeat attraction.

"Across to Singapore," the Ramon Novarro vehicle, drew to its credit several highly satisfactory weeks at theatres scattered about the country. It is followed, in our check, by "The Legion of the Condemned" in fourth place.

Fifth place is held by "Tenderloin," which has shown well at the box offices of nearly all theatres which have presented it with its Vitaphone accompaniment. Incidentally, "Tenderloin" without the talkie feature fell down badly at one theatre, in Kansas City. In the order of their appearance the following, complete the list of the best ten of the period from April 15 to May 15 at the key city houses: "The Garden of Eden," "Ramona," "The Smart Set," "The Port of Missing Girls" and "The Little Shepherd of Kingdom Come."

New Fulco Projector Offers Features of Advanced Design



Shown on the right is a photo of the new Fulco Projector. The mechanism is of Ernemann design and the base or pedestal houses all wires.

IN the official announcement of the formation of the E. E. Fulton Company as a national distributor of theatre equipment and supplies, made exclusively in MOTION PICTURE NEWS, officials of the company indicated that a new projector would be introduced by their organization. A short time later, the new projector was announced, production on the machines at that time having reached a point where the Fulton company could place their new projectors on the market.

Speculation has run high concerning the details of the new projector. In a recent demonstration it was shown that this new machine incorporates in its design and mechanism several innovations thoroughly in line with modern ideas and projection principles developed within recent times.

The new Fulco projector offers many unique features of design and operation. In accordance with the modern tendency to pay high regard to appearance, the designers of the Fulco projector manifestly have given considerable thought to this feature. Mechanically it reaches standards of efficiency in operation and performance made possible by years of experience and the refinements that engineers have accomplished in the field of motion picture projection.

Considering the more external features, the Fulco projector is mounted on a pedestal of pleasing design and one while carrying no unnecessary weight is sufficiently massive to assure absolute steadiness. Within this pedestal, all wires are concealed and a generously proportioned piston (ball bearing mounted) is controlled by a screw which allows circular adjustment and affords means for vertically raising or lowering machine and lamp. The longitudinal table carried by this piston and upon which is mounted machine and lamp—is provided with a very novel and efficient device for tilting and locking the machine to any desired pitch. Where angle of projection must be changed speedily during show as is the case with some houses using forward and rear screens, the adjustment from one position to the other can be accomplished instantly. Motor is suspended from a swiveled mounting with spring pressure which automatically applies the correct tension to belt at all positions of machine.

No belt tighteners nor screw adjustments of any kind are needed. This combination of roomy pedestal and piston with sub frame for motor and tilting device, together with a very substantial cast iron horizontal table, is an assembly which eliminates all vibration and assures steady projection.

The magazines are of 3000 ft. capacity and like all other part of the equipment are very substantially built. Upper magazine shaft is mounted in "bearium" metal, and lower magazine shaft runs in ball bearing.

The mechanism — of Ernemann design—has a wealth of unique features, all of which will be highly appreciated by every operator.

The gearing compartment of the mechanism has a visible feed oil system, including a rotary pump which automatically functions when machine is in action and literally drenches and floods all gears, cams, shafts and intermittent movement with lubricant. The ball bearing intermittent action is a unit assembly, which may be taken out in a moment by simply removing one nut. In removing sprockets—feed, take up, or intermittent, nothing but a screw driver is necessary. The same tool will also release guide rollers, etc.

The threading operation is a simple and convenient one and the film passes through a long gate having lengthy shoes which may be instantly removed and replaced if occasion arises. Tension on the film may be varied at will while film is in motion. Special shoes are provided for accommodating freshly made films which tend to stick as they pass through.

Film gate is constructed with numerous fins to insure rapid radiation of heat from lamp and the automatic fire shutter is highly sensitive and responsive. Feed and take up sprockets are twice the diameter of the intermittent sprocket and all three are removable.

Framing control is effected through a sizeable circular knob, conveniently placed at side of glass door of mechanism. Framing does not affect shutter, nevertheless an adjusting thumb piece, located above lens mount permits accurate shutter adjustment while machine is in action. Ball bearing shutter is secured to shaft in a manner which prevents slippage and it may be set to any position on shaft without loosening or setting a screw. Shutter shaft may be extended to suit lenses of almost any focus.

The film speed indicator which forms part of the mechanism, enables operator to know exactly the rate at which film is moving and furnishes the visual report of the functioning of the speed control attachment.

At bottom of mechanism, a small brake lever provides a convenient means for slowing up film at titles without disturbing film speed adjustments. You simply apply brake pressure to power wheel on opposite side of mechanism and slow up machine just for the moment it is needed.

The speed control located just above lower magazine is exteremely compact. It is of the governor type and is so designed that the automatic control elements are concealed within the rotating drums.

An idler pulley riding the slack belt from speed control to mechanism is attached to a spring tensioned lever giving an additional factor of control to operator. Machine may be started from motor switch or, if preferred, motor may be started any time and machine started or stopped through belt idler. Speed control may be adjusted in advance and when idler is thrown forward machine responds instantly to pre-determined rate of speed. All controls—governor, idler release, motor switch and lamp switch are operative from either side of machine.

The Cost of those Who *Pass*

And How To Turn Passers-by Into Regular Patrons





Every day there are people passing your theater who COULD BE PERSUADED TO COME IN.

Why do they pass? The answer to that question means DOLLARS to you — MANY, MANY DOLLARS. To many exhibitors the answer means the difference between a profitless summer season and a healthy and highly successful one.



In hot weather your theater can be a powerful attraction. *Instantly* it establishes a reputation for cool comfort in torrid weather — you'll notice increased business. People who once passed without interest will ENTER with enthusiasm.

Give your ticket sellers mork work in the summertime. Keep your ushers busy. Fill your seats. You have all these facilities at hand—bought and paid for. Stop those who PASS; make your theater so inviting, so cool, so comfortable they cannot resist the urge to ENTER.

Among the *hundreds* of letters in our "Bouquet File" fully 30% specifically mention increased business resulting from providing proper inside air with Arctic Nu-Air Systems.



Here is a system representing a million dollars invested by actual users. 3,000 installations make your satisfaction sure.

It is the big capacity year-around system, with complete control. You can use it in the winter for ventilation and to aid in circulating the heat that lingers around radiators. On not-so-hot days you can reduce its speed, providing a gentle circulation of fresh air that is most comfortable and refreshing.



It is easy to install. Our engineers render valuable cooperation. Most installations are extremely simple—no complications or disorder.

Our easy financing plan puts the system in on a small down payment. You have a year to pay the balance in small installments. Thus your system pays its way, and you will enjoy every interview with your banker.

The first step toward better times, bigger business, and boosting patrons



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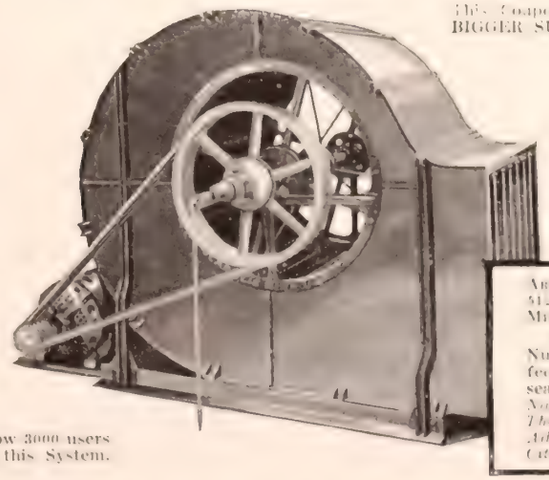
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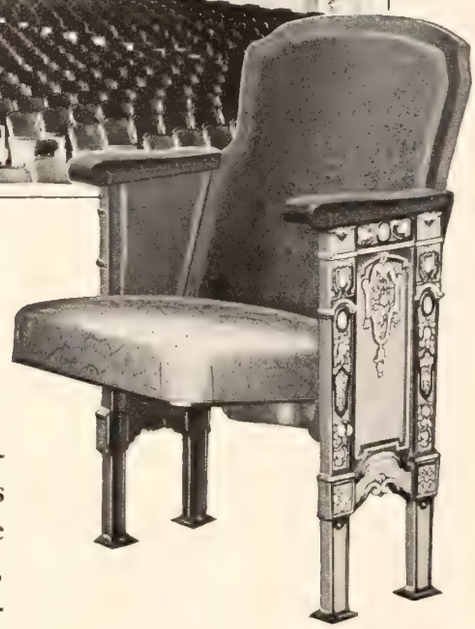


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Color Lighting as an Aid to Music in the Motion Picture Theatre

By A. L. Powell

Manager, Engineering Department, Edison Lamp Works

MOST of the larger motion picture houses have color lighting installations which they use during the playing of the overture or musical interlude. Some of these are in the form of cove or cornice lighting where colored lamps are concealed from view and light from these directed on the ceiling and walls. Others employ large ornamental fixtures fitted with several circuits of colored lamps, and still others are able to flood a neutral tinted curtain with colored light from above, below, and the sides.

This changing colored lighting may be very pleasing to the audience or may be annoying to the artistic, sensitive person. It can be pleasing to everyone and a thing of interest, joy, and thrill to the sensitive individual if proper coordination of color and music is attained. With ordinary methods of operation, however, the likelihood of really annoying effects is indeed great.

On many occasions the writer has been back stage and watched the electrician manipulate switches and dimmers on the color circuits during the playing of the musical numbers. Except in a very few outstanding instances, where the management has set forth a very definite schedule which it insists on the operator following, the average electrician pays no attention whatever to the music as he manipulates the various circuits. His attitude seems to be somewhat as follows:

"Here is a color lighting installation. It is paid for and in operation. I will show the audience that we have this and turn on red, blue, green, blue and yellow as my whim or fancy dictates."

If there is anything to the fact that two of our senses, hearing and seeing, can be acted on at the same time, to produce a desirable reaction—if there is any basis of the coordination of the psychological value of color and music, and the writer and many others who have given the matter serious thought are convinced that there is a very definite tie-in, then by this hit or miss method of operation the chances of proper coordination are very slight indeed.

The motion picture theatre is striving constantly to raise its programs to a higher level. It has a remarkable opportunity through this medium to educate the public in music appreciation and to make its offerings more attractive to the better class of patron. Proper coordination of color and music has a popular appeal. This is no mere theory but has been worked out in practice. At the Edison Lighting Institute in Harrison, New Jersey, one of the features is a demonstration of "Color and Music." This has been shown to many thousands during the past four years and always creates interest.

The modern motion picture house is particularly fortunate in the way it is able to apply color. We see by reflected light, and to get the maximum impression of color there must be a relatively large light colored area on which the tinted light can be thrown, as is the case of indirect lighting from cornice to the ceiling, or the lighting of the curtains and drapery at the front of the house. The scheme of having the orchestra itself clothed in white suits and beams of colored light projected on the area occupied by the orchestra is also good. The use of a large central fixture with colored lamps is not effective because the fixture itself becomes a center of interest and one does not "feel" the atmosphere of color.

Light is similar to sound (music) in more ways than most of us realize. One is received by the eye, and the other by the ear and then conveyed by nerves to our brain where we get the impression.

LIGHT is produced by vibration in the so-called ether: sound by vibration of the air. With sound a deep tone is the result of a slowly moving wave of vibration, a high pitch results from a much quicker movement of the wave. In light, there is a range from the lower frequency red to the more rapid violet waves.

An analysis of a sound shows the wave to have three characteristics—frequency or vibrations per second giving the pitch; amplitude or size of the wave on which functions the volume (softness or loudness) depends; and finally the shape of the wave giving the quality or character of the sound. For example, a musical instrument and the human voice may emit the same tone with the same volume, but we can readily recognize the difference in quality.

With light the color or hue is a function of the frequency. The volume is represented by the intensity, while the mixture of white light with the fundamental color determines its purity or what is called the "saturation."

Both sound and light are capable of causing sensations of pain or pleasure either by association or as the result of a direct effect from the inherent quality of the light or sound. A shrill, piercing whistling or a heavy crash may actually give physical pain for a moment and possibly, if violent, produce a permanent injury. A glaring brilliant light source may hurt our eyes, and prolonged exposure to it may actually injure the mechanism of the eye.

DUE to the similar characteristics of light and sound, some experimenters made the mistake, the writer believes, of too close a tie-in. We have a so-called octave of sound, c, d, e, f, g, a, b, c, and what may be called an octave of light, red, orange, yellow, green, blue, indigo and violet, with half-tones represented by yellow green, green blue, etc. Certain people have attempted to assign tonal values to the colors of the spectrum just as though they were to play a scale in colors or write a score for color as they would for sound.

As a somewhat exaggerated illustration of the point we are trying to bring out, an experimenter might try to write a color score for "America" (My Country, 'Tis of Thee). His music would read, c, c, d, b, c, d, e,e, etc., his light score might read, yellow, yellow, green, orange, yellow, green, blue, blue, etc.

It is obvious that attempting to follow any such practice as this would lead us nowhere and that we would have a meaningless, unintelligible result. We must have our tie-in between the two senses—hearing and sight—based on the psychological or association element. Realizing this, it is evident that rather than an individual note having a corresponding light to accompany it, a group of notes, that is a mood or theme of the composition, or even a whole section, will have a much more definitely associated color.

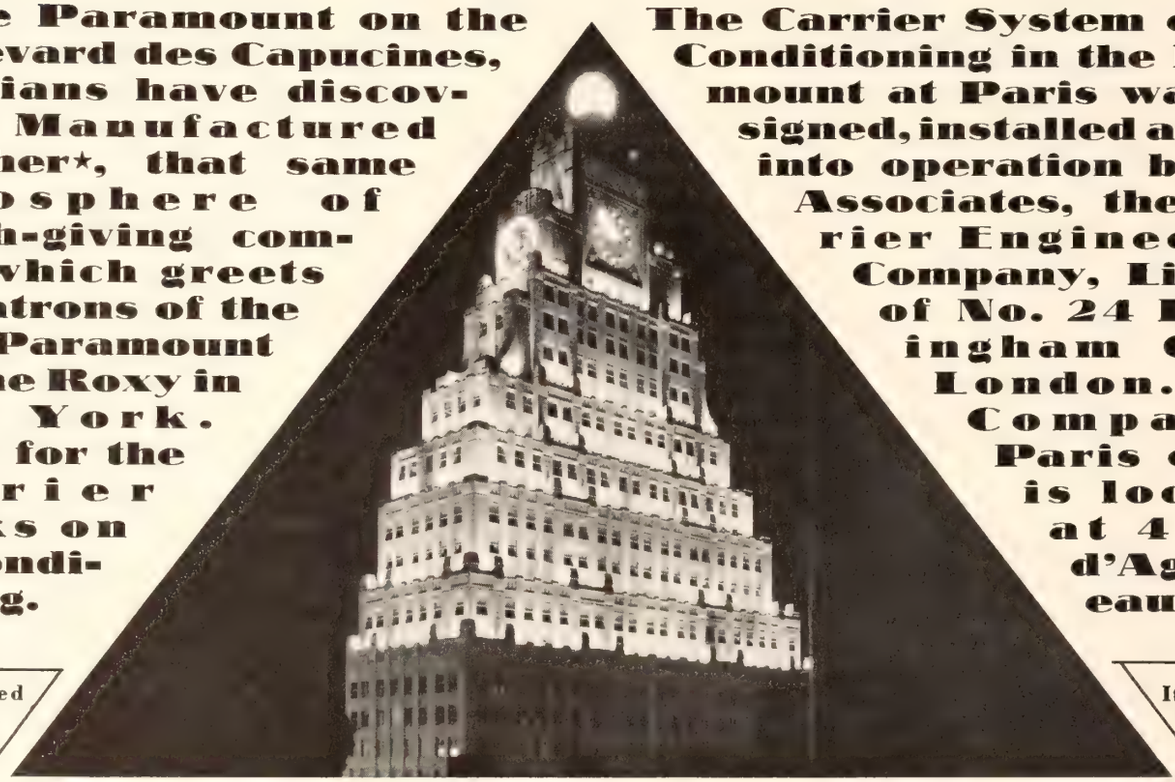
We must give consideration to the manner in which light will affect our emotions. We are stirred at the sound of the military band, the soft soothing strains of the Humoresque or Kamennoi-Ostrow rest us and quiet the nerves, while the modern jazz tune has still another effect. Some of us experience the whole gamut of human emotions, listening to the wonderfully descriptive music of Massennet, Puccini or Wagner. Particular phrases promote sorrow or joy, depress or exuberate us. Light has a similar effect, the colorings of nature as expressed in sunrise or sunset give one a thrill, the cool, restful green of wood has its effect, while the changing blues and white caps of the sea also produce an impression. Certainly these can be combined.

It is obvious that there is a definite psychological connection between music and color. Everyone will agree that certain music is exciting, other music quieting, and that still another tune may actually sadden or depress us. It has been proven very definitely that, in general, red is exciting, yellow stimulating and buoy-



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ant, green quieting and soothing, while blues and violets are depressing, subduing and saddening in nature. Therefore, all we have to do is to analyze a composition and determine whether as a whole it is exciting, quieting, stimulating, etc., and accompany it with the color of light which gives the same reaction. It is this very fact which makes haphazard operation of the lighting so objectionable to those of us who are sensitive. If, for example, the orchestra is playing a martial Sousa march which tends to excite us and the electrician has turned on the blue light, we have two forces working within us producing quite opposite effects. Similarly, if the orchestra is playing a quieting, pastoral bit and the house is brilliantly illuminated in yellow, again we have opposing forces at work.

BESIDES this purely psychological effect of color, there is another action which we might term association. Certain music of the so-called program or descriptive type paints in our imagination a perfectly definite picture and it is logical to accompany various parts of this constantly changing picture with color that suggests the same thing. Through the ages we have come to associate color with certain attributes. For example, red with fire, danger, war, courage, passion, etc.; yellow with gaiety, festivity and revel, youth, action, warmth, glory; blue with the moonlight, the sea, the sky, truth, fidelity, loyalty; green with the wood, the meadow, youth, spring, hope; white with peace, purity, modesty; pink with beauty, love, health, and so on.

The numerous themes offer great possibilities for changing colors. Flashes of one color can be superimposed on another. A shrill, piercing note can be accentuated by a brilliant light momentarily exposed. At times, the change from one color to another will take place gradually, at other parts abruptly.

With a crescendo passage the intensity will naturally increase with the volume of sound. During moments of pianissimo it is logical that low values of lighting should be used. As the music rises and falls the illumination follows its every movement.

A color "chord" can be produced by shooting shafts of light adjacent to each other rather than blending the lights together. As mentioned above, when one color is thrown on top of another one the effect is that of a third color which the eye cannot analyze. If the colors are side by side one will probably get the impression which it is desired to create.

If a curtain is to be illuminated, then lights can be located above, on the two sides and below. The curtain can be made to assume one tint at the top and a different tone at the bottom in the case where it is desired to produce two reactions simultaneously. For instance, when two themes are being played, one by the strings, the other by the woodwinds. As one theme gradually overpowers the other (illustrated by the "Pilgrims March" drowning out the Venusberg motive in the "Overture to Tannhauser") the color assigned to the second is gradually increased in intensity while that assigned to the first motive is gradually dimmed.

As indicative of the method of procedure, let us consider that we have a curtain at the front of the auditorium which can be illuminated from both top and bottom with red, green, blue and yellow light at will. Such an arrangement is likely to be found in any well equipped theatre. The accompanying diagram shows an arrangement used in the Edison Lighting Institute for a curtain 14 feet wide, 12 feet high, that has been very satisfactory. A similar layout for curtains of other dimensions can be made by modifying the wattage to fit the design under consideration. For example, a curtain of approximately twice these lineal dimensions would have four times as many square feet to be illuminated and one might use twice as many units, each of which is approximately double the wattage used in this example. Proportionately larger dimmers would be required.

The curtain in this case is of heavy pile velour of brownish gray or taupe color. The row of border units is placed between a valance drop and curtain with lamps one foot from the curtain. Here eleven units are used, X-Ray reflector No. 610, Laco-Phillips, color caps, four circuits thre 200 watt blue, three 200 watt green, three 150 watt red, two 200 watt amber in the order of colors as shown on the sketch. It is to be noted that the curtain hangs in deep folds or from four to six inches so that light streaks down these folds creating color shadow effects.

THE footlights are approximately 2½ feet in front of the curtain. Twenty-three units are used, X-Ray reflector No. EC-71 with glass color plates. There are six 150 watt blue, six 150 watt green, six 100 watt red, six 75 watt amber. The order of colors is as shown on the sketch. At the upper right and left corners of the curtain are concealed lens spotlamps to shoot shafts of clear light diagonally across the curtain. In addition to the dimmer control of each circuit the red border, the amber border, the amber foot and two spotlight circuits have momentary contact short-circuiting switches across the dimmer resistance for producing flashes of color.

With color equipment if this nature a music cue sheet on typical numbers might be as follows:

Rheingold—"Entrance of the Gods into Wallahalla"—Wagner

Wotan and the other Gods stand contemplating the beautiful golden castle Wallahalla that the giants have built for them. It is far across the valley and they have no means of entrance. Donner causes a storm to come up (Incanation of the Thunder motive) which soon subsides, leaving a dazzling rainbow bridge (the Rainbow motive) to the castle (Walhalla motive). As the Gods pass over this fairy bridge we hear from the music that Wotan is thinking of the ring (Ring motive) which was stolen from the Rhine (Rhine motive). The "Rhine Daughters" are heard bewailing the loss of their "gold." Wotan realizes that he must create some powerful means to defend the Gods and we hear for the first time in the music drama a very important motive, "The Sword of the Gods."

It would seem that the following lighting is quite appropriate.

"Incantation of the Thunder"—low intensity of blue with flashes of yellow at the proper time symbolizing the lightning.

"The Rainbow"—Shafts of red, green and blue light from the top streaking across the curtain giving the effect of the spectrum.

"Walhalla"—Yellow from above, red from below.

"The Ring"—Yellow top and bottom.

"The Rhine"—Bue top, green bottom, rising and falling in intensity.

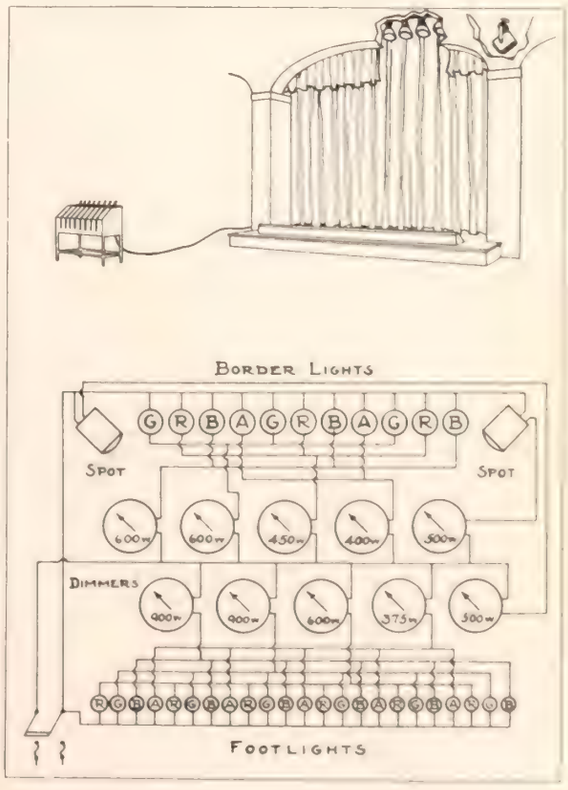
"The Rhine Maidens"—Shafts of green from top.

"Gold" Shafts of yelow on the blue background.

"The Sword of the Gods"—Brilliant red of high intensity top and bottom.

Finally Rainbow at top changing to all up full brightness.

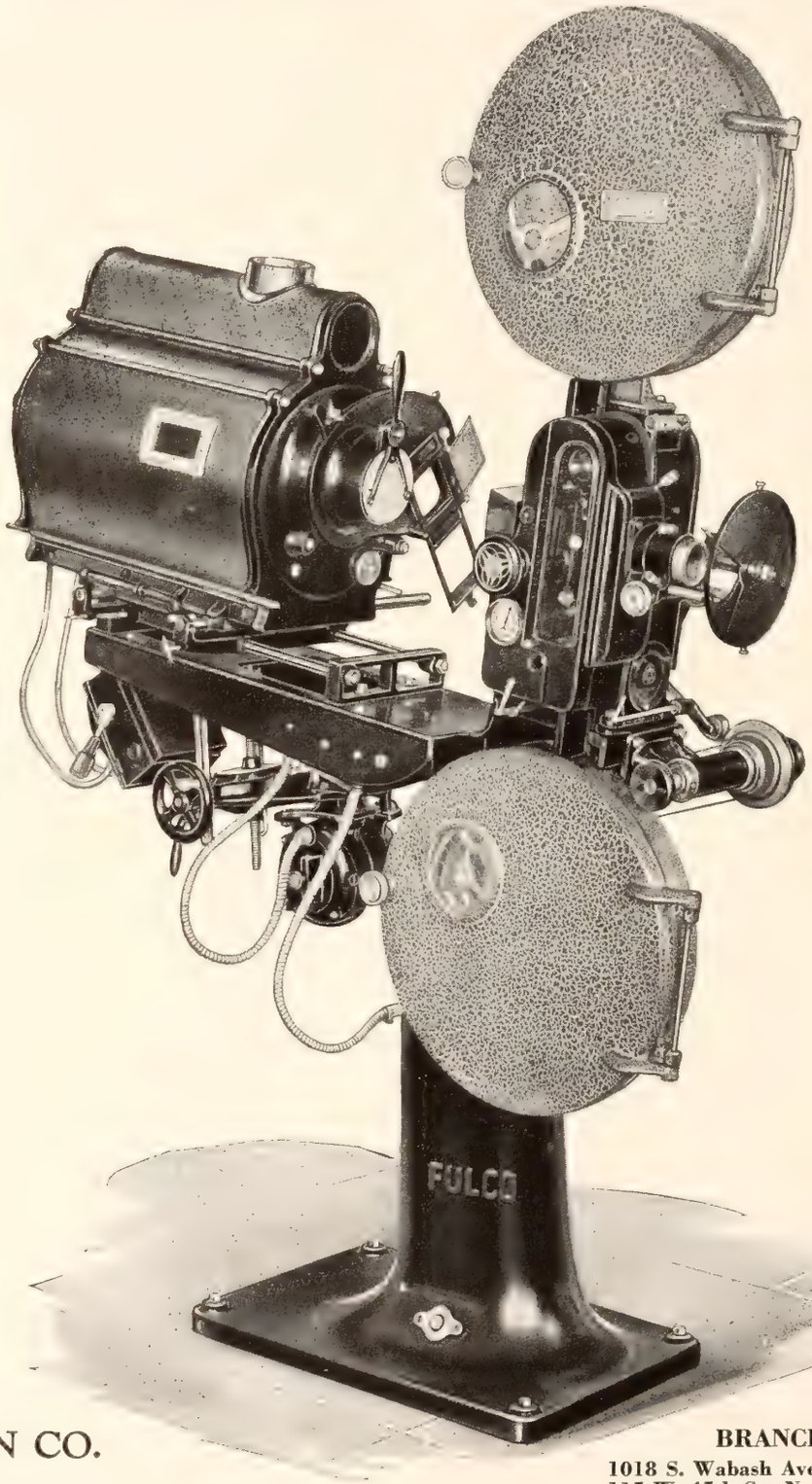
(Continued on Page 1878)



Wiring layout for color curtain as used at the Edison Lighting Institute, and described in the accompanying article in connection with methods of coordinating lighting and music in the theatre.

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Stanley Theatres Campaign to Promote Moviegoing as Summer Diversion

"Jubilee Week" to Launch Season of Big Pictures at Circuit's Houses

THE Stanley Company of America, in Philadelphia and adjacent districts, has undertaken a unique and comprehensive plan to stimulate public interest in the theatre during the summer months and to impress upon patronage the fact that the houses under its direction will not only continue to present unusually high quality entertainment, but offer even greater programs.

The week of June 4th has been set apart for an intensive and far-reaching campaign of promotion along this line, and has been designated "Stanley Theatres,' Jubilee Week." Indications already point to one of the most successful promotional efforts ever attempted by this organization.

The plan was put into execution through the office of A. L. Einstein, publicity director, with the assistance of E. L. Trenchard, his aide, co-operating with Eli M. Crowitz and the managers of the various Stanley theatres participating in the big event.

The carefully laid-out program of the celebration was presented before the municipal authorities of Philadelphia, Chester, West Chester, Lancaster, Wilmington, Camden, Atlantic City and other places in which it was proposed to operate, and it was enthusiastically received by the several mayors and other public officials. In Philadelphia and some of the other localities, permission was granted to place artistically designed banners and other exploitation means at conspicuous points along the central streets and in the business sections.

Co-operation of the public utilities was secured, the street cars, buses and other passenger conveyances operated by the Philadelphia Rapid Transit Company are carrying the Jubilee message.

The railroad and subway stations displays the banners, cards and other novelties calling attention to this special week of Stanley theatres get acquainted campaign.

Merchants in Philadelphia and the other cities and towns included in the celebration are lending their support through mutually advantageous "tie-ups," including special Jubilee Week Sales and other announcements.

The novel Stanley Train, with locomotive, pullmans, etc., moves about the streets of Philadelphia advertising this celebration. Street parades have been organized, business men's associations and civic bodies have been enlisted in this unusually big and comprehensive movement.

While the publicity and exploitation departments of the Stanley Company have adequately covered the campaign, each house manager is more or less responsible for the success of the Jubilee Week in his own theatre. Toward this success, the managers have gone to unusual lengths to put on programs that are out of the ordinary. The choicest of pictures were scheduled for showing, together with added attractions in many of the houses, taking the form of stage offerings, beauty contests, prize offerings, special decorations, lobby displays and "tie-ups" with neighborhood stores and civic, fraternal, social and business organizations located in the vicinity. Special nights featuring "home talent" also have been arranged.

A few samples of the special programs arranged in the way of added attractions may indicate how extensively and intensively the managers of the theatres and the promotion department of Stanley have taken the idea up. The Earle theatre, Philadelphia, will present, as one feature during the week, the 110-piece Philadelphia Rapid Transit Company's Employees' Band. This feature has been donated, as have most of the others to be present throughout the district during the event.

At the Broadway theatre, in South Philadelphia, where John J. O'Brien is in charge, aside from the showing of several of the big feature pictures and other screen offerings there is this special inducement:

Monday, June 4, Home Talent Night; Tuesday, June 5, Guest Night; Wednesday, June 6, Club Picadilly Night; Thursday, June 7, Hageman String Band; Friday, June 8, Surprise Night; Saturday, June 9, Club Lido Night.

At the Grand theatre, Lancaster, in addition to the screen offerings, arrangements were made for a popular Lancaster tenor, Carl Aument, to sing several numbers in a stage presentation, before the showing of Clara Bow in "Red Hair," as well as to sing the musical theme, "Red Hair," at intervals throughout the offering of the picture.

The Capitol theatre, Lancaster, will offer vitaphone attractions, together with the Adelphia Quartette.

The Hamilton, Lancaster, is putting on a special Apache dance and a string orchestra. A circus ballyhoo in the way of a street parade was arranged for the opening day of the showing of the Wagon Show.

These are typical of the efforts the house managers are making to make Jubilee Week a success.

Two of the Philadelphia radio broadcasting stations are being used, and on Thursday, June 7, the services of the Columbia chain of stations will present offerings in connection with the celebration.

Independently operated theatres in various parts of the country are adapting on a smaller scale a similar idea to open up the Summer season. In the majority of these campaigns there is particular emphasis upon the atmospheric comfort of the theatres equipped with ventilating systems. Those houses so equipped have an excellent selling argument in behalf of moviegoers as a hot weather diversion. To realize the full value of their cooling system feature, the progressive and aggressive showmen are conducting newspaper, screen and program reader copy to create in the public mind an attitude of favor toward the theatre in Summer.

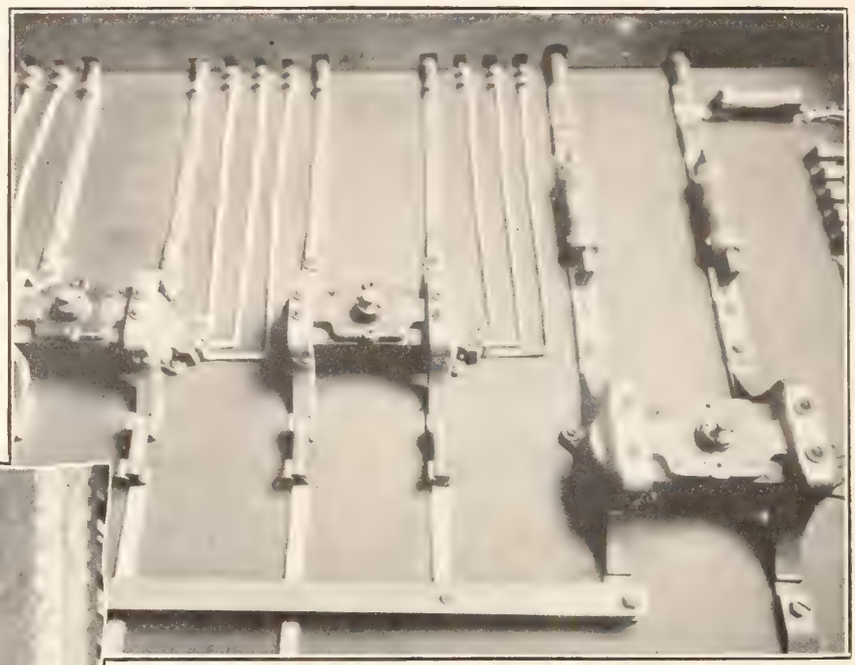
Summer Drives On In Kansas City

KANSAS CITY theatre men are using various types of campaigns to combat the summer competition—hot weather and outdoor attractions.

Loew's Midland is offering a series of short trailers as an argument against warm weather slumps. Last week the door of a theatre was flashed on the screen, the door locked and bound by a huge chain and lock. A reader goes on to explain that in the olden days it was necessary to close up during hot weather, but that today public demand is so strong for motion pictures the year 'round, and that the theatre is so cool inside, that no hot weather season is recognized any longer.

Samuel Carver, manager of the Liberty theatre, first run downtown house, recently held a voting contest among patrons, each of whom dropped a ballot in a box as they entered the theatre over a period of several weeks, on pictures which were most favored for revival showings. The revival showings now are being offered, on a 1-week run basis, the same as any first run pictures, and the stunt is proving popular.

"Diamond H" Remote Control Switches should be in every Theatre!





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What would happen to your audience if fire broke out tonight, or if lightning crippled the main current supply?

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You will have light in your aisles, exits, corridors, stairways no matter what happens.

These Remote Control Switches can be used in a great variety of ways in theatres. They save money in wiring and are absolutely reliable.

If you are not protected, let us tell you how "Diamond H" Remote Control Switches can protect your lighting.

In the Mayfair Theatre "Diamond H" Remote Control Switches control the stage lighting.

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DIAMOND H SWITCHES

How We Used Radio to Tell the Public About Our Musical Programs

By C. T. PERRIN

Manager Sterling Theatre, Greeley, Colorado

I FEAR that this is going to make quite a lengthy story, this effort of mine in in compliance with the request of the editors of THE SHOWMAN, to tell the details of our broadcasting of the musical accompaniment to a picture at the Sterling theatre over a local radio station. However, I am told by the editors that only the full details will be valuable as an outline and working method for the consideration of other exhibitors who may at some future time desire to employ a similar exploitation idea in conjunction with their home broadcasting stations.

To begin with the radio entertainment we broadcast was put on by Carlos, featured organist at the Sterling, and myself. For four or five weeks straight we had a little act which we put on over the radio during our weekly frolics. We had intended it to be only one, but the request from radio fans that we continue the feature resulted in further adventures along the same line.

These acts were in the nature of my asking Carlos questions which he would answer with music. During the act, the music never stopped. For instance, if I should ask him, "Where were you born?" he would start playing "Sidewalks of New York," or any other number chosen.

In each case, of course, the entire number would not be played, but enough that everyone would know the name of the tune, and the answer to the question which I asked.

After four such programs, we began to run out of questions and suitable answers, so decided to put on a little act of showing how Carlos might go about cuing a picture program.

Our local radio station is not an advertising station, and we must be very careful about doing anything or saying anything over the station that might be classed as advertising. Therefore, it is necessary to get what little benefit we can by using stunts of this nature, perhaps to create interest in our business, generally, or to cause outside comment in which our theatre might be mentioned.

Each week, we announced that "Cash and Carry" (which name we took for ourselves) would be back on the air again the following Friday with another stunt, and our radio audience grew each week—judging from the comment which we received locally, and from every State in the Union and three provinces in Canada.

I will try to give you an outline of the program.

Announcement before music starts, when microphone is turned over to me for the act:

"It has been brought to my attention that many people give very little thought to the musical accompaniment to a picture when they attend the theatre. Many do not realize that the organist or orchestra leader must spend many hours in preparing a program to properly fit a picture, and that you attend a theatre may enjoy a program—both because the program is a splendid one and the music is such as that you just seem to live with those who appear on the screen.

"Tonight, Carlos is going to show you how he goes about cuing a picture program. We will go through the entire gram, just the same as you will hear him at any regular performance in our theatre.

"But just a minute, Carlos, before we start. You seem to be a little bit gloomy, tonight. What's the matter with you, anyway?"

Carlos Plays: "Oh, How I Hate to Get Up in the Morning."

In each case, now, the music is continuous, and my talking goes on at the same time. He remains on this number until the next question is complete, then swings to that answer.

"So much for that, though. Now, Carlos, let's get back to our picture program.

"The first subject will be our news reel. The first subject on the news is: 'Conference between the Mayor and Underworld King of a Large Eastern City.'"

Carlos Plays: "Together, We Two."

"Next on the news: Lindberg at a California bathing beach, surrounded by bathing beauties."

Carlos Plays: "Lucky Lindbergh." (Lindy in California at that time.)

"And now: The Senate leaving the Senate chamber after a hard day's work."

Carlos Plays: "Just Another Day Wasted Away."

IMMEDIATELY upon starting this, and after just enough to get the tune across to the listeners, he is stopped with the following announcement:

"Wait a minute, wait a minute. That is enough for that one. After that, I think we had better go on to the next unit of our program. It is hard to tell what the next news subjects might bring."

Music is now silent.

"The next subject on our program will be a very pathetic short subject, perhaps a little unusual. I would like to remind you who are listening in, however, that such suffering as will be portrayed in the following sketch is so realistic—so true to life—that it should be uplifting, rather than depressing."

Carlos Begins Playing: "Hearts and Flowers" as sketch begins.

"Our hero is a big, husky farmer lad from the great outdoors, now engaged in the art of selling sewing machine needles. Our heroine is one of those blondes, by choice—a quiet, coy, little maiden, search-for romance. Her father is in the second-hand coal business. He hauls ashes."

AND from here, a comedy sketch goes out, that must be of the make-up of the local team. This can be made equally as funny as the ability of the person doing the talking to put it over—and that is all. From the above, everything that takes place is in the form of words spoken rather than the form of a story.

Announcement:

"And that, folks, is the end of our short subjects. And we hope we have not brought too much sadness to those of you who are our audience this evening.

"And now, going from the ridiculous to the sublime, we come next to the organ solo by our Mr. Hahnewald. Carlos has chosen for his solo tonight, his version of 'My Ohio Home.' All right, Carlos."

Carlos Plays His Solo—"My Ohio Home"—his own version.

"Immediately following the solo, we present our feature picture. We will not take time to go through an entire feature tonight, since that would take too long. Rather, I think, we will choose for our feature the screen version of 'Rose Marie,' since this is a picture that everyone will want to see very soon—and we will just give you a touch of it.

"Local listeners will pay particular attention to these numbers as Carlos uses them during the showing of this production on Wednesday and Thursday, and we are sure you will feel and realize the real importance of music with a picture when you visit the Sterling theatre and hear it with 'Rose Marie.'

"Carlos' first number will be 'Indian Love Call.'"

As Carlos gets into the number a short ways, the following announcement is made, thoroughly in keeping with this part of the program, and without the slightest touch of comedy.

"'Rose Marie' is a story of great love and romance in the woods of the Canadian Northwest. Toward the first of the story, 'Indian Love Call,' beautiful beyond words, and just a little touching as Rose Marie sings it as a signal to her lover, who is listening at a distance, that they must not see each other again. He

(Continued on Page 1878)

Serving the AMERICAN Theatre Industry

Consultation

Consultation with the *National* costs you nothing. It will save you money. For *National* has specialists in every part of the country who know the theatre from the ground up. They can advise you right—show you how to get the most for your money.

Only the most experienced men in theatre supply lines find a place on *National's* staff, because serving you right is no "handy man" job. And shoulder-to-shoulder they work with you to furnish better merchandise, better service—to cut costs without cutting quality. These things are only possible with a big, well financed organization like *National Theatre Supply.*

Consult the *National* on anything you need—from complete equipment and furnishings to replacements on smallest parts. One of our thirty-one branch offices is near you and it is manned ready to answer your call, *day or night.*

(4105)

National Theatre Supply Company

Offices in all Principal Cities

New Type Organ for Smaller Theatres

THE growth of musical appreciation is one of the outstanding characteristics of the times. Never before was the desire for really good music so widespread or so clearly in evidence. Never before has it been possible for people to satisfy their musical appetites to the extent that now obtains. This is due in part to radio broadcasting, which is sending the best in music to an ever-widening circle of homes. It is due in part to improved instruments for reproducing recorded music. Last, but most important, is the credit that is due to Motion Picture theatres, which have made wonderful strides in providing increasingly artistic musical programs for their patrons.

Managers of leading theatres, in their desire to attract large and continuous patronage, have not failed to consider this significant trend of the times. Therefore, they are devoting increasingly large amounts of advertising space to announcing high-class musical features, with the result that the movie fan no longer goes to a theatre merely to see a feature picture, but to enjoy an afternoon or evening of pleasing entertainment, in which music plays a most important part.

It is the organ which is mainly relied upon to enhance the dramas and comedies of the screen; to provide artistic and delightful overtures and musical specialties; and to establish and maintain a large and regular patronage.



Photo above shows the Wurlitzer "Organette" style W, a combination organ and piano played by organist or automatically and especially developed for the small picture theatre.

With its electrical action and instantaneous response, the modern organ makes orchestral transcription easy for the organist. It enables him to vary his music at will to suit the needs of the photoplay he is following.

The necessity of having in the small theatre musical accompaniments of a high calibre has created a need which organ manufacturers are now giving their greatest attention. It is interesting to note that the Rudolph Wurlitzer Company, builders of organs for theatres of all sizes, recently have brought out a new small instrument. This new creation is called the "Organette."

The "Organette," now being placed on the market is an innovation which places within the reach of the small theatres, seating from two to six hundred persons, the facilities for providing good musical accompaniments for their picture presentations.

This small instrument is a combination of piano and organ. It may be played either as a piano, an organ with piano accompaniment, or as a straight organ. It may be played by an organist or automatically, by means of music rolls; the rolls being of the Duplex variety, one rewinding while the other plays. The instrument may be started or stopped by means of an electrical switch from the box office or the booth. One of the outstanding features of the "Organette" is the surprising volume for its size which the Wurlitzer designers have accomplished in the building of this new departure in small organ construction.

Remote Switch Changes Spotlight Colors

TO the several advantages of Mazda-type spotlights for stage and decorative lighting in the auditorium there recently has been added another feature in the form of complete remote control of color as well as intensity.

Well known advantages of Mazda-type spotlights are that they do not require an attendant as is the case with arc-types; they can be operated by a distant switch; and they can be used with dimmers. But heretofore there has been no way of changing at will the color of the light beam, except by the manual removal and insertion of different color frames.

With the perfection of a new device, wherein the operation of the color frames is controlled electro-magnetically—the entire service of the spotlight in respect to white lighting, color lighting, and dimming, can all be controlled from a distant point.

The new Mazda-type spotlight having these features recently was introduced by Kliegl Bros., Universal Electric Stage Lighting Co. The spotlight may be located wherever requirements dictate—frequently in concealed and inaccessible places, as is particularly the case when the lighting is for auditorium decorative purposes—and the control may be placed wherever it is most convenient for the operator. A group of the spotlights can be controlled as easily as one unit.

In many instances where color lighting was desired it has been the practice to install several groups of spotlights, one group for each of the colors desired. For example, a group of spots fitted with red color filters, another with blue, another with amber or green and still another group for clear white or unmodified lighting—usually operating one group at a time. It is now possible to install a single group of Spotlights that will give all these color variations, or install the same number of spotlights, obtaining four or five times as much light for each color.



The mazda type spotlight providing remote control of color frames as well as light intensity by means of dimmers. The color frames are operated electro-magnetically

Also since each color frame is independently operated, two or more color frames may be used at one time, obtaining a blending of colors; as, amber and red for producing orange—thus further extending the range of colors available.

Though each spotlight and color frame may be individually controlled they also may be, and usually are, so wired that all the spotlights installed, or any selected group, may be changed instantly from one color to another, or all color frames removed, giving the maximum intensity of white lighting—the operation being performed through the medium of a selective control board with master switches.

In theatres, where the direction of illumination is fixed, these new spotlights may be used for spotlighting or floodlighting the stage—from the balcony rail; from a recess in the ceiling; or from concealed locations in other parts of the house. They also provide facilities for lighting front drops with varied color

(Continued on Page 1880)

YORK *air conditioning*

Exempts you from a weather tax



With a public that has been educated to comfort, —air cooling and conditioning is today, just as important as a modern heating plant or a lighting system.

It is no longer an innovation or an unusual feature. It is an essential, and the theatre which neglects this phase of its equipment is laboring under a handicap that the best show cannot offset.

York Mechanical Refrigeration is foremost the world over in every phase of commerce and industry where controlled *cold* is required.

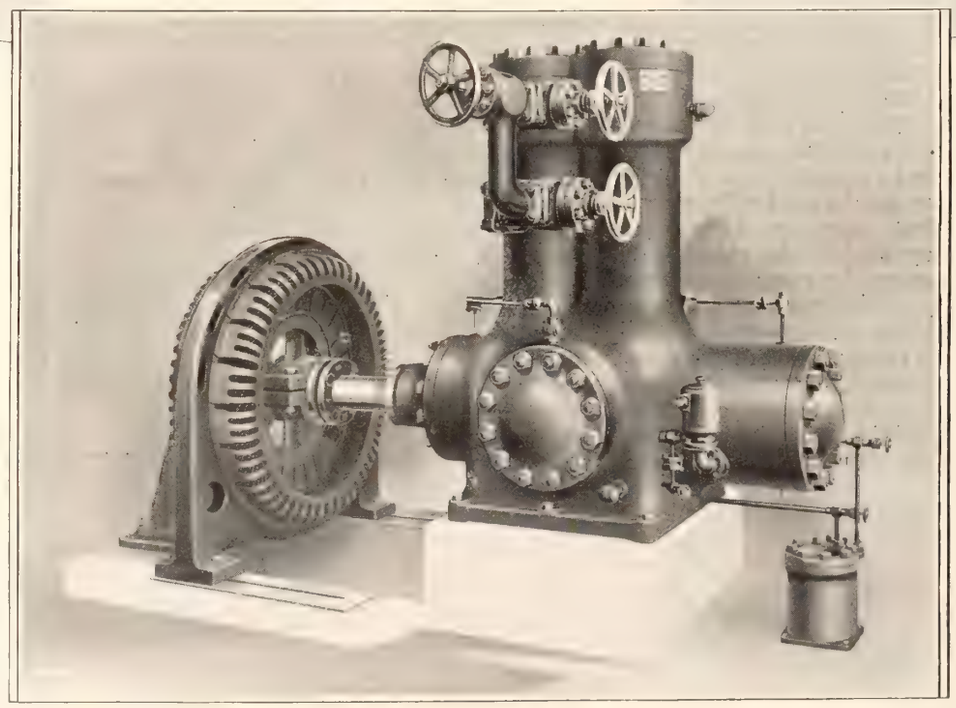
York Engineers have brought to the theatre field their knowledge and experience which has made York equipment for play houses successful and advantageous from every operating standpoint.

Write today for complete information regarding York Air Conditioning equipment in your theatre.

YORK
ICE MACHINERY CORPORATION
YORK Y PENNA



The York Carbon Dioxide Compressor direct connected to a synchronous motor has been specially designed to meet the requirements of the theatre field. Quiet operation and the comparatively small space required for this part of equipment, are among its many advantages. Economical, and absolutely dependable, it represents the most advanced equipment for air cooling and conditioning requirements.



"Service" is Salesman and Wage Earner of the Equipment Distributor

An Interview With

Walter E. Green

General Manager, National Theatre Supply Co.

THE organization which properly functions as a distributor of theatre equipment is primarily a service organization. And by that I mean an organization which specializes in supplying the needs of the theatre owner—and seeing to it that the articles sold are of a quality that will serve the desired purpose satisfactorily, making sure that the installation is correctly made, and providing credit facilities which enable the buyer to distribute the cost of his purchase over a period of time.

Just what that entails in the way of maintenance costs for technical research, specialists in installation and service work, sales personnel, office force and inventory, I shall briefly outline later on—after I have answered the question which apparently inspired this interview and which it seems to me is an echo from the discussions of conditions in other lines where different economic factors prevail and "high-cost distribution" is the popular topic of conversation.

To begin with the theatre equipment distributor has a very limited field in which to operate. The total expenditure for theatre equipment last year was, approximately, $50,000,000. But this figure includes the sale of organs, stage rigging, chairs and other furnishings of a permanent or quasi-permanent nature, and many of which are purchased direct from the manufacturer. These are "new theatre" furnishings and their life, ordinarily, equals the life of the theatre itself. Of this $50,000,000 total about one-fifth, or $10,000,000, was spent for equipment handled by distributors, and included such articles as booth equipment, and other materials more or less in steady demand by theatres under operation. One need not go any further than that to realize that there is no real economic need for reduction of distribution costs in a field where consumption is so small.

In the second place, unlike automobiles where obsolescence is great owing to wear, style changes and rapid introduction of new models, theatre equipment is long-lived. The theatre equipment distributor for his sales appeal to the prospective buyer depends solely upon the facilities he can offer the theatre owner in supplying, installing and servicing apparatus of established quality at a list price.

Distributive processes which in other lines accomplish price reductions, effect economies by three methods. These are volume buying, volume selling and elimination of service features. The handiest example of the latter method is to be found in the policy of chain stores, which under the guise of a facility, eliminate the costs of delivery and credit.

Theatre equipment manufacture and distribution does not lend itself to volume production or selling. There are about 2,500 projectors sold each year. The number of new theatres, many of them of the de luxe type in which three projectors are installed, account for a large share of this 2,500. Though projectors would seem to be machines having a limited life, owing to wear, we have no proof that there is any considerable replacement of this apparatus in older theatres. New parts are purchased for the old machines—and even here replacement is much less than it should be if first-rate projection results are to be obtained—but new machines for old booths are a rare exception to the rule.

The equipment distribution business developed in harmony with the development of the motion picture theatre. In the early days when small, independently operated picture houses were the rule, there was need for a supply dealer whose inventory assured the theatre man of ready access to supplies he could not afford to stock.

LATER, the development of the chain or circuit theatre organizations, created the need for a national organization, capable of selling supplies at the headquarters of the circuit companies where purchasing departments are maintained, and providing service at the point of installation—at a theatre in a distant city. The maintenance departments organized by the circuit companies, and the supply dealer located in the city where the purchases were made but with no representation in other cities, were helpless to cope with this new situation. In consequence of a changed condition and a new demand, National Theatre Supply Company was organized.

The servicing of apparatus and equipment sold by National Theatre Supply Company is only one part of an elaborate service scheme. This begins with the technical research involved in seeking new devices developed for the theatre.

Show room displays of equipment enable the theatre owner to judge the appearance and see the actual operation of an article of equipment he is seeking. The proper installation of apparatus has much to do with its performance and wearing qualities, and for that reason we maintain a staff of specialists to make installations. Our line, embracing a multiplicity of articles, is a time-saver for the theatre owner, who thus enjoys the benefits of centralized buying. The maintenance of a staff of experts in the design of projection booths, lighting systems, stage rigging, interior decoration, etc., gives the theatre owner access to technical advice and information which is in addition to that available to him from the architect, engineer, or others identified with the construction work connected with a new theatre project or the remodeling of an old theatre.

REPAIR shops are maintained in the majority of our 31 branch stores scattered throughout the country, and the stock of supplies is sufficient to provide rapid delivery of equipment. This involves an inventory of over $1,500,000. Our day and night emergency service is another service feature that has saved many a theatre from loss due to breakdowns of apparatus. In connection with this service we carry an emergency loan inventory valued at $200,000, invested in spare parts and units ready for immediate installation in the event of a breakdown. And this figure is given at replacement value.

Periodical inspection of equipment in which experts make a thorough investigation of apparatus and report directly to the theatre owner or manager, is another free service feature our organization offers at all of the branch stores.

From experience we know that there would be no justification for reducing our service facilities. From experience and strict scrutiny of every phase of this service organization, we know that maintenance costs have been reduced to the lowest level commensurate with efficient performance.

The national theatre equipment distributor offers the manufacturer a steady outlet for his product—which enables the producer to operate his factory at the maximum of its efficiency. This saving of waste in manufacturing effort is passed on to the consumer. Likewise, the distributor, through his ability to handle a wide range of articles, assures the theatre owner of a wide choice of models and types of equipment devices. This makes for the greater appeal, comfort and quality of entertainment he can offer prospective patrons—service in a word.

C-H "Simplicity" Dimmers



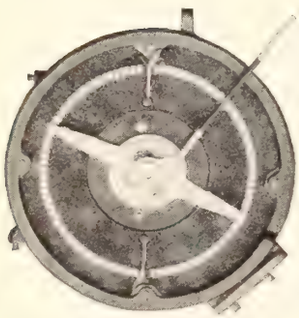
Marks Bros.' new Marbro Theater, Chicago, equipped with C-H Dimmers, pump and orchestra lift control. Levy and Klein, Architects



The Great Lakes Theater, Buffalo, equipped with C-H Dimmers and ventilation control. Architect, Leon Lambert

—the Choice of Leading Theaters Everywhere

BECAUSE they improve presentations by providing illumination control as flickerless as night fall, giving the most subtle and beautiful lighting effects. Because their mechanical and electrical perfection both in materials and construction assure ease of operation, low maintenance, and long life.



Write for our booklet "Illumination Control for the Modern Theater"

Because C-H Dimmers are adapted to any theater and easily enlarged for future needs. Just ask your architect or electrician about the advantages of C-H Dimmers and in the meantime write for complete facts contained in the booklet "Illumination Control for the Modern Theater".





The Tampa Theater, Tampa, Fla., is equipped with C-H Dimmers. Eberson & Eberson, Architects

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1255 St. Paul Avenue
MILWAUKEE, WISCONSIN

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

How We Used Radio to Stimulate Interest in Our Musical Program With Pictures

(Continued from page 1867)

hears it, turns, and begins his long journey—alone."

Carlos finished the number without talking. After the number, the following announcement:

"Next—'Totem Tom Tom'—a more lively melody, used during the Indian sequence of the story.

Carlos Plays "Totem Tom Tom."

"And, at last, 'Rose Marie.'"

Carlos Plays "Rose Marie."

After starting, just enough time is allowed to get following announcement in, perhaps a few measures from the end.

"'Rose Marie,' the very beautiful ballad which is the love theme of the story throughout. The tenderness, the charm, and the soft, rich melody, will hold you. You will live the life of Rose Marie and Jim—love with them—and rejoice with them, as they find each other, never again to be parted. Happy—yes—and the very breath of love and happiness is found in the beautiful ballad, 'Rose Marie.'"

And, as the picture ends, leaving you with a heart filled with love and happiness, the curtain closes as the last notes of "Rose Marie" are heard.

Carlos follows out this action perfectly.

There is a pause for just a second—then—a good lively exit number, and you leave the theatre with a feeling of happiness and contentment, rested and cheerful because your evening has been one of perfect entertainment.

At finish:

"And that is that, folks, from 'Cash and Carry.' Carlos and I hope that through our little sketch we have really brought the importance of screen entertainment and music to you, in a small way—some of it sense, and some of it non-sense. This is a frolic, you know, and our part in life is to be happy and try to make others happy. Hence, the first and lighter part of our program. But we sincerely hope that you were also impressed with the music of "Rose Marie," and the manner in which action on the screen may be perfectly fitted with music and the importance of this part of our program to you, daily, in our Sterling theatre.

"I am now turning the microphone back to the station announcer, until next Friday evening, when 'Cash and Carry' will be with you again. 'Cash and Carry' bid you good night, and pleasant dreams."

The organist must work with head phones from the amplifier in order to catch all talking and work perfectly.

It may be that there might be a little criticism on the first part of our stunt, due to the fact that there might be too much non-sense and comedy, and not enough real constructive and instructive material on the point of actual cuing of pictures.

As an explanation, I might add that our programs are put out each Friday night as "Midnight Frolics," and in our particular case it was necessary to have this in the program in order to have it in keeping with the spirit of the thing.

On a more serious program, this thing could be worked out on a really large scale, I believe, and perhaps in the form of a story of the feature, or play, interpreted with music.

I believe that we managed to get a real message over on this one—and at least we had any number of comments on it, both locally and from many surrounding cities and states.

Personally, I would not suggest that anyone try it until they have done quite a little work over the "mike," and are really accustomed to it. If it is done, it must be done as naturally as if you were talking to a single person within the room, and this cannot be done, usually, in the first attempt over the "mike."

Then, too, the quality of the voice, the distance from the "mike," and the volume of both organ and voice should be carefully tested and tried before such an attempt is made.

This can be practiced and heard at the station, without being sent out over the air, and should be done several times before such an attempt is made.



ROXY *now uses* 6 BRANDTS

"Roxy" (S. L. Rothafel) knows how to attract the crowds. Here they are trying to get into the new Roxy Theatre on Monday, April 18th. Roxy knows how to handle them, too. He says, "first contact with the house is by way of the Cashier; therefore, how important it is that the first point of impression convey all the management desires in the way of courtesy and service." That's why there are six Brandts in Roxy's box office. His cashiers **press-one-key-only**—corresponding to the ticket price—**automatically, in less than a second**—the Brandt delivers the **correct change** direct to the patron.

Press ONE KEY — Pays Right Change INSTANTLY

The New THEATRE MODEL Brandt Junior Automatic Cashier

With the Subtracting Keyboard



Over 40,000 Users

Sold Direct not through dealers

Use the coupon

30 Days FREE Trial

Brandt Automatic Cashier Co., Department O, Watertown, Wis.

Please place with us on Thirty Days Free Trial your Brandt Automatic Cashier. It is of course understood that we can return it as we accept the trial without charge [illegible] or expense. Please check whether used on [ ] right or [ ] left side of the Box Office.

Firm Name .....

Individual .....

City ..... State .....

Manager Calls on Former Stage Experience in Staging Presentations with Pictures

A theatre manager for only two years, Earl Wellman, of the Madison theatre at 300 Genesee street, Rochester, one of the most pretentious neighborhood houses in this part of the state, has blazed a trail of inititative effort that won him considerable praise as a showman and an interpreter of the public's wishes.

For many years Wellman trod the stage boards in theatres from coast to coast, in vaudeville and presentations, as a blackface comedian. During that time he made a careful study of the business from all possible angles.

The net result was that when he took charge of the Madison theatre, he did not limit his activities to the confines of the manager's office, but became a producer for his own house, conceiving stageband presentations at a negligible cost and, what's more, making a personal appearance in them.

So successful did this venture prove that Mr. Wellman was asked for a statement and he complied with the following:

"Upon assuming the duties as manager of the Madison theatre, Rochester's largest community house, I immediately made a survey of the patrons and their likes and dislikes. It appeared at that time that they were beginning to look for something different. A novelty, as it were. Rather than go astray and feature a gift night, or some other unprofessional bait, I conceived the idea of presenting a stageband show.

"This type of show never before had been attempted in Rochester. After carefully staged auditions, a popular and good orchestra was selected. The first show was written and rehearsed without a hitch. The orchestra consisted of seven pieces—piano, two saxes, tuba, trumpet, banjo and drums. Most of the musicians were capable of doubling on some other instrument. Scenery and costumes were selected which were appropriate to the act's title, 'Collegiate.'

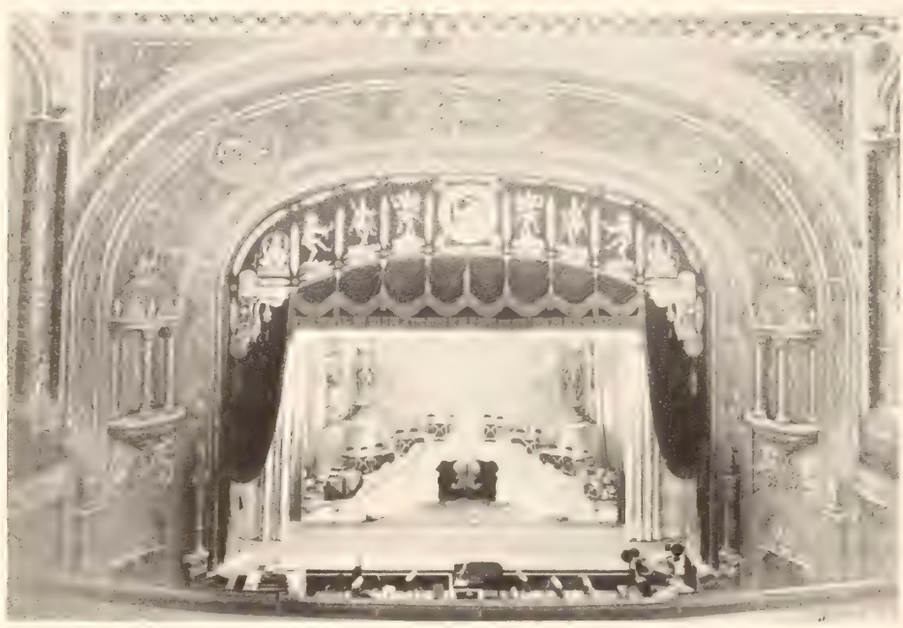
"The total cost of the production was below $30, since the scenery and costumes were rented with the understanding that similar rentals would be made for a period of about ten weeks. Titles, music, scenery and costumes were changed weekly and the patrons did not fail to tell their friends, for the box office receipts began climbing. This added feature made new friends for the theatre and now that the stageband show is off for a little vacation, they still patronize the movies.

"Unknown to the patrons, I appeared in blackface makeup as master of ceremonies and band-leader. Between numbers, up-to-date gags were worked and the ensuing numbers announced either in a comic or straight way. Occasionally, a clever dancer, male or female, was spotted between orchestra and vocal selections.

"It is my belief that it's much wiser to use this form of added attraction in preference to vaudeville, because it is impossible to get enough good acts for the amount the average community house can afford."

Mr. Wellman also has some emphatic opinions on the style combining pictures and divertissements.

"Rochester," he continued, "is hard hit with the double feature curse. The average style of picture program that was used during our stageband presentations was: Society love theme, mystery and news or cartoon, or society love theme, comedy drama and news of cartoon. The stageband presentation was always scheduled to go on between shows. This gave them two appearances out of three full picture shows.



Loew's New Syracuse Theatre
Thomas W. Lamb, Architect

Another Leading Theatre Equipped By Peter Clark

Peter Clark continues the record of equipping the leading theatres throughout the country. Loew's New Syracuse is another added to the long list.

Complete stage equipment, including counterweight system and curtain equipment; two stage presentation lifts and platforms; orchestra, organ console and piano lifts were installed by Peter Clark in this theatre.

There *is* a difference in stage equipment—superiority in design and quality of construction sets Peter Clark installations apart.

Peter Clark, Inc.

544 West 30th Street **New York City**

Backed by a quarter century of experience in building stage rigging and equipment.

Serve Coffee in Lobby at Theatre Showing "Simba"

Patrons of the Grand Opera House, Cincinnati, were treated to physical as well as mental stimulation during the showing of "Simba," the Johnson animal picture which was exhibited at that house recently under auspices of the local Zoological Gardens. A corner of the lobby was converted into a coffee booth from which this beverage was dispensed to all patrons who cared to avail themselves of the opportunity.

NEW MODEL M SIMPLEX NOW READY FOR DELIVERY



SPECIAL MODEL M SIMPLEX FOR MOVIETONE

WILL BE SUPPLIED WHEN SPECIFIED

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK

How Can Distributors Improve Window Display Material?

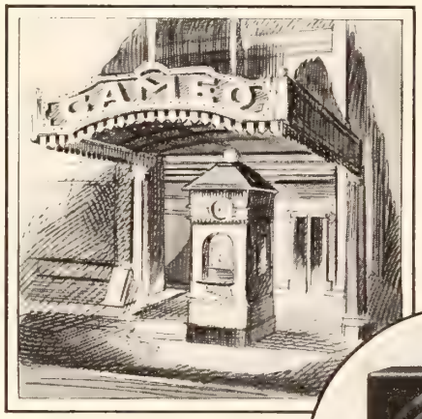
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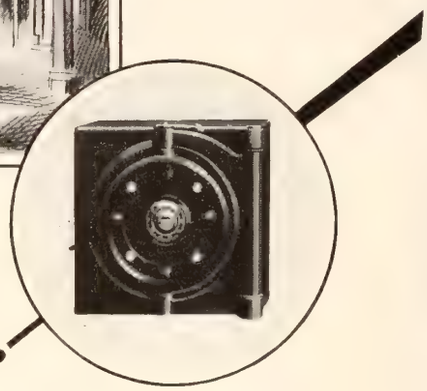
plays featuring motion pictures. The ideas employed to obtain the display in thle first place, and the method of presenting it in such fashion that the window will have attraction value and produce results mutually beneficial to theatre box office and the merchant's cash register, are pretty generally covered. There is the book display for "Glorious Betsy," the shoe store tie-up through a title for "The Patent Leather Kid," the flash attractor using a cutout from the 24-sheet on "The Heart of a Follies Girl," the costume idea displaying the original or exact duplicate of a feminine star in the picture advertised, and the music store tie-ups.

It is difficult under the circumstances which prevail for a distributor to supply material that is "ready made" for window display. The national tie-ups through music or book stores, or even on merchandise are widely used by exhibitors, but each display is an individual job, devised by the theatre manager or the merchant himself. Special still boards, hand lettered and with scene or star portraits mounted on them, are extensively used. Cutouts from the large posters and the smaller bills, or even figures cut out from scene stills are another attractive feature.

Like all the other items of exploitation, window display to be successful requires first an idea—some little slant that makes it appealing to the merchant and attracts the attention and arouses the interest of the public.

But while the ideal results will, perhaps, be left up to the exhibitor to accomplish in window display, the companies could and should improve their window material. The companies, or at least some of them, are now working on ideas to improve the window accessories. William Ferguson, head of the Metro-Goldwyn-Mayer exploitation department, may soon introduce a specially prepared accessory conforming to the modern style of display card or picture widely used by merchants in displays for other lines of merchandise. However, the exhibitors themselves can help along greatly in finding a solution to the problem, by sending along their ideas on what sort of material, based on their experience in working in co-operation with local merchants, is most likely to prove generally acceptable to the merchant and productive of box office results for the theatre.





Put SAFETY in your Box Office.

SAFETY in your Box Office as well as in your bank is essential in these days of daring holdups and safe-cracking activities.

The unprotected receipts of your evening's performance is a lure for outlaws. Protect yourself and your business by means of similar security to that used by your bank—the York Safe.

There's a York Burglary Chest made especially for theatres—scientifically designed to meet theatre requirements.

Write today for complete information

York Safe and Lock Company

Factory and Principal Office: York, Pa.

New York	Chicago	Tampa	San Francisco
Baltimore	Philadelphia	Los Angeles	New Haven
Boston	Seattle	Cleveland	Detroit
Houston	Washington	St. Louis	

Why Dry Moving Air Makes Theatres Cool



ANSWERING an oft-repeated question the Arctic Nu-Air Corporation offers interesting data on their ventilating and cooling system. Many exhibitors ask, "Why does your blower, introducing a large volume of outside air, keep the people in a theatre more comforable during hot weather?"

The answer is shown on this instrument, known as a Hygrometer.

It is simply a pair of ordinary, but very accurate, thermometers, one having a wick fastened around the bulb. When this wick is moistened the temperature shown by this "wet bulb" thermometer is approximately the temperature felt by people sitting in that same atmosphere.

The human body in summer is usually moist with perspiration, just as the wick of this instrument is moist. The dry air, moving over human bodies and over this wick, causes the moisture to evaporate, and this evaporation causes cooling.

So it is easy to see the comparison between this moist thermometer bulb and the moist human bodies, and to see that what causes evaporation and cooling of the thermometer will act in a somewhat similar manner on the human body.

The illustration shows how this instrument would look on a fairly warm day—temperature of the dry bulb reading higher than the wet bulb.



HARMONY or DISCORD?

You know that the measure in which your audiences enjoy your presentations is the measure of their future patronage. Just so does the manner in which your lighting is synchronized with your music govern the harmony or discord of your musical selections. ¶ Proper coordination of Light and Music has more than mere entertainment value. Tests prove that it has a definite *box-office* value, as well. ¶ The vibrant, majestic chords of the organ . . . the fanfare of brass . . . the softer tones of the woodwinds and strings . . . all of these produce tangible reactions in your audiences. And each has its own counterpart in Light, the most versatile medium for the expression of the spirit of music. ¶ The art of coordinating light and music has been pioneered and developed to a fine degree by the engineers of the Edison Lighting Institute at Harrison, N. J. Here are modern and complete facilities for research and demonstration. And here is a new service that will prove increasingly valuable to the motion picture industry. Progressive theatre owners are already profiting through its use. For it is the new order of the day in modern showmanship!



EDISON MAZDA LAMPS

GENERAL ELECTRIC



Sibley G. Pease
Says:

SIBLEY G. PEASE
322 SOUTH MILTON AVENUE
LOS ANGELES, CALIF.

Feb. 13th, 1928.

D. Appleton and Co.,
35 W. 32nd St.,
New York.

Organ Music Dep't.

Gentlemen:

A couple of yearr ago I purchased your volume "Standard Organ Pieces the Whole World Plays" and just thought I would tell you what a fine library of good organ music is really is.
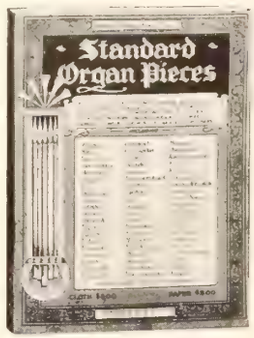
'Tis true I have many of the selections in sheet form, but of over 100 organ collections I have, this finds more use. Many of the selections which I did not happen to have I have used in my Sunday recitals at the Elks Temple, now numbering ninety one without repeating a number. Then, I broadcast three times weekly at Angelus Temple and always have this book in my bag for most of the phone requests can be granted from it. Also, as Organist of St. James Episcopal Church I find it useful.

Just thought I would pass this information along in the hope that the book can be sold to those just starting the organ profession as well as to some of the older ones in the game.

The Editor, Albert E. Wier, shows exceptional judgment and practical taste in his work - rare qualities indeed.

With best wishes, I am

very sincerely
Sibley G. Pease



A collection of 114 standard, classic, modern, sacred, operatic, march and characteristic pieces arranged for pipe organ, employing three staves, the pedal bass being on a separate line. It is without question the most complete collection of organ music ever published, supplying every possible need for concert, moving-picture, church or home playing Price $3.00 in substantial paper binding—$5.00 in green cloth binding.

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This year (1928) is the centenary of Schubert's death, and a volume of Schubert's compositions will be valuable to every organist. Contains 10 piano works, 10 song transcriptions, 3 symphonic excerpts, 6 dance numbers and 2 operatic selections. Arranged for piano solo, but easily used for organ. Descriptive circular with complete contents sent on request.

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These collections can be had at all music stores, or from the publishers

D. APPLETON & COMPANY

**35 W. 32nd St.
New York City**

Color Lighting as Aid to Musical Program

(*Continued from page 1863*)

the events which took place during the Napoleonic campaign of 1812, when fresh from their other victories, the French forces subjected Moscow to a severe bombardment, taking the citadel of the city. During the night the Russians set fire to the town, rose to arms and succeeded in driving Napoleon from the scene.

The descriptive music opens with peace resting over the city of Moscow. The usual color accompaniment of the sunset seems appropriate, changing into the blue green of moonlight. As night comes on the people retire to their homes after having sung the Russian hymn, "God Preserve Thy People." Here a somewhat low intensity of yellow might symbolize the lighting in the open squares during the community chorus, fading into a low intensity of blue as the song ends. The spirit of the music suddenly changes and the French troops are heard approaching with snatches of the "Marseillaise" and the booming of cannon. Here the semi-darkness is broken by flashes of yellow as would result from the distant cannon. The music grows more and more furious, the drums beat and the trumpets blare. The scene gradually becomes red with more vivid flashes of yellow. Then as the city burns the red becomes more and more intense, gradually dying out as the battle terminates. The sky clears again and we return to the blue green of the moonlight.

Overture "Tannhauser"

Pilgrims chorus—Deep blue rising in value as motive becomes more pronounced.
Venusburg motive—Pinkish lavender from below washing out the blue for the pilgrims chorus as the music overpowers the latter.
Hymn to Venus—Brilliant red.
Elizabeth motive—Vertical shaft of white on the colored background.
At end reverse procedure of opening harmonizing with the predominance of the "leit motifs" ending with brilliant blue touched with pure white.

It is recognized that the public as yet does not have a universal appreciation of the possibilities of the combination of color and music, and the motion picture house can do a remarkable educational work. It is suggested that in the program be printed a brief outline of the fundamental principles on which this coordination is based. This should be followed by a brief description of the musical numbers which are to be played, accompanied by color. And, finally, a synopsis of the colors which will be used with the various themes, motives, or sections such as outlined above. In this manner the audience will become interested in the undertaking, will appreciate the music, will enjoy the effect and the theatre will build up a reputation for novelty and progressiveness.

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WITH your quickly
TYPEWRITTEN MESSAGES.
WHITE, AMBER or GREEN.
Accept no substitute.
IS THE STATIONERY OF THE SCREEN

Mazda Spotlight Controlled by Remote Switch

(*Continued from page* 1869)

schemes during overtures, and for flood-lighting the orchestra.

The Kliegl spotlight is designed for use with a 1000-watt G 40 or a 2000-watt G 48 concentrated filament lamp. It projects a brilliant spot of light any distance up to 100 ft. and when used for flood-lighting gives a wide-spread. The mogul-screw-base receptacle is mounted on a sliding base with an extension wing nut for focusing. A concave mirrored-glass reflector is mounted back of the lamp utilizing all the available candle power of the lamp. The housing is of aluminum and rustless iron. The top of the housing is hinged and permits access to the interior for changing lamps. The front is fitted with a 6-inch condensing lens, mounted on an aluminum frame and held in place with a split ring, allowing unrestricted expansion.

The color-frame-control-magnets are mounted in a casing on the side of the spotlight. They are of the plunger type, and actuate concentric shafts which extend along the side of the spotlight. At the extreme end of each shaft a color frame is attached. A separate magnet controls each color frame. Springs hold the color frames back out of position in front of the lens, but when current flows in one of the magnets, the plunger is drawn down, and the color frame is thrown into position in front of the lens where it remains as long as current flows in the magnet. Upon opening the circuit the retrieve spring throws the color frame out of position.

The color frames are light, circular, metal frames made in two sections and provided with spring clasps. To insert or replace gelatin color filters, is simply a matter of removing the clips and inserting the gelatin between the two sections, trimming to size and replacing the clips. Guard wires protect the gelatin.

The spotlight is balanced, and mounted on a pivot bearing which permits it to be adjusted to any angle desired.

Offers Novel Overture With "Laugh Clown Laugh"

William Haynes arranged an unusual and impressive overture for "Laugh, Clown, Laugh" at the Allen theatre last week. Taking the chorus of "Among my Souvenirs" as the theme, he had Director Myron Roman arrange an overture presenting this theme as six of the leading composers might have done it. The six were Richard Strauss, Mozart, Beethoven, Johann Strauss, Wagner and Paul Whiteman. Each won great applause from the audience. The orchestra followed with the song "Laugh, Clown, Laugh."

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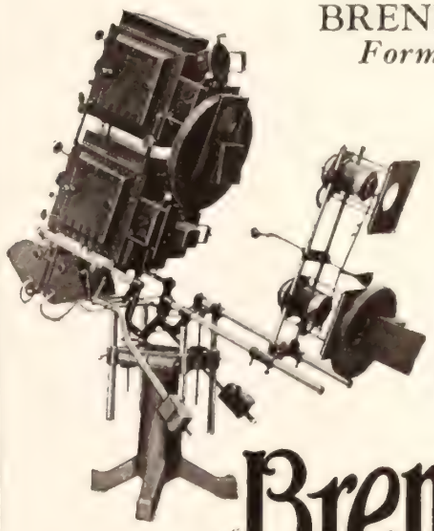
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McGuire Talks on Better Projection at Meeting of A. M. P. A.

ONE of the greatest advances made in motion picture projectors in recent years has been the labor-saving devices which give the projectionist more time and more opportunity to control the presentation of a picture, Mr. P. A. McGuire, director of publicity of the International Projector Corporation, told members of the A. M. P. A. at the meeting of that organization held May 17 at the Cafe Boulevard, New York City.

Mr. McGuire was the chief speaker at the meeting and in the course of an address concerning the development of motion picture projection, he traced the history of the design of such apparatus from the early days up to the present.

Speaking of the production problems which face the projector manufacturer, Mr. McGuire said:

"Manufacturers of projectors are severely handicapped by low production basis and this is largely due to the fact that many theatre owners are unwilling to purchase new equipment until absolutely forced to do so. Even in the repairs and replacements, many large theatre owners who are liberal in other ways are extremely economical when it comes to the projection department.

"While, of course, there has been a constant effort to improve projection and tremendous strides have been made in this direction, comparatively few realize the consequences of poorly projected pictures. If the projection is not too bad and there is no outright criticism on the part of the patron, the theatre owner concentrates his attention upon other matters which he regards as more important.

"One of the greatest mistakes this industry has made is to believe that projection is purely mechanical and to fail to realize that the projectionist must be a highly skilled specialist. No matter how skillful or conscientious the projectionist may be, he cannot be expected to give the best possible results, with defective equipment. There are many things responsible for poor projection but is seldom any good excuse for inferior screen presentation."

WHEN there are many claiming the title of "finest lighting control system" it is well to look into the matter of who buys it and where it is installed. The (FA) Major System has, by a wide margin, been installed in more theaters, from the largest to the smallest, than all other types put together. This leadership is not chance, but practical worth. You will be convinced if you investigate. Details and estimates free, of course.

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Safe
Selective

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ELECTRIC COMPANY
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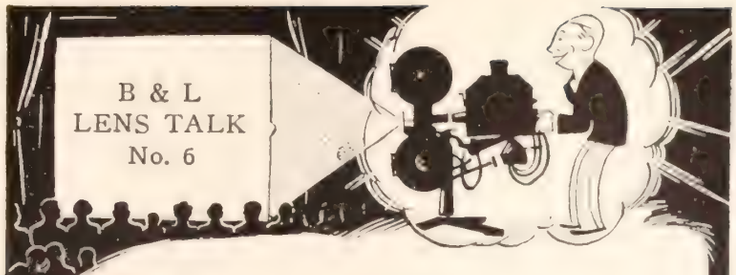
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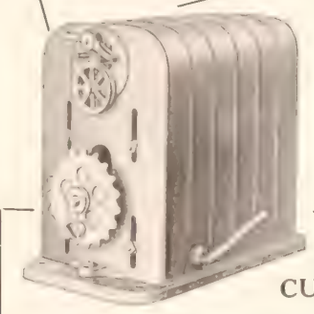
No article of manufacture lends itself more readily to the salesman's enthusiasm for "talking points" than a lens. To this fact must be ascribed the claims made for this lens or that, many of them too mystifying for words, others so obviously impossible as to serve only to give him who knows a laugh.

To the latter class belongs the claim for superiority in respect to stereoscopic effect and for depth of focus. Stereoscopy absolutely requires one picture for one eye and another for the other eye. Depth of focus depends upon the speed decreasing with increasing speed. To claim high speed giving high illumination, and extraordinary depth of focus on the same lens is one of the perennial jokes of the lens business.

Cinephore Lenses aim to reproduce on the screen with the utmost fidelity the picture which the director, the camera man, and the actors labored hard to put on the film. For the projection lens to aim at any other end is to defeat their efforts and would constitute a ridiculous effort to transfer the making of the picture from the studio to the motion picture theatre.

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EVEN in the hot summer the organ needs protection for dampness harms the instrument then as coldness does in winter. Dampness causes the organ to deteriorate, and that means that maintenance is necessary.

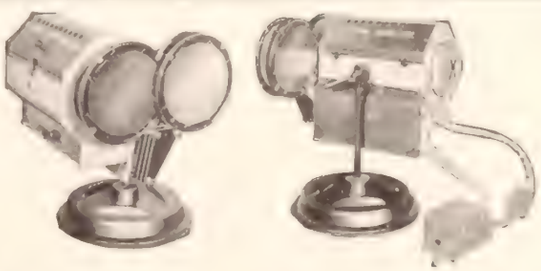
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in this issue gives you the real facts about new construction and an accurate line on the Box Office Performance of recent releases

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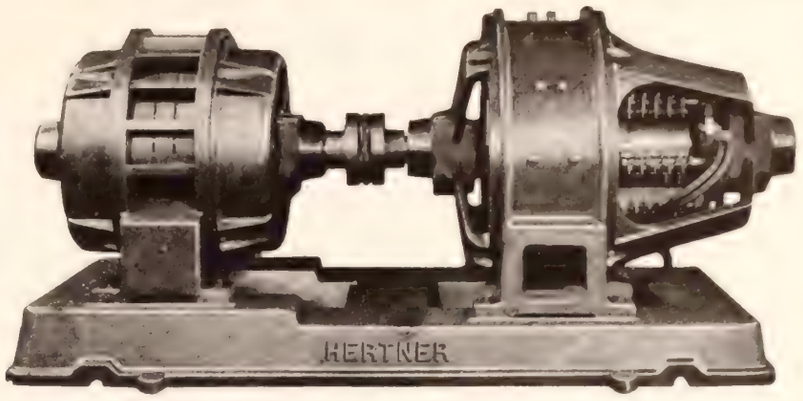
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12 pages of colored reproductions of theatres; also a 16 page photographic review of theatres and a special story by Thomas W. Lamb treating on theatre design and construction

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a complete buyers index for all types of theatre equipment and accessories.

Published By

MOTION PICTURE NEWS

The Fields Best Advertising Medium

Other Talkie Development

(Continued from page 1839)

Street theatre and generally released in the first block of pictures Paramount will offer for the new season. This picture, from which was expected so much, is said to be grossing not much more than the rental of the theatre in which it is playing since the opening. It is thought, says the News authority, that the endowment of sound will make it a more attractive buy for the exhibitor.

The many different versions of "The Wedding March" which have been made can mean nothing but that the company is on the anxious seat as to how it will release this newest Stroheim effort. Though first announcements by the company classified it as a road show it has been noticed that later publicity material does not mention in which category this picture is now regarded. Therefore, credence is lent to the idea that this picture, too, will have a musical accompaniment.

Analyzing this information it becomes apparent that Paramount will use the Vitaphone method of synchronization for "Abie," "The Wedding March" and those other pictures now completed with which it is believed there will be sound effects and music. To use its own Movietone device would necessitate the remaking of the negative due to the system called for in recording Movietone subjects.

Insofar as Paramount News is concerned it is believed that its sound accompaniment will follow the system which uses sound effects only when the occasion warrants, such as the speech of a world renowned figure, a parade, the flights of Lindbergh or other similar events which it would be worth-while recording for historical purposes.

Actual production with the new sound equipment cannot possibly be started within six to eight weeks, as the Paramount Astoria studio is now undergoing external reconstruction to accommodate the new stages and machines used in the production of Movietone subjects.

Furthermore, there has been no actual experimental work in recording at either the West or East Coast plants of the company. With construction completed and the equipment installed it will still be a matter of weeks before experiments and corrections in construction and equipment can be made.

Therefore, it is safe to predict that Paramount sound pictures will not go into production before late this summer.

Joy and Lorraine Talk on Sound Pictures

(Continued from page 1839)

portance she attaches to talking pictures, is reported to have recently rejected an offer from one of the leading phonograph organizations to make records of negro spirituals. Instead she will spend a month in intensified voice culture under Professor Toseonni in New York during her absence from Hollywood.

On the other hand Louise Lorraine says: "I feel perfectly fitted to meet the situation in the event that talking pictures become established. However, I believe it is only a vogue that cannot last.

Newest Developments in Companies' Sound Plans

"Love Song" United Artists' First Full-Scored; First National Installs Elocution Teacher

IN addition to the developments in their sound picture departments listed by Paramount and Metro-Goldwyn-Mayer during the past week comes the news of the progress of plans for the talking pictures announced by United Artists, First National, and the Hal Roach organization, which releases through Metro-Goldwyn-Mayer.

United Artists this week announced as its first picture with sound accompaniment, "The Love Song," in which Lupe Valez will sing a theme song especially written for the picture by Irving Berlin. Sam Taylor is directing this picture at the United Artists studio in Los Angeles. According to the U. A. announcement this production will be Movie-toned with a full musical score. The singing of the theme song by Miss Valez will be the sound accompaniment highlight.

Ralph I. Poucher, assistant production manager for First National, in charge of that company's sound device, Firnatone, has arrived at Burbank, where he will confer on the company's sound policy with Clifford B. Hawley, First National president.

It is expected that First National will shortly commence the erection of soundproof stages on the Burbank lot to take care of the new type of production. In addition, First National will, in all probability, install a teacher of elocution to coach the young First National players in voice culture and control. Most of the First National stars and players, Sills, Murray, Mulhall, Billie Dove, etc., have had stage experience and therefore will not need the services of the elocution teacher, but some of the newer stellar lights and featured players have appeared only before the camera.

Following the announcement of last week that his company would incorporate sound with the new season's films, Hal Roach this week stated that installation of the necessary equipment will take place at his studio in the very near future. Patrons of the Roach comedies in the future will be able to hear the quish of a pie as it is thrown and the humorous gags will also be given voice instead of being screened in the form of subtitles.

Musicians Union in Arms

St. Louis Locals Seek Elimination of All Forms of Mechanical Music; Picketing Theatres

THE Musicians Union in St. Louis, Mo., is endeavoring to have local theatres and other amusement and recreational places eliminate all forms of mechanical music and to employ members of the musicians union. The first steps in this campaign were taken during the past few weeks.

The drive first came to public attention when members of the union began to pass out hand bills in front of the Senate, Astor and Rainbow theatres operated by C. Goldman and J. Leventhal calling to the attention of the public that these houses were using mechanical music equipment instead of orchestras composed of union musicians.

So extensively were these bills handed out in the vicinity of the theatres the sidewalks and streets became littered and the police arrested nine of the pickets. They were later discharged by Police Judge Roseean on the grounds they were not responsible for what happened to the handbills after they were given to passersby. The management of the theatres did not ask for the arrests and took no active part in the prosecution.

Published statements that several days prior to the arrests the theatres had dispensed with their union orchestras and substituted phonographs were not correct, it is stated. The fact is that the Senate has always used a mechanical organ since it was opened about two years ago, while the Rainbow and Astor installed mechanical organs about five years ago. The Rivoli theatre on Sixth street, near Olive street, also operated by Goldman and Leventhal, does not use any music. Several other of the lower-priced down-town theatres of St. Louis also use mechanical organs, but to date have not been picketed by the union.

Dodgers similar to those distributed in the vicinity of the Senate, Rainbow and Astor theatres are said to have been passed out near Westlake Park at the Natural Bridge and St. Charles roads in St. Louis county. This place is using an auditorium orthophonic phonograph for dance music. All records are made by union musicians.

A short time ago the musicians insisted that Skouras Brothers retain an orchestra at the Grand Central theatre, although that house plays only Vitaphone pictures and the services of a regular orchestra is not needed.

Messrs. Goldman and Leventhal feel there is no real issue between them and the musicians since they have been using the mechanical organs for years. They are willing to dispense with the organs provided they are protected on their investments in the equipment.

Operators employed by the Goldman-Leventhal theatres are members of the union and the theatres have always been fair to organized labor, it is stated.

Semi-Annual Golf Tournament Proves Big Success

MORE than 130 players turned out for the fourteenth semi-annual golf tournament held under the auspices of *Film Daily* at the Rockville, L. I., Country Club on May 24. There was a morning round, a putting contest at noon, an afternoon round and the dinner at night, all of which went to make the occasion a great success. The winners:

Low Net (Leg on Film Daily Cup and Stebbins, Leterman & Gates Trophy)—Jack Gottfreund.

Low Net Runner-up (Pathe Exchange Trophy)—M. Spiese.

Low Net Runner-up (J. P. Muller Agency Trophy)—Arthur W. Stebbins.

Low Gross (M. P. News Trophy)—Tom Moore.

Low Gross Runner-up (Al Ruben Trophy)—Jack Nolan.

Second Runner-up (Jules Brulatour Cup)—J. U. Richey, Jr.

Low Net Morning Round (National Theater Supply Trophy)—T. Da Costa.

Runner-up (Hedwig Laboratories Trophy) Mitchell May.

Low Gross Morning Round (Morning Telegraph Trophy)—William Rabell.

Runner-up (Wm. Massce Trophy)—Arthur Kliesrath.

Low Exhibitor Score (Jules Mastbaum Memorial Trophy)—Henry Brandt.

Runner-up (Eastman Kodak Trophy)—Lee Ochs.

Putting Trophy (Carl Laemmle Cup)—William Orr.

Runner-up (Gotham Prod. Cup)—Richard Brady.

Birdie Trophy (FBO Cup)—Al Ruben.

Runner-up (Dupont-Pathe Trophy)—Gerry Kayser.

Driving Trophy (Jack Cosman Cup)—Paul Burger.

Runner-up (Columbia Pictures Cup)—A. L. Pratchett.

Low Gross Advertising and Publicity men (Associated Publications Trophy)—Jerome Beatty.

Phil Orr of Metro won the Carl Laemmle trophy in the putting contest.

Dick Brady of Eastman Kodak Co. won the runner up prize in the putting contest which was the Gotham Prod. trophy.

Sunday Troubles Continue

Test Cases in Canada Started; York Exhibitor Fined; Permission to Exhibit Granted Brooklyn, Iowa

THE Sunday law agitation continues to cause trouble throughout this country and Canada. Test cases, instituted by the Government, have been launched against Canadian exhibitors, and a York, Pennsylvania, exhibitor was this week fined for Sunday showings.

The opening rounds have been fired in the Sunday show battle in the Province of Quebec by the issuing of summonses in behalf of Honorable L. A. Taschereau, Premier of Quebec, against two exhibitors of Quebec City and one in Montreal because of alleged contravention of the Canadian Federal statutes providing for Sunday observance. Announcement has been made that the present prosecutions are in the nature of test cases and Premier Taschereau declares that the actions will be taken to the Privy Council at London, the highest tribunal of the British Empire, if necessary.

The issue to be decided is whether the Quebec Provincial Government can enforce the Dominion law covering Sunday closing, or not. It is contended that, theatres having operated in Quebec centers on Sundays for the past 25 years, the law has automatically become obsolete and inoperative.

Another setback in the fight for the establishment of Sunday theatrical performances and other amusements in the City of York came on May 21 when Fred C. Bothwell, manager of the White Rose Amusement Park, in that city, was sentenced to pay fines aggregating $100 or spend 30 days in jail for violating the city's Sunday Blue Law. Bothwell, along with Ed. R. Moore, manager of the Hippodrome theatre, has taken a lead in fighting for a liberal Sunday in York with relation to amusements.

At Brooklyn, Iowa, the permission to show on Sundays was granted to the Broadway theatre there. The manager of the Broadway, M. A. Fauver, was given permission to show pictures on Sundays in Brooklyn for three months, after which time the permanent action on the measure will be taken.

Bairnsfather Picture Is Now Completed

Much interest was aroused in the report the other day that President E. P. Johnston, of Canadian International Films, Limited, Toronto, had secured an order at Osgoode Hall directing Capt. Bruce Bairnsfather, author and director of "Carry On, Sergeant," to hand over the continuity and negatives of 300 still photographs which, it was claimed, he was wrongfully withholding.

A statement has now been sent out by Col. W. F. Clarke, vice-president and general manager of the Canadian International, that the filming of the feature had been completed, 165,000 feet of celluloid having been used in the making of the picture, and that "Carry On, Sergeant" would be released for its first public showing during the Canadian National Exhibition, Toronto, which starts August 25. In this statement, Col. Clarke gives credit to Bainsfather for the story and for directing the production.

Hollywood Not Excited Over Talkies

(*Continued from page* 1840)

versed both in screen personality and voice being small. Furthermore, it is a well known fact that it is a hard matter to entice members of the New York colony away from Broadway, particularly when they are enjoying comfortable salaries. In New York, it would be possible for them to continue their positions at legitimate theatres and also devote spare time to talking picture production.

Commenting upon the R.C.A. Photophone, the use of which device by F B O was made possible by the affiliation with the Radio Corporation of America, Mr. Le Baron compared this sound machine and other devices of the past with the latest Victor orthophonic phonograph and the old cylinder records with their "morning-glory" horns. It is further claimed that the R.C.A. device can be used with any standard make of sound film on the market.

Joseph M. Schenck Will Attend G. O. P. Convention

As a delegate from the state of California, Joseph M. Schenck, president and chairman of the Board of Directors of United Artists, will attend the Republican National Convention at Kansas City. He is vice-chairman of the Republican State Central Committee of California.

Chicago Film Board to Try All Indiana Cases

AN agreement whereby the Chicago Film Board of Trade will try all Indiana cases on one day each month has been reached with the Indiana Association. Under the arrangement prominent Indiana theatre owners will go to Chicago and sit as arbitrators in cases in which the association members are interested. This is the first attempt to have an Indiana representative on the Chicago board. The new plan is proving popular with northern Indiana theatre owners who are served by the Chicago board.

V. U. Brown, an association director, has handled Indiana interests in Chicago the past year. Floyd Beitman former owner of the Tacoma took care of the Chicago arbitration in April under the new plan. D. B. Cockrill, owner of the Princess at Newcastle, in May and Billy Connors of Marion is scheduled to represent the Hoosier interests in June.

Indianapolis T.O.Assoc. Financially Sound

A FINANCIAL statement of the Associated Theatre Owners of Indiana issued in connection with a recent bulletin shows the association has no outstanding indebtedness and is in a healthy financial condition. The organizations accounting method whereby all expenditures and receipts must be accounted for to members has drawn favorable comment from other state exhibitor organizations. The association's semi-annual report reveals more than 200 individual problems are handled each week. The bulk of the matter is handled by Miss Helen Brown, secretary; legal questions are referred to Charles R. Metzger, president and attorney, and office details are taken care of by Miss Margaret Hudspeth who has been in charge of the office for the past year.

New Theatre Planned for North Attleboro

The New England Theatres Operating Corporation, Boston, independent theatre operating chain, has completed arrangements with Carl Canner, of Boston, for the erection of a new motion picture theatre on the site of the present North Attleboro post-office, which property is owned by Mr. Canner.

The architects, Frokyn, Browne and Rosenstein, have drawn all plans for the new theatre and work is to start on it immediately, with expectations of having it ready for opening by October 1.

The house, to be named "Netoco Community Theatre," is to be Colonial in style throughout. There are to be 1,800 seats, all on one floor, and Vitaphone and Movietone apparatus. The policy of the house will be pictures, vaudeville and tabloid presentations. Samuel Pinanski, president of the New England Theatres Operating Corporation, will supervise the erection of the building.

English Producers Secure German Picture Workers

Lupu Pick, German producer who is supervising Louis Blattner's new British production scheme, has signed Karl Freund, camera man. There has been considerable American competition to secure Freund's services.

Lilian Harvey, German star, has also been booked for Pick's Blattner Productions which will be released by Gaumont and British International in England and by Terra in Germany. Harvey is of British origin and still a British subject, although she spent most of her life and career in Germany.

"Ransom" Is Columbia's First June Release

Columbia's first release for June will be "Ransom," a mystery drama, which, it is announced, will be ready for exhibitors on June 7. The offering is an adaptation of George B. Seitz' own story, "San Francisco.

Stanley Company Passes Quarterly Dividend

Probable Affiliation With Goldman Sachs Paves Way for Warner Brothers Alliance

DIRECTORS of the Stanley Company of America, at a meeting held in New York on May 23rd, voted to omit the quarterly dividend in order that the company might be in a stronger position to take care of its obligations. The directors elected Waddill Catchings, of Goldman, Sachs & Co., bankers, a member of the board of the Stanley Company. While no official announcement has been made on the subject, it is taken for granted in financial circles that the election of Mr. Catchings will result in Goldman, Sachs & Co. becoming bankers for the Stanley Company and will also pave the way for an alliance between the Stanley Company and Warner Brothers, thus giving the latter firm an improved outlet for its films. Re-financing plans for the benefit of the Stanley Company are under consideration and it has been reported that a loan of from $5,000.000 to $10,000,000 will be arranged. In response to the announcement of these re-financing plans, Stanley stock on the local exchange, which has steadily declined fore shadowing the omission of the dividend until it touched 30½, rallied until it reached 37 on May 25th.

Major John Zanft, vice-president and general manager of the William Fox Circuit of Theatres, upon being interviewed by newspaper men this week, denied emphatically that there is any truth in the current rumors that there is to be a merger of the Fox Theatres Corporation with the Stanley Company of America. He also denied the report that Winfield Sheehan, vice-president of the Fox Film Corporation, contemplated a visit to Philadelphia for the purpose of formulating plans for a merger of the Fox interests with the Stanley Company. Mr. Zanft stated that the Fox Theatres Corporation will continue its extensive program of expansion in Philadelphia and vicinity.

Warren Lewis in Charge of Vitaphone Publicity

Vitaphone publicity and advertising over which A. P. Waxman has general supervision will be in charge of Warren Lewis, on the Warner advertising staff for some time and who is to take over the duties of Jack Keegan, now promoted to the post of New York branch manager for the Vitaphone Corporation.

Walter K. Hill has been appointed to take over the position vacated by Mr. Lewis. He was formerly president of the Theatrical Press Representative of America.

Commonwealth to Handle Chesterfield Program

Chesterfield Motion Picture Corporation closed a link in the chain of distributors who will handle its program when contracts were signed last week between Samuel L. Zierler, President of Commonwealth Exchange of New York City and George R. Batcheller, President of Chesterfield M. P. Corp. whereby Commonwealth will distribute in the Greater New York territory for the ensuing year.

K. C. Film Board Endorses Doty Plan on Zoning and Protection

A ZONING and protection plan for the Kansas City territory has been endorsed by the Kansas City Film Board of Trade. Under the plan which was originated by Leo. J. Doty, vice-president of the film board, no favoritism is shown to either exhibitors or distributors. Natural barriers, seating capacities, geographical locations, admission prices and numerous other problems were the factors which had to be dealt with in perfecting the plan.

Kansas City theatres were divided into six classes—A, C, D, E, F and G, there being no class B theatres, that class having been left open for future developments. Any house which is showing a first run picture is a class A house, class C being first suburban or subsequent run theatres charging admission prices of 30 cents, the class A theatres having 28 days protection from the closing date over class C houses. Those houses in class D are suburban theatres charging 25 cents, they having seven days from the opening of pictures in class C houses before pictures are available to the latter class. Houses charging 20 cents admission are in class E, they having 35 days following the closing of pictures in class A theatres. The class F theatres are those charging 15 cents. Pictures for that class become available according to the run contracted. Class G houses are those charging 10 cents. Pictures which do not play classes C, D and F houses become available for class G 49 days after the closing of the picture in class A.

Predicts Seven to Eight Million Loew Net Ending August 31, 1928

ACCORDING to the Wall Street Journal, net profit for Loew's Inc., ending the fiscal year of August, 1928, will be from seven to eight million dollars after dividends on the $6.50 preferred stock have been paid.

This would be equivalent to between $7.50 to $8.00 a share on the 1,060,780 shares of common stock outstanding and to around $6.15 a share on the 1,325,925 shares of common that will be outstanding after the payment of the 25 per cent stock dividend recently declared.

This would be a new high record in earnings for the company.

For the 28 weeks ended March 11, net profit was $4,423,860 after all charges, or $4.01 a share on the common, against $3,887,654, or $3.66 a share, earned in the corresponding period of previous year. In the full year ended August 31, 1927, Loew earned $6,737,205, or $6.35 a share.

There is now on hand in the treasury about $15,000,000, of which $10,000,000 is being loaned out on call and in the next three years an additional $13,000,000 should come into the treasury through the exercise of warrants, it is stated.

Brown Predicts Profitable Year for Pathe

Kennedy Will Continue as Special Advisor for "Indefinite Period"; New Officers Elected

ON his return from the Chicago sales convention, Colvin Brown, newly elected vice-president of the reorganized Pathe Company, amplifying a statement made to stockholders by President J. J. Murdock that Pathe would enjoy a satisfactory year, stated that convention delegates were enthusiastic over increased collections during recent months, and predicted a profitable season. The loss last year was attributed to the absorption of P. D. C. and the entry of Paramount and Metro-Goldwyn-Mayer in the short subject field.

Joseph P. Kennedy, president of F B O, will continue as special adviser to Pathe for an indefinite period, according to a recent announcement concluding the reorganization of the Pathe company.

J. J. Murdock has been reelected president of Pathe and other officers are: Colvin Brown, executive vice-president; Elmer Pearson and John C. Flinn, vice-presidents; Lewis Innerarity, secretary; John Humm, treasurer. The new directors are: J. J. Murdock, Maurice Goodman, Marcus Heiman, E. F. Albee, Richard Hunt, Elisha Walker, George Armsby, Cecil B. De Mille, Paul Fuller, Jr., Jeremiah Millbank, Frank Callahan, Lester D. Burton, Colvin Brown, Chas. Reynolds and Elmer Pearson.

English Sales Problem

Distributors Having Difficult Time to Cope With Rapidly Changing Conditions

CONFUSION of English exhibitors has increased considerably during recent months owing to a new sales problem growing out of rapid formation of circuit theatre companies with their rapidly changing line-ups and the effect of the quota bill. The entry of the bankers in the field, with their speed of action, has also added to the confused situation. All through England circuits are forming, and where they already were intrenched, are expanding their holdings.

Under provisions of the Films Bill, it is impossible to book very far ahead. This circumstance, coupled with the other, has brought about a condition where operators are sitting back in order to see what happens before booking additional pictures for the latter part of 1928 or the early months of 1929. Distributors, therefore, have not been having an easy time of it.

P. C. T., backed by Lords Beaverbrook, Ashfield and their banking interests, has been the leader of the circuit movement, with Gaumont British and the General Theatre Corp. also contestants for first place. These companies have been acquiring theatres at such a fast rate that if an exhibitor hasn't already received an offer for his house he at least expects one at any moment.

The first big acquisition by Gaumont was the Davis Circuit, which takes in the Marble Arch Pavilion, Shepherds Bush Pavilion and other London theatres. At present this circuit will run well over 100 theatres. The General Theatre circuit has control of the Liverpool section where there are some 27 houses, all of the suburban type; has at least four in Edinburgh and one in Newcastle and also three first theatres in London. P. C. T. operates its big chain in the principal key cities such as Aberdeen, Glasgow, Cardiff, New Castle, Leeds, Sheffield, Nottingham, Edinburgh, Manchester, Liverpool, Birmingham, and approximately twenty other localities in London.

New Firms Incorporated at New York Capital

Newly incorporated motion picture companies, chartered by the department of state at Albany during the past week, included the following: Staley and Howell, Inc., Rochester, $75,000, Richard F. Staley, Mortimer B. Howell, Cass F. Staley, Rochester; Manhattan Studios, Inc., $10,000, Carl Mittenthal, Gertrude Winograd, Estelle I. Weintraub, New York City; Newpo Theatres, Inc., capitalization not stated, Daniel Becker, Henry Grusky, Newburgh; Hanna Lindberg, New York City; Charles Burns, Inc., $1,000, Charles Burns, Abe Potal, William Meltzer, New York City; Certified Automatic Devices, Inc., $10,000, Thomas Gilleran, Charles S. Lubin, Max Lubin, New York City; Arlington Amusement Corporation, $2,000, Benjamin Berson, Barnet Liman, Morris Leff, Brooklyn.

Laemmle Denies Rumor of Metzger's Resignation

The rumor that Lou B. Metzger, sales manager for Universal, is about to resign from the Laemmle organization is denied by Carl Laemmle in a recently issued statement.

"It is only another of those silly stories," said Mr. Laemmle.

$220,000,000 Reduction in New Revenue Bill

RETENTION of the Senate provision for an exemption of $3 on admissions reduction of the corporation tax to 12 per cent and total elimination of the proposed reductions in the surtaxes on individual incomes were the outstanding features of the revenue-reduction bill as agreed upon by House and Senate conferees.

The House had provided for an admission exemption of $1 which was increased by the Senate to $3, and the result of the retention of the latter figure will be to save the theater goers of the country $17,000,000 a year.

The corporation rate of 12 per cent was a compromise between the House rate of 11½ per cent and the Senate rate of 12½ per cent, and will save the corporations $123,450,000. The exemption for corporations is increased from $2,000 to $3,000 under the bill as agreed to, reducing revenues by $12,000,000 and the limit for earned income is increased from $20,000 to $30,000 with a reduction in revenues of $4,500,000.

The bill carries a total reduction of approximately $220,000,000, as contrasted with a cut of $290,000,000 made by the House and $206,000,000 carried in the Senate bill.

THE PERFECT 36

The Outstanding Line-Up of Box-Office Attractions on the Market for 1928-1929

DON'T GAMBLE!

Insure Your Profits Next Season with a Columbia Contract!

COLUMBIA PICTURES


"NOTHING to WEAR"
Satirizing, Symbolizing —and Sympathizing with the Eternal Urge of All Femininity
"A Broadway Hoofer"
"HURRICANE"
starring
HOBART BOSWORTH
NORMAN SPRINGER
The LONE WOLF'S DAUGHTER
"STO PIGE
"Light Fingers"
Begins Where Others Leave Off!
ALFRED HENRY LEWIS
STREET of ILLUSION
Greatest Mystery Melodrama in Years!
FULTON
DONOVAN AFFAIR
"The DONOVAN AFFAIR"
The YOUNGER GENERATION
FANNIE HURST
"Fath
Object-Alimony
ELMER HARRIS
"the SPICE of LIFE"
"The Scarlet Woman"
Starring LYA de PUTTI
The Much-Discussed Serial Story That Was Read by Millions in
THE SATURDAY EVENING POST
"Trial Marriage"
By Elizabeth Alexander
"INTO
College Coquette
A Box-Office Opera Leader!
"DRIFTWOOD"
HARD HARDING DAVIS
A Brilliant and Intense Portrayal of Human Love and Hate — Against a Tropical Background of Mystery and Gorgeous Color.
"RESTLESS YOUTH"
COSMO HAMILTON
"THE FLYING MARINE"
Box-Office Ma
INTRIGUE, MYS
against a colorful
A strange and poo
rogue and the fascin
who became a pow


"Runaway Girls"
REWARD FOR GI
GETS WARM
Missing Her
TO LOST GIRL F
Vanished Girl's Face
McCLURE'S
EVENING CHRONICLE
BIG SOCIETY SCANDA
"THE POWER of the PRESS"
by FREDERICK A. THOMPSON
"SINNERS PARADE"
A Powerful Romance of the Parisian Underworld!
"The APACHE"
"ove"
he Stepmother"
"THE FALL OF EVE"
JOHN EMERSON
ANITA LOOS
"Success Now a Magnificently
"COURT-MARTIAL"
An Intense
American Action-Drama!
JACK HOLT
The Wildcat
Mystery Drama Par Excellence
"Behind Closed Doors"
EPTHS
"REDEMPTION"
COUNT LEO N. TOLSTOI
The Screen Surprise of the Year!
MARY ROBERTS RINEHART
"ACQUITTED"
"The Bachelor Girl"
The Wicked Ange
"The LOVE CAPTIVE"
"Gre Eye
"Greenwich Village"
The SIDESHOW

Judge Us By Our Past Performances!

FOR years Columbia has given its customers a standard grade of merchandise. *We have kept every promise--delivered every picture.* ¶ Our business and our prestige have been established on a live-and-let-live policy. *We own no theatres--are not in competition with our customers.* ¶ Furthermore, we sell our product at a price that enables exhibitors to make a good profit on their film rental investment.

Great Authors!

Story material for *The Perfect 36* has been chosen from outstanding stage plays, magazine serials and short stories written by nationally known authors. Millions of people will be glad to see these pictures when you show them at your theatre. ¶ Among our writers and playwrights are Fanny Hurst, John Emerson, Anita Loos, Owen Davis, Mary Roberts Rinehart, Joseph Louis Vance, Cosmo Hamilton, Count Leo Tolstoi, Channing Pollock, Willard Mack, Elmer Harris, Norman Springer, Elizabeth Alexander.

Box-Office Stars!

You can always depend on getting a good star in a Columbia picture! We have already signed up to appear in The Perfect 36--Jack Holt, Lya de Putti, Lois Wilson, Hobart Bosworth, Margaret Livingston, Bert Lytell, Betty Compson, Dorothy Revier. ¶ Direction is to be entrusted to men who know through experience how to get the utmost entertainment value into pictures.

No Pictures Anywhere in the Industry Will be Better Made, Better Exploited or Better Advertised than The Perfect Thirty-Six



Action Sought Against Block Distributors

Myers Recommends Trade Commission Proceed at Once

(*Continued from Page* 1838)

to enforce in 482 film exchanges in the United States rules and regulations for the prevention of fire more drastic than those provided by the State and city fire commissioners, and fire drills are conducted each week, a safety committee comprising three branch exchange managers and secretary of the local film Board of Trade conducts a rigid monthly inspection enforcing regulations regarding general housekeeping conditions to prevent fire, including regulations against smoking, protecting film or waste matter from contact with radiators, steam pipes and electric lights, testing sprinkler systems and fire extinguishers, eliminating the use of any inflammable material in the shipping and inspection departments and preventing accumulation of scrap film, and every other possible regulation to protect the lives of employees and to insure safety; and,

Whereas, The reports of the safety committee are checked in the home office of the film board of trade; and any violation of any rule or regulation is immediately corrected; and as a result of this work fires in film exchanges have been practically eliminated; and since January 1, 1927, there has been no fire loss in any department in the distribution of film.

Resolved, That such regulation of film exchanges is a fair trade practice.

"Shut-In" Showings Approved

Rule 18, Whereas, throughout the United States today more than 1,500 public, private and charitable sectarian and non-sectarian institutions for caring for "shut-ins" are showing motion pictures; and such motion picture programs are furnished to these various institutions by national and regional distributors through the various film boards of trade under a plan whereby the responsibility for such distribution is divided among all members of each board; and in most instances such motion picture programs are furnished free of charge to such institutions as orphan asylums, homes for the aged, tuberculosis hospitals, and institutions housing war veterans; and,

Whereas, In some cases they are furnished upon payment of the postal or express charges to ship and return the films, and in other instances where institutions have appropriations available with which to purchase entertainment for the inmates, nominal charges are made; and,

Whereas, In all instances motion picture films are furnished to such institutions with the understanding that they are to be shown only to the inmates and attendants of their respective institutions, and that the general public is not to be admitted either free of charge or for an admission charge; now, therefore, be it

Resolved, That the admission of the public, either free of charge or for an admission charge, to any such motion picture entertainment or performance is an unfair trade practice and unfair competition to theatre owners; and

Resolved, That the showing of motion pictures in such institutions where the public is not admitted, either free of charge, or for an admission charge, is a fair trade practice.

Rule 19, That the practice of transferring title to a theatre without making an honest and sincere effort for the transferring at the same time of existing contracts is an unfair trade practice.

Rule 20, Whereas, the Motion Picture Producers and Distributors of America, Inc., have subscribed to the following preamble and resolutions:

"Whereas, The members of the Motion Picture Producers and Distributors of America, Inc., in their continuing effort to 'establish and maintain the highest possible moral and artistic standards of motion picture production,' are engaged in a special effort to prevent the prevalent type of book and play from becoming the prevalent type of picture; to exercise every possible care that only books or plays which are of the right type are used for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible; and to prevent misleading, salacious, or dishonest advertising: Now, therefore, be it

Ban Questionable Stories

"Resolved, By the board of directors of the Motion Picture Producers and Distributors of America, Inc., that said association does hereby reaffirm its determination to carry out its purposes above set out, and does hereby repledge the best efforts of the members of the association to that end, and does hereby further declare that they will not produce or promote the production, distribute or promote the distribution, exhibit or promote the exhibition, or aid in any way whatsoever in the production, distribution, or exhibition by the members of this association, or by companies subsidiary to said members, or by any other person, firm or corporation producing, distributing, or exhibiting pictures, of any picture or pictures, by whomsoever produced, distributed or exhibited, which because of the unfit character of title, story, exploitation, or picture itself, do not meet the requirements of this preamble and resolution or hinder the fulfillment of the purposes of the association set out herein."

"And Whereas, In carrying out the purposes of the aforesaid resolution when any company member of the Motion Picture Producers and Distributors of America, Inc., is offered the screen rights to a book or play of a questionable nature, its representatives immediately inform the officers of that association; and if the judgment of the member company to the effect that the picturization of the subject matter is inadvisable is confirmed a notice is sent to all the other member companies giving the name of the objectionable book or play, and such company members thus having their attention directed to the subject in question have the opportunity of avoiding the picturization of the novel or play."

Resolved, That this is a fair trade practice.

Rule 21, Whereas, for the purpose of further establishing and maintaining the highest possible moral and artistic standards in motion pictures, the members of the Motion Picture Producers and Distributors of America, Inc., have adopted a formula with reference to the selection and rejection of certain story material for picturization:

Resolved, That the execution of the purposes of this resolution is a fair trade practice.

Rule 22, Whereas, there existed a practice with respect to the securing of employment by extras in motion picture studios through agencies which charged them a fee of from 8 to 15 per cent for placing such

(*Continued on Following Page*)

Stanley, Loew Join in Baltimore; Book Paramount, M-G-M and U. A.

THE Stanley Company and Loew have practically closed a deal whereby the theatre holdings of both companies in Baltimore will be pooled.

The arrangement provides for the pooling of the new Stanley theatre with Loew's Valencia and Loew's Century into one operating company with management probably vested in Loew's.

It is assumed that all three houses will use the product of Paramount, M-G-M and United Artists exclusively. The combined outputs of these three producers would about cover the needs of these theatres.

The Stanley, a new house, has a weekly change policy, the Century a similar booking arrangement and the Valencia uses approximately 26 pictures a year.

James Clark Ad Sales Head for Paramount

JAMES CLARK is now manager of the Paramount ad sales department, having been raised to that post recently. Mr. Clark is in his twenties and began his film career with Mutual Film Company in 1924 as film inspector. His first job with Paramount came in 1920 when he was engaged by Herman Wobber in San Francisco as salesman for the non-theatrical department. January of last year, he was made assistant manager of the ad sales department.

Non Theatrical Resolution Is Rejected

Termed Illegal and in Restraint of Trade by Body

extras each time they secured a position through such agencies; and,

Whereas, Besides certain legitimate casting agencies, there were many questionable agencies that preyed upon would-be motion picture extras, and by their activities brought great discredit upon the motion picture industry; and,

Whereas, At the request of the Motion Picture Producers and Distributors of America, Inc., the Russell Sage Foundation made a survey of the entire situation in conjunction with the State Labor Commission of California, and the Association of Motion Picture Producers of California; and,

Free Employment Bureau

Whereas, The findings of the survey resulted in a joint recommendation that the industry operate and maintain free of cost to the motion picture extra a central employment bureau; and,

Whereas, The Central Casting Corporation has been established, and has been functioning in the recommended manner for a period of 21 months, and has made 502,916 placements in that time without cost to the extras, and has brought about certain other betterments in working conditions of such extras. Now, therefore, be it

Resolved, That the establishment and functioning of such a non-profit casting bureau be, and the same hereby is, declared to be a fair trade practice.

Rule 23, Whereas, the Los Angeles Board of Education and the State of California labor authorities were experiencing great difficulty in restraining the improper exploitation of children in motion pictures by their parents, which resulted in non-attendance at school and an insufficient ratio of work and recreation; and,

Whereas, The Association of Motion Picture Producers and the California State Labor Bureau and the Department of Compulsory Education of Los Angeles by joint recommendation consummated the present method by which a teacher is supplied by the Board of Education and paid for by the producers in every studio, together with similar financing of class-room facilities where children are engaged in motion picture production, so that each child works not more than four hours during the day and has its regular schooling and recreation; and,

Whereas, Any child not proficient in its lessons cannot secure a permit to work in pictures, with the result that the practice of improperly exploiting the child has been entirely eliminated. Now, therefore, be it

Resolved, That the present formula obtaining in respect to the employment of minors in motion picture production, as set forth in the foregoing preamble, is a fair trade practice.

Rule 24, Whereas, producers at times desire to lend employees under contract for whose service there exists no current necessity; and,

Whereas, The services of such temporarily disengaged contract employees may be desired by another producer; and,

Whereas, Waste is avoided and the interests of both employer and employee are advanced by continuous employment. Now, therefore, be it

Resolved, That the practice of a producer lending an employee under contract to another producer for an amount equal to the salary paid to the contract employee plus a reasonable amount to absorb the fair pro rate of such employee's idle time is a fair trade practice.

Registering of Titles

Rule 25, Whereas, to avoid duplication and conflict in titles for motion pictures, the members of the Motion Picture Producers and Distributors of America, Inc., have a plan for the registering with the Motion Picture Producers and Distributors of America, Inc., of their intention to produce a certain motion picture under a certain title, and through such registration have exclusive right to that title; and,

Whereas, Such plan further provides that if the title registered duplicates or conflicts with a title already registered by another member of the Motion Picture Producers and Distributors of America, Inc., the parties whose titles conflict are notified so that they may confer to avoid conflict, with the understanding that the company first registering a title possesses the right to use the title unless it voluntarily withdraws its prior registration in favor of the later one, or it is shown that the member making the later registration has, by purchase or otherwise, obtained prior legal right to the title. Be it

Resolved, That this is a fair trade practice.

The statement of policy proposed by the producers and distributors and accepted by exhibitors, dealing with booking, has been held in abeyance until results can be determined from its actual effect upon the motion picture industry. This statement was as follows:

Rules on Bookings

"1. The sales method known as block booking shall not be used for the accomplishment of any illegal purpose.

"2. No distributor will require as a condition of permitting an exhibitor to lease its pictures that such exhibitor shall also lease pictures of another distributor.

"3. If an exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him that such picture will be offensive to the clientele of his theatre, because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take any pay for such picture.

"4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects, within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half of the allocated price thereof, provided that the pictures so rejected out of any block shall not exceed 10 per cent of the number included in such block, and if a rejected picture is resold by the distributor, one-half of the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation.

"5. Reissues will not be included in any block with new pictures.

"6. Newsreels and short subjects will not be included in any block with features, and the lease of newsreels or short subject blocks shall not be required as a condition of being permitted to lease feature blocks or vice versa.

"7. The matters dealt with by paragraphs 3 and 4 shall be covered by appropriate provisions to be included in the new standard form of contract."

Trial Period Recommended

Reporting upon the conference, and the resolutions adopted, M. Markham Flannery, director of trade practice conferences, recommends that a trial period of 6 to 12 months be allowed within which to observe the workings of the results of the conference, at the end of which time a report be made to the commission on the working of the rules, accompanied by a recommendation with reference to the advisability of calling another conference or with reference to such other action as conditions at that time seem to warrant.

"The task undertaken by the Commission in this conference was colossal," Mr. Flannery commented. "The net results accomplished may not be all that might have been hoped for by the Commission, but they exceeded greatly the expectations of exhibitors, distributors and producers, as judged by their generally expressed preconference predictions and by their later comments as to what the conference accomplished, as reflected verbally, in correspondence and by the press.

"This task is by no means complete. It has but begun. The members of the different branches of the industry have barely become acquainted. Heretofore they have dealt at arm's length, largely through agents. Never before had the four branches of the motion picture industry met and mutually discussed their problem. To discuss them fully, frankly and fearlessly, under the auspices of an impartial, official, disinterested body, was, indeed, novel, and for this the independent exhibitors were not fully prepared.

"Agreement among the groups on some of the many subjects covered seems remarkable when it is considered that many of the unaffiliated delegates were entirely unknown to one another, no confidential relations existed between them, and they appeared to be doubtful and distrustful of one another as well as of the other groups. Some of the problems arising within this comparatively new industry were exceedingly complex, and branches of a single industry could hardly be conceived as farther apart in their objects and opinions than were the unaffiliated exhibitors and the other groups. This was freely remarked prior to and at the commencement of the conference, but a feeling of growing confidence became apparent early in the proceedings, which increased and strengthened as the conference progressed, and a disposition became manifest by all the various groups to try to see the other side and agree on matters in dispute."

FBO Starts Department for Short Subjects

A DEPARTMENT for short subjects has been inaugurated at the F B O home office. Cleve Adams, central sales manager, has been promoted to the post of short subject sales manager. He is now on a tour of the exchanges in the interests of the short subject. Other promotions made in the F B O sales ranks last week were: J. Frank Shea, western sales manager, who has been appointed assistant general sales manager with headquarters in Los Angeles; Edward L. McEvoy, home office field representative, who has been made assistant general sales manager with headquarters in New York; Larry Gardner, who has been appointed sales manager of the Boston office; C. F. McGerigle who has been made office manager at Boston; Jerome Safron, sales manager for Eastern, Pa. and Southern, N. J., who has been placed in charge of the Pittsburgh office.

Alleges Patent Violation in Suit Against Stanley

Mrs. Mary Hallock Greenewalt, of Philadelphia, on May 25th brought suit in the United States District Court in Wilmington, Del., against the Stanley Company of America, charging that it has infringed on her patents for a symphonic color organ. She is the inventor of a device that emits light rays and is played like music by variations in color and combinations of color. Mrs. Greenewalt claims to have spent much time and money in perfecting the instrument so that it could be used commercially. She received a patent on the device in January, 1924, and the patent was reissued in 1927. According to the complaint the Stanley Company has been using the patented method in theatres in Philadelphia and elsewhere and the complaint asks that an accounting of profits and damages be ordered and that an injunction be issued restraining the company from continuing the alleged infringement.

New Productions at First National Studios

In addition to four pictures now in the making, an equal number of other pictures will soon go into production at First National's Studios in Burbank. Colleen Moore is preparing to start on "Oh, Kay!" Richard Barthelmess is to begin work soon on "Out of the Ruins." Billie Dove is to start on "The Night Watch."

Alice White is about to start on her first starring vehicle, "Show Girl."

Rayart Contract for Canadian Distribution

Columbia Pictures, Ltd., of Toronto, Canada, with branch offices in Winnipeg, Montreal and St. John, N. B., have just signed a contract with W. Ray Johnston, President of Rayart Pictures Corporation, for the new Rayart "Box-Office Twenty" for 1928-29. Columbia is not a new customer, by any means, having handled Rayart's "Unbeatable Eighteen" for 1927-28 in addition to earlier releases.

Rothacker Completes Job

First National Studio Work Finished; Intends Resigning in July; Rockett Studio Head

WATTERSON R. ROTHACKER, managing director of the First National Burbank studios, announced the completion of reorganization and building program which he inaugurated at the studios last year, at an informal meeting of the department heads of the First National studio, held the evening of May 28th.

Mr. Rothacker also unofficially announced that he expects to proceed to New York late in July and to sail for Europe early in August. It is understood he will, at that time, tender his resignation as managing director and vice-president of the studio to become effective on the exact date of his departure for the Continent.

By severing his connection with the company at that time it is understood that Mr. Rothacker expects to leave with no obligation to return to the studios to complete his current contract which expires in October of this year.

A further declaration of Mr. Rothacker at the May 28th meeting was to the effect that, after his resignation is formally accepted, President Clifford B. Hawley intends to appoint Al Rockett as resident head of the studio in charge of West Coast production, with R. W. Poucher assisting him as studio executive manager.

Until Mr. Rothacker sails there will be no change of men or methods at the Burbank plant.

Vitaphone for Strand, N. Y.

Installation Being Made in Broadway Playhouse; To Show Seventeen Warner Pictures

ANNOUNCEMENT was made this week that the Mark Strand Theatre, New York City, is installing Vitaphone and has contracted with Warners to 17 features with Vitaphone orchestrations.

Vitaphone equipment is now being installed in the Mark Strand at a cost of $45,000, and at the same time new projection equipment and a new type of screen upon which the picture will be shown, are being installed.

"Tenderloin," will inaugurate the new policy on June 2.

It is announced that the stage performances will be continued during the weeks that Vitaphone attractions do not play and will also be presented sometimes on the same program with the Vitaphone features.

Frank Bligh, of the Capitol Theatre, Salem, Ore., reports a nice increase in the business with the advent of his new Vitaphone accompaniment with "The Jazz Singer."

In Birmingham, Ala., Vitaphone and "The Jazz Singer" are writing up a new record at the Strand Theatre. Now in its third week, the picture has already established a precedent for length of run and bids fair to remain the strongest local drawing card for another two or three weeks.

March Film Exports Reach High Total

MARCH exports of motion picture films reached the highest total recorded since last August with shipments of 29,345,604 feet valued at $810,860, compared with 21,695,625 feet valued at $595,895 in February, according to figures just compiled by the Department of Commerce, Washington, D. C. Shipments during the month included 7,565,517 feet of raw stock valued at $168,581; 934,793 feet of negatives valued at $126,484, and 20,845,294 feet of positives valued at $525,795 compared with 1,803,453 feet of raw stock valued at $115,064; 661,735 feet of negatives valued at $77,084 and 16,330,437 feet of positives valued at $403,747 in February.

The principal markets for positive films during the month were Argentina, taking 2,836,675 feet valued at $82,661; Brazil with 2,390,646 feet valued at $58,182, and Australia with 2,196,679 feet valued at $54,155. France was the principal market for negatives, taking 295,367 feet valued at $20,688, although the value of those shipped to the United Kingdom was much greater, that country taking 278,745 feet valued at $83,157. The United Kingdom was also the most important market for raw stock, taking 4,223,099 feet valued at $89,027.

Columbia Reorganizes Its Scenario Department

Its scenario department at the studio is being reorganized by Columbia Pictures. John Goodrich has been made scenario editor and he will have charge of the writing department and will exercise supervision over all the scripts for the new Columbia output. Bess Meredyth has joined the scenario staff, which also includes Norman Springer, Winifred Dunn, Peter Milne and Dorothy Howell.

Paramount to Release 2 New Horton Comedies

Two new two-reel comedies starring Edward Everett Horton are to be released by Paramount during the coming season. "Call Again" and "Vacation Waves" are their titles.

Ray Rockett Signs Liane Haid, Screen Star

Liane Haid, popular European star, has been booked by Ray Rockett for four years, to be starred, alternately in First Ntional's German and British productions.

Photophone Process Told

"Straight Line" Method Used for Reproduction; Special Optical Reduction Printer Employed

IN announcing that the RCA Photophone will be available July 1, Elmer E. Bucher, vice-president of the organization, said, in part:

"An important feature of the Photophone method is the fact that the sound track will outlast the life of the picture, which surpasses average usage. No difficulties are presented in making natural pictures, and both music and voices are reproduced with almost uncanny fidelity. There is no trace of mechanical imitation; every shade and nuance of tone is heard with pleasing fidelity, and complete synchronization without breaks or flaws is assured by the Photophone's principle.

"The superior tone quality of the Photophone system lies in its superior method of recording sound on film. That is, the Photophone process employs the 'variable width' or 'serrated edge,' and this accounts for the very fine tone quality which the Photophone system produces. One other system uses the 'variable density' method of recording, which was abandoned by the Radio Group in their experiments some years back.

"In the Photophone recording process, the development of the sound track is not a serious matter. A little over-development or under-development of this portion of the negative has no bearing on the tone quality.

"The Photophone reproducing apparatus embodies all of the technical advancements which the Radio Group have brought to light in their work in the broadcasting field. Photophone reproduction is practically a 'straight line method which gives substantially equal amplification for all sound frequencies. Farther, the Photophone does not use horns for reproduction. It employs a newly developed and highly perfected cone type of reproducer of the electro-dynamic type, which gives a tone quality which never can be approached by the horn method.

"It is the only method of recording sound on films already produced and awaiting distribution, which does not destroy a part of the picture record. The Photophone Company has developed a special optical reduction printer which enables it to save the entire picture record and still leave room on the film for the sound track. Other systems destroy approximately one-eighth of the picture in order to include the sound track."

Northwest Arbitration Tangle

Steffes Threatens Legal Action If Substitute Board Attempts to Pass on Cases

ARBITRATION activities in the Minneapolis territory are at a standstill, following the warning by W. A. Steffes, exhibitor leader, that court action will be resorted to in case any attempt is made to arbitrate cases with any board other than that composed of Film Board of Trade and Northwest M. P. T. O. members.

This came about through the refusal of Steffes to arbitrate United Artist cases, because of that firm's service to non-theatricals, and the declaration by C. C. Pettijohn, general counsel of the Film Boards of Trade, that exhibitor members were disqualified.

An effort was made by the Minneapolis Civic and Commerce Association to adjust the differences, but having failed, the association will not try again. It is said distributors will appeal to Mayor Leach to name arbitrators, but it is expected he will decline. The American Arbitration Society may be appealed to as a last resort.

According to Mr. Steffes, his organization will attempt to prevent any substitute board from acting in arbitration.

"We shall place every obstacle in the way of such a board and resort to any tactics necessary to protect our interests," said Steffes. "We propose to learn if exhibitors have any rights in this industry, and if so what they are."

First National Summer Billing Drive June 3

THE annual summer billing drive of First National will begin on June 3rd and extend through a period of thirteen weeks to Sept. 1st. The governing rules will be the same as were adopted for 1926 and 1927.

Branch offices have already been advised of the amount of their individual quota. A cash prize equivalent to one week's salary will be paid to each employee of every branch whose gross billings for the period equal or exceed quota, provided he shall have been in the employ of First National throughout the full thirteen week period.

Financial Details of New Stanley Venture Revealed

Important details of the plan of financing the proposed $2,000,000 State theatre, to be leased by the Stanley Company of America, at 52nd and Chestnut streets, Philadelphia, are contained in advertisements of a $1,300,000 bond issue which appeared simultaneously in newspapers throughout Central Pennsylvania on May 22. The site of the building is 227 feet on Chestnut street with a frontage of 117 on 52nd. It will be a steel frame structure which will contain three large stores in addition to the theatre which will have 3,100 seats and a large organ. It is stated the location is in one of the most densely populated districts of Philadelphia, and experts have appraised the completed value of the land and building at $2,000,000.

The advertisements explain that "the theatre is leased for twenty years by the Stanley Company of America, owning or leasing about 255 theatres. The minimum net annual rentals will be more than sufficient to meet the greatest combined annual interest and sinking fund requirements with respect to the bonds outstanding."

The bonds, which are offered by S. W. Straus & Co., 1617 Walnut Street, Philadelphia, at par and accrued interest, are first mortgage 5¾ per cent sinking fund gold bonds, dated May 1, 1928, and maturing in eight years. The Colonial Trust Company, Philadelphia, is trustee.

5 M-G-M Features Listed for June Release

June releases from Metro-Goldwyn-Mayer exchanges will include "The Cossacks," "Telling the World," "Forbidden Hours," "Detectives" and "Madamoiselle from Armentieres."

The first, "The Cossacks," has been in production for eight months, George Hill having handled the megaphoning of the story adapted from Tolstoi. William Haines with Ann Page, his 17-year old leading lady are seen in "Telling the World." Ramon Novarro is starred in "Forbidden Hours," with Renee Adoree as his leading lady. "Detectives" is a vehicle for Karl Dane and George K. Arthur. The last release for the month, "Madamoiselle from Armentieres," is a story of the World War made in England by Director Victor Saville and a cast of continental players.

Virginia Lee Corbin on Tour for Gotham

Personal appearances in conjunction with the showings of "Bare Knees" in which she stars for Gotham Productions, will be made by Virginia Lee Corbin, under contract to the Sax organization. She is scheduled to appear at the Strand, Akron, O., during the week of June 3; at the Palace, Lorraine, O., from June 10 to June 13; and at the Ohio, Mansfield, O., from June 14 to June 16.

Universal Will Feature Mary Nolan

Mary Nolan, an addition from the musical comedy stage to the players acting in Universal productions, will be featured in a picture for the new season. It will be titled "Come Across." William Wyler will direct.

Gotham Opens 2 New Exchanges in N. Y.

AN exchange in Albany and an exchange in Buffalo have been opened by Gotham Productions. Both of these New York offices will be known as Gotham Pictures Exchange. They will be under the management of Herk Webster for five years with Bond Photoplays Corporation. The Buffalo office will be located at 505 Pearl Street, and the Albany office at 1046 Broadway.

A Second Printing Was Necessary!

TO supply the orders of Exhibitors, Theatre Executives and Theatre Workers for the most comprehensive and authoritative work written on the subject, the publishers, George H. Doran Company, New York, has made a second printing of—

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Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

Projectionist. Five years experience. Desires position, where real projection is appreciated. Any equipment, anywhere. Single, reliable. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Studio and Laboratory manager desires change. Complete knowledge of cameras, laboratory, titles, animation, theatre trailers, news releases. Best references. Want position with future. If you can offer good salary and need a man who knows the game, write Box 353, care Motion Picture News, 729 Seventh Avenue., New York City.

YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

THEATRE MANAGER desires change, wife organist, both thoroughly experienced Vaudeville, Pictures. If your theatre is a dead one let us bring it to life. Best references. Box 320, care Motion Picture News, New York City.

ORGANIST, Male. Southern Exhibitors, attention! No finer soloist available for first run theatre, using organ exclusively. Present and past record to prove above statement. Your communication, address Box 328, Motion Picture News, will receive promptest attention.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.
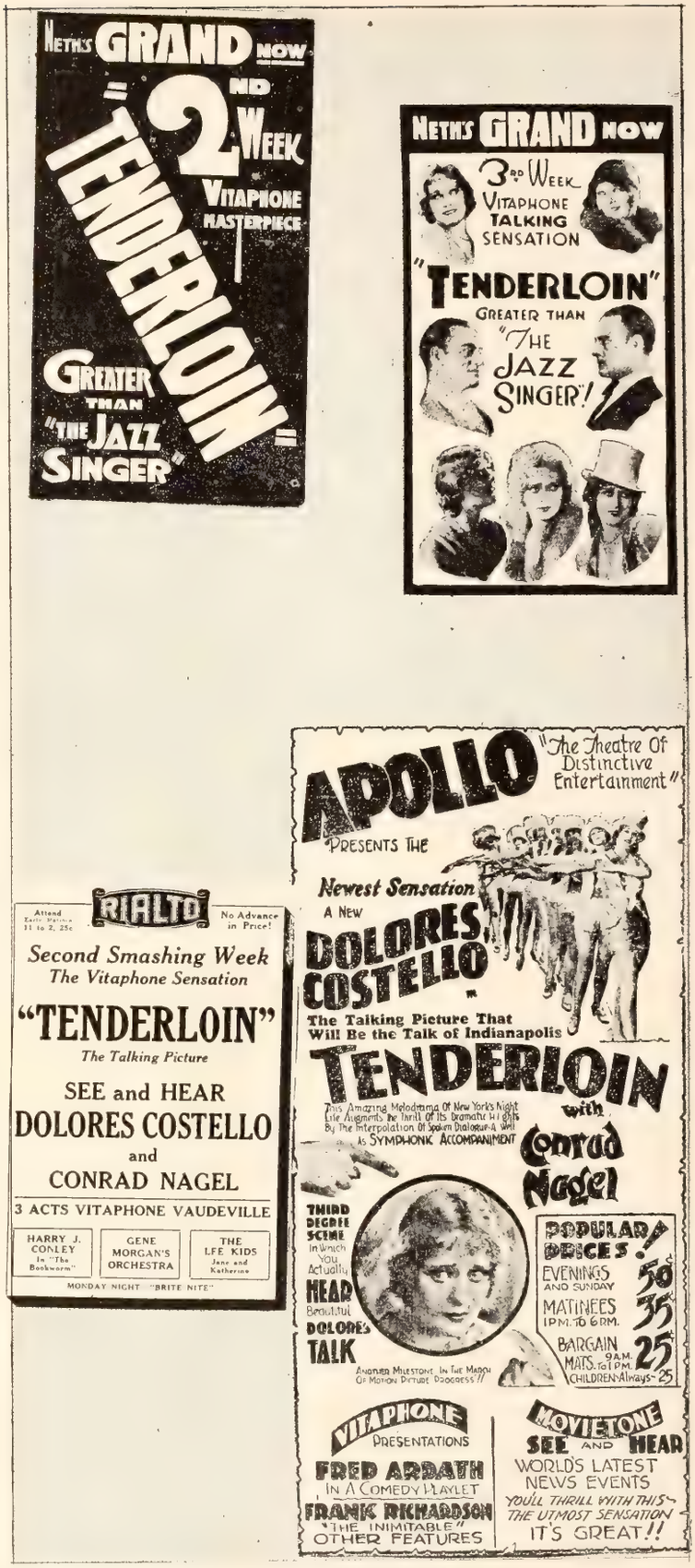
ORGANIST at liberty. Man with excellent references and recommendations at liberty. States bordering the Great Lakes preferred. Long hours no objective. Has good library and uses it. Address Box 198, care Motion Picture News, 729 Seventh Ave., New York City.

Wanted

WANTED.—Manager for Motion Picture House, live town of 8000, hard coal region. Good opportunity for right man who must be live wire with modern ideas and stand strict investigation. Don't write unless you can make good. State all first letter. Address K. R., care of Motion Picture News, 729 Seventh Ave., New York City.

Theatre Wanted

THEATRE WANTED.—Country Town or Suburban, will lease or buy. Give particulars. H. R. W., 8 Downing Ave., Downingtown, Pa.



A group of four newspaper displays exploiting "Tenderloin" with Vitaphone Accompaniment. The reproductions above show the form of advertising used by Neth's Grand, at Columbus, O., represented with two displays each of two-column size; the Apollo at Indianapolis, with a three-column display, and the Rialto in Dallas. The Rialto ad was two columns wide.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd— Phone Granite 3982.

Film Board Secretaries End Seven Day Session

Delegates from Various Parts of U. S. and Canada Close Meet at the Hotel Ambassador

HOLLYWOOD, May 26.—The second annual convention of Secretaries of the Film Board of Trade closed its week's session at the Ambassador Hotel, late Saturday afternoon. Important problems of arbitration and other matters occupied the time of the fifty-five delegates from all parts of the United States and Canada. The principal point of discussion was the new uniform contract. Every paragraph of this important document was taken up and thoroughly gone into by members of the convention.

The various clauses were fully explained by Charles C. Pettijohn, general counsel of the Film Boards of Trade and by Gabriel Hess, attorney for the Secretaries' organization. There were 32 secretaries present representing that many key cities of the United States, and six from Canada. All left at the conclusion of the session Saturday evening for San Francisco and the northern route back East. Mrs. Laura A. Gentry, secretary of the Los Angeles Film Board of Trade, played hostess at the convention, and the Academy of Motion Picture Arts and Sciences tendered them a banquet at the Hotel Roosevelt on Friday, May 25.

Many stars attended the dinner which was presided over by Fred Beetson, chairman of the Association of Producers and Distributors. Among the stars who attended were: Conrad Nagel, Buster Keaton, Russell Simpson, Richard Arlen, Jobyna Ralston, Col. Tim McCoy, Alan Hale, Geo. Bancroft, Jack Mulhall, Eddie Quillan, Ken Maynard, and Robert Armstrong. Vaudeville acts from the West Coast Theatres circuit were furnished by Harold B. Franklin. Short addresses were made by Louis B. Mayer, Mr. Hess and Mr. Pettijohn.



Paul Kohner, Universal executive, receives Carl Laemmle's personal congratulations on his supervision of "The Man Who Laughs"

The list of those who attended the Secretaries convention included: C. C. Pettijohn, New York; Mr. and Mrs. G. L. Hess, New York; Mr. and Mrs. Don Douglas, Dallas, Tex.; Patricia Lynch, Indianapolis, Ind.; Mrs. R. B. Lynch, Seattle, Wash.; Edna Priester, Albany, N. Y.; Audrey Littell, Pittsburgh, Pa.; Clare Foley, San Francisco, Cal.; Rowena Foley, San Francisco; Martha Ferris, Boston, Mass.; Kathryn Sullivan, New Haven, Conn.; G. D. Moffet, Cleveland, O.; E. M. McNamee, Cincinnati, O.; L. B. Schofield, St. Louis; Miss Doyle, St. Louis; Alma Walton, Memphis, Tenn.; Tess Heraty, Chicago; Theresa Drazin, New York; Eva Rosenthal, Winnipeg, Can.; Julia Heine, New Orleans; Mabel Dietz, Minneapolis, Minn.; M. M. McCollough, Indianapolis; M. R. Parkhouse, New York; M. G. Wrenn, Charlotte, N. C.; A. L. Menagh, Kansas City, Neb.; Leone Matthews, Des Moines, Ia.; Rosemary Foley, Omaha, Neb.; L. A. Gentry, Los Angeles; Emma Applenalp, Buffalo, N. Y.; Lamar Trotti, New York; Don Koenig, Milwaukee; J. D. Abramson, Chicago; Harry Myers, Butte, Mont.; E. L. Cole, Atlanta, Ga.; Chas. Zears, Oklahoma City, Okla.; J. H. Greenberg, Philadelphia; J. D. Fitzgerald, Washington, D. C.; Jack Levine, New York; Louis Nizer, New York; Duke Dunbar, Denver; E. K. Oppenheimer, Portland, Ore.; D. T. Lane, Salt Lake City; Dan Palfreyman, Detroit; J. A. H. Milligan, Calgary, Can.; F. Donnenworth, Vancouver, B. C., and C. O. Durnett, Toronto, Can.

"Companionate Marriage"

Emphatic announcement has been made by Sam Sax for himself and for Asher, Small and Rogers, his associates in the production of "Companionate Marriage," that the picture, the most ambitious effort of this group of independents, will be put out as a road show. No national release has been set for it, nor will negotiations at this end be invited, until after world premier test showings of the picture.

Betty Bronson has been signed for the leading feminine role; Alec B. Francis, Richard Walling, Hedda Hopper and Richard Tucker have been engaged for featured roles, and it is not unlikely that arrangements will be made to have Sue Carol share stellar feminine honors with Miss Bronson, since the narrative development indicates two exceptional roles for feminine players.

Judge Ben B. Lindsey and Beatrice Van's story will be directed by Erle C. Kenton, with Harold Schumate acting for Sax, Asher, Small and Rogers, in supervision of the production.

Both Sax and Charles R. Rogers, speaking for his firm, concurred in the statement that Gotham Productions were in no way concerned in the production of "Companionate Marriage." The picture is being produced under the corporate title of "C. M. Inc.," at Universal City.

"Big City" Stories Popular

According to Paul Bern, in charge of stories at the Metro-Goldwyn-Mayer Studios, those dealing with life in a great city are the most popular for filmization, and in confirmation of his opinion, Bern points to a list of successes headed by "The Crowd." "Rural locales and period dramas have lost their popular appeal," declares the executive.

Lili Damita Dined

The Hollywood Association of Foreign Correspondents tendered a dinner to Lili Damita, the French film star, on Tuesday, May 29 at the Hotel Roosevelt. Samuel Goldwyn, Irving Berlin, Sid Grauman, the French Consul of Los Angeles, Henri Didot, and about a hundred fan and newspaper correspondents honored Miss Da-

(Continued on following page)

M. P. D. A. in New Quarters

HAVING sold their clubhouse located at 1925 Wilcox Avenue, Hollywood, the Motion Picture Directors Association will hold forth, temporarily, in the Cherokee Building.

Henry Otto is president of the association which comprises in its membership many of the leading megaphone wielders of the industry, while Reginald Barker is chairman of the executive- council. However, Frank Cooley and George Irving have been in charge of the removal of association headquarters which are now open and functioning in the new location.

Hollywood—*Continued*

mita with their presence. Miss Rita Kissin, secretary of the Hafeo, presided.

Wampas Honors Larkin

The Wampas tendered Mark Larkin, retiring president, a testimonial dinner at the Roosevelt Hotel on Monday night, May 28. Barrett Kiesling and Fred Hamilton arranged the affair at which the 1928 Wampas stars were honor guests. It was a formal dinner dance and served also to welcome the succeeding president, Harold Hurley. Hal Roach's orchestra furnished the music for the evening, which proved to be a most enjoyable affair.

The Wasps Entertained

On the same night Fox Studios entertained the Wasps. It had fallen to the lot of Tammie Johnson to act as hostess at the monthly guest meeting, but she was relieved of the responsibility when the company with which she is affiliated made known their intentions to entertain the members of the Woman's Association of Screen Publicists at dinner and with a program including a movietone offering. Each Wasp was entitled to bring one guest. The assembly included sixty people.

Two June Weddings

Two motion picture romances came to light this week by the parties having filed intentions to marry. Mrs. Athole S. Ward, sister of Norma Shearer, will become the bride of Howard W. Hawks, scenarist on the Fox lot, in June, and on June 3, Al Rayboch, director, will claim the hand of Miss Curtyne Mohr Englar, a Los Angeles dancing teacher.

Charged With Falsity

Charged with false advertising and failure to obtain employment agency permits, Charles A. Lynch and Mrs. DeVernal Doran will face trial June 12. Several young women allege the defendants accepted $3.50 from them on the representation that they would be booked for a picture production.

Spence Brings Suit

Ralph Spence, famous title writer, has brought suit against the Christie Film Company for $3,000 claiming this amount is due him for titling the comedy "Tillie's Punctured Romance." Spence states he was to furnish the humorous titles for ::Tillie" for $5,000. He was paid but $2,000 and is suing for the balance. The Christie company asserts his titles were unsatisfactory.

Marshall With MacLean

George Marshall, former supervisor of all of Fox comedies, has joined the Douglas MacLean unit and will direct the star's next production for Christie-Paramount. Marshall will likely direct MacLean's next two pictures for the Christies.

Marion Byron Signed

During Hal Roach's recent trip around the world, he kept one eye peeled for a certain type of girl to add to his stock company, but not until he was in New York on his way home, were his efforts rewarded. He found her on the screen, playing with Buster Keaton in "Steamboat Bill, Jr." Roach immediately wired his general manager, Warren Doane, that the search was over and to get in touch with Marion Byron. Consequently, by the time the chief executive arrived in Hollywood, the deed was done. Miss Byron has affixed her signature to a long-term contract to appear in the Roach Star Series of Metro-Goldwyn-Mayer comedies.

Feature Role for Hale

With Ralph Block holding the reins of production, Alan Hale is to be featured by Cecil B. DeMille in Dale Collin's "The Sentimentalists," for which a scenario prepared by Julien Josephson was ready when Hale completed his last role in "Power."

Irving's Father Roles

George Irving has been nine kinds of a father in less than a year and upon completion of an important part in "Love Over Night," in which he appeared as the father of Rod LaRocque, Irving transferred his parental duties to Tec-Art Studios, where he re-assumed them in "The Wright Idea."

A New Tiffany-Stahl Film

Elmer Clifton, former Pathe-DeMille director, will make "The Devil's Appletree," for Tiffany-Stahl, and this organization has signed Virginia Valli to play the feminine lead in "The Rainbow," said to be a million dollar production to be directed by Reginald Barker. Exteriors for "The Rainbow" will be made in Nevada.

Rogers at Princeton

Charles Rogers, Paramount's newest star, together with Director Frank Tuttle and staff, are enjoying springtime near Princeton University, where scenes are being made for Rogers' initial stellar production. The Executive Board of the University has given Paramount permission to utilize any of the buildings and college grounds for the picture, according to word received from Wells Root, author of the story.

Al Wilson Has Narrow Escape in Accident

AL WILSON, stunt flier for the Caddo Film Company, making scenes for "Hell's Angels" while flying at a height of 4200 feet over Hollywood, narrowly escaped death when the propeller of the German Fokker battle plane flew off and the plane crashed to the ground. Wilson saved himself by jumping clear of the falling plane in a parachute. The plane was demolished when it landed in the yard of Frank H. Spearman, novelist on Franklin Ave., in the heart of town.

Keefe in Vitaphone Sketch

Cornelius Keefe was recently signed to play the lead in a Vitaphone sketch entitled "Thanksgiving Day," written by Addison Burkhardt, directed by Bryan Foy. Keefe has rapidly gained a foothold in motion pictures since his arrival in Hollywood a year ago, when he left New York after a successful run in the juvenile lead of the stage production of 'The Poor Nut."

"Mr. Craig" Selected

Warner Baxter will play Mr. Craig before the cameras. This announcement is made by William DeMille, who is bringing the George Kelley play "Craig's Wife," to the screen. It is the producer-director's belief that stage plays should be brought to the screen as accurately as possible, and he feels confident that with Irene Rich in the title role and Warner Baxter playing the husband, that gratifying results will be obtained.

Duane Thompson Featured

The leading feminine part in "Phantom Fingers," which is the new title given Basil Dickey's original screen story "The Stool Pigeon," was awarded Duane Thompson. The cast was headed by William Cody, although George Hackathorne depicted a role of major importance.

Re-creating a Carnival

A big carnival is in full swing at First National Studios. With all the gay banners flying, the freak tents filled with curious visitors, the barkers shouting to the crowds scenes are being made for "The Barker," screen version of the famous stage play of that name.

Trevor Moving Forward

Hugh Trevor sold Richard Dix a lot of life insurance and in return, Dix sold Trevor the idea of going into motion pictures. The result is that during the past year Trevor has been kept busy playing before cameras. His latest opus is the lead opposite Martha Sleeper in "Taxi Thirteen," starring Chester Conklin.

Lubitsch Editing

Ernest Lubitsch, Paramount Director, is editing his picture "The Patriot," which will present Emil Jannings as star of the Paramount release.

New Story for Sills

Milton Sills' next stellar vehicle for First National Pictures will be "The Wrecking Boss," a railroad story, dealing with the experiences of the boss of a wrecking crew. It is from the pen of Frank L. Packard. Eddie Cline is to direct.

A Lunatic Contribution

An epic of journalism was recently re-

(*Continued on page* 1906)

Conducted by
An Exhibitor for Exhibitors

BOX OFFICE PROBLEMS

By Charles E. Lewis
Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

The Manager's Assistant

Last week we mentioned the fact that every manager or theatre operator can utilize the services of an assistant with an earning power of over a quarter a million dollars a year. Of course, on the face of this statement, many may smile and think it a far-fetched thing to say.

Those of us who run theatres in the average smaller town have all we can do to properly manage the theatre without being expected to develop or possess an unusual knack for advertising work. True, some are more fortunate than others, in that we either possess such ability or have an assistant capable of handling or creating ideas along such lines. But the greater majority lack this ability or assistant, with the result that our theatres suffer for want of modern advertising ideas and exploitation.

But, is there any reason why such a condition should exist? We have a high salaried and marvelous assistant at our disposal if we would but make use of him, but, unfortunately, there are many of us kind of old-fashioned and we plug along in the same old way year after year, often wondering just what is wrong with the way we advertise and never for a moment suspecting that we are not keeping abreast of the times.

This high priced assistant we speak of is your weekly copy of MOTION PICTURE NEWS. And to make this point clearer, let us inform you that the advertising matter that you see in every issue is conceived and made up by trained men in this particular field. They are advertising specialists in every sense of the word. They don't have to worry about your box office receipts, about your projection or about your opposition. But they DO have to worry about advertising, and there hangs a tale. Why not use their ideas? Why not make their efforts swing business in your direction? In plain words, why not make them work for you? They have but one thought—to produce advertising material that will attract attention, that will best show off the good qualities of the pictures they are selling to YOU through the medium of the NEWS. And to do justice to the picture itself. And yet, gentlemen, you pass up the brains of these wonderful men every time you fail to use your NEWS for advertising ideas.

Why Not Employ Trained Help?

What a mistake. Just think what an asset one of those men would be to your theatre if he were working for you alone. If he were concentrating on your particular problems. You would, indeed, rejoice that you were able to employ such a man, and no question about him bringing results. Well, you can have him and a dozen like him without any cost at all to your payroll.

THEATRE manager, exhibitor, or, in fact, anyone connected with our industry, that failed to read Mr. Zukor's discussion on advertising, and Mr. Johnston's editorial on same, should be placed in the deadwood class. There was truth and common sense in every line and the value of this discussion to the average manager lies first in following Mr. Zukor's own example. He said, "I make it a practice to study the advertisements of all the companies. I am interested and pleased, because I know that such advertising stimulates interest in product."

That is the point that our own department on Box Office Problems and The Manager's Round Table Club have been preaching ever since they started. You too should study the advertising in every issue of the NEWS.

He is, indeed, an unfortunate manager who cares nothing for the ideas of other men and who keeps his own accomplishments a dark secret. The interchanging of ideas stimulates interest in what different exhibitors are doing in all corners of the world and the opportunity to profit by each others' experiences by knowing what they are doing and possibly applying their ideas in your own community.

Charles E. Lewis.

For example, we have before us a copy of the NEWS for April 21st, and as I glance at the front cover the first thing that strikes my eye is the Metro ad with a caption that reads "Lon Chaney, you are wonderful in 'Laugh, Clown, Laugh.'" Are we going to use that caption when we run the picture? You can bet your last dollar we will. If we did not watch the NEWS we might never have thought of that slogan. Do you follow my reasoning?

On the second inside page we read a telegram reproduction on "WE Americans" that is going to be used to good advantage when we run that picture. A little further on we find a two-page spread on Sue Carol in "Walking Back" that is a knockout, (if you will pardon our slang). It contains a blazing caption about the picture that I can visualize right now at the heading of a theatre ad.

In the issue of April 28th, we find some corking suggestions for ads on "Speedy" that no live exhibitor should overlook.

In this same issue we find some great slogans on Warners pictures that could be utilized to mighty good advantage in making up ad copy for our local papers.

Ready Made Ad Copy

Take any one of Carl Laemmle's "Straight From The Shoulder" talks and you will find a wealth of material that you can convert to your own use.

We find an ad on "Sadie Thompson" that could almost be copied right into our own newspaper and it would convince any theatre-goer that it's a great picture.

Then there is First National's ad on "Little Shepherd of Kingdom Come" that offers great possibilities.

And at this point I come across William A. Johnston's editorial on "Following Through" which every exhibitor in the world should read and digest. It is the very essence of what this entire department was created for. To help you sell the picture to the public, to make you realize the great value of your trade publication in aiding you to make up GOOD, LIVE advertising so that you can sell your public, whether that public is on Main Street or Broadway. That's what we are trying to promote, and if we can only succeed in making you look at the advertising every week in the NEWS, we know we will win you over to the idea that you can convert the majority of those ads into business getters for your theatre. It's the highest powered advertising in the whole wide world, so take it and use it.

But best of all these examples we have picked on in these two issues of the NEWS is the thought behind these suggestions—that you can convert them to apply to most any picture you are going to play. The idea is not married, in all cases, to that particular picture.

As I keep turning the pages of this trade publication many ideas suggest themselves to me from as many different angles. And if this department can convince its readers to try this little interesting game, we are certain we will win you over to these methods. And you will be just as enthusiastic about them as we are and many others whom we have already "sold" the idea to.

Send in Copies of Your Ads

But in justice to this department, we want to hesitate here just long enough to say that if you try it and find it works, please send us a copy of your ads, so we can pass the word along.

Now we have still another angle that is sadly neglected. That is the Press Book issued by the various producers on every picture. There may be some argument as to the real value of the Press Book, but that's no reason why we can't suggest that you make use of it for the selection of eye-

(Continued on following page)

attracting mats, or some idea that it contains that is feasible and can be converted for use in your town. The chief trouble with most of the press books is that they seem to be turned out like sausages. Now and then we come across one that really contains some marvelous cuts or mats, a REAL idea that has been created by someone who knows what he is talking about, and not just trying to fill up space, and other helps in the line of Reviews and readers already prepared.

We often wonder if the men who make them up have ever had any real experience in the smaller towns where such ideas either have, or have not, any honest-to-goodness value. We know that we could make up a mighty different press book than we are now getting if it were up to us. But, anyway, don't throw it aside. Look it over carefully and see if there is not something in it that you can use in your own advertising, maybe you can improve on some of the sample ads they show. Or some caption might appeal to you. It's worth a trial at any rate, and we know of so many who never even ask for a press sheet when they book their pictures.

Give This Play a Fair Trial

Now we have tried to set forth as briefly as possible the many advantages to be gained by employing your weekly issue of the News as an aid to setting up, making up and suggesting advertising copy. Our only plea is that you try it for a week or two and give it a fair trial. You will be surprised to find how many valuable suggestions you will get out of a single issue, and how converting these suggestions to your individual requirements, will improve your own copy. Once you have tried it and found that it means something we are certain you will continue. Bear in mind that the suggestions offered through these columns are not just imagination, but have all been tried and found favorable. We realize that it is a simple matter for us to make suggestions, but should these suggestions turn out to be unfeasible you would soon lose faith in our little department and that would never do.

One man's ideas alone would never be sufficient to carry along a department like this so *please*, if you try any of the "helps" we suggest, send us along everything you can on it, and we will pass it on to your brother exhibitors. This is an open forum, and we want you to feel that your ideas and suggestions are as welcome as ours.

Until next week, I leave you with best wishes.

Paramount Starts a New Foreign Office

With the appointment of George Kates as "counsellor on foreign affairs," Paramount has started an office at the Hollywood studio the main function of which will be to advise on pictures having foreign locales. The new department will be in constant touch with the making of those Paramount pictures having foreign settings from the time of their initial scenes to their conclusions. It will endeavor to make the films technically correct in all details and eliminate anything that will offend foreign countries.

THE MANAGER'S ROUND TABLE CLUB

Applications for membership in the Club are coming in fast, so don't delay. We are reproducing the application blank again this week.

It is my contention that from the Exhibitor's and Manager's viewpoint, the MOTION PICTURE NEWS is the leading trade publication of today. And it is the purpose of this Club to educate all its members to "USE THE NEWS" and use it often and regularly.

The Manager's Round Table Club is the Clearing House for all Box Office Problems and ideas and the exchange of such ideas and problems will be of material benefit to every manager wherever the NEWS is read.

Don't forget to send us your photo together with your application for membership. If you have not got one, then have one taken right away. This idea of Managers hiding themselves away in all corners of the earth is alright, but there is no excuse for keeping yourself a secret. We want to hear from you and we want to see you,—and so does everyone else.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis

Key City Reports

New York City

ON the whole the Broadway picture houses last week had nothing to complain about. The continuous run theatres with nothing particularly outstanding in the way of picture attractions did a highly satisfactory business—which to a certain extent can be attributed to the sort of weather that made theatregoing propitious at this time of the year. Summer did not arrive and so the playhouses were not bothered by competition from the outdoor attractions normally of very great appeal at this period.

One of the best figures of the week was recorded at the Paramount, where Paul Ash and "Something Always Happens" were the attractions. Ash is credited with a big share of the business brought in and it totaled higher than his opening week on Broadway, thus seeming to indicate that the former Chicago matinee idol is finding his way around very quickly at the Times Square cinema palace.

The Roxy with "Don't Marry" and all the Roxy embroideries had a good week, collecting a goodly sum that ranged between $95,000 and an even hundred thousand.

At the Capitol a revival of "The White Sister" failed to stir up any especial excitement and the trade was not very heavy for a house that size. This makes a stretch of three weeks during which the Capitol has turned in only light averages.

The Strand had a very good week with "The Yellow Lily" as the screen attraction. This house soon is to offer sound pictures via the Vitaphone and Movietone process. **"Tenderloin," will inaugurate the talkie features at the Strand,** which is now being wired for the sound equipment.

The other continuous run house, the **Cameo, had an average week with "A Daughter of Israel."**

John Barrymore's new starring vehicle **"Tempest" rushed into prominence among the two-a-day screen attractions with a bang-up week at the Embassy,** where it played to capacity audiences. **"Wings" at the Criterion maintained its place in the sun** as one of the Broadway hits. **Traveling along at a smooth pace, also, is "The Trail of 98"** at the Astor. **"Street Angel," at the Globe, and "The Man Who Laughs" at the Central did very well. "Four Sons" closes out at the Gaiety**—where it will be supplanted by "Fazil"—with a fair record of achievement at the box office. At Warner's **"Glorious Betsy" with the Vitaphone accompaniment continued to do a highly satisfactory business. "Ramona" at the Rivoli had a good second week** and showed signs of wearing well as a Broadway attraction at this long run house. **"Steamboat Bill, Jr.," failed during its two weeks at the Rialto to show any particular strength** and let the Rialto down to low figures before it was followed in by **"The Street of Sin."**

When Tom Mix and Tony departed from the massive Hippodrome, they took with them the house attendance record. On Saturday approximately 5,000 people, mostly children, contributed to the financial intake of the K-A-O house. The cowboy star delivered a rambling monologue, shot a rifle or two and signed autographs for adoring children. However, one had to be close to hear what he was saying. "Hot Heels," starring Glenn Tryon, was the film attraction. **Mix over-shadowed it.**

Chicago

A SLIGHT improvement in attendance was apparent during the week just ended and the majority of Chicago houses played to better mid-week business than for some time past.

"Diamond Handcuffs," was the screen attraction at the Oriental and Al Kvale, an old-time favorite at this theatre lead the stage band, **good crowds being the rule** for the week. **"Skyscraper,"** the feature at the Chicago, with a strong stage show including some well known stars, **did only an average business.**

"Laugh, Clown, Laugh" was brought back to the loop for a second run and did well at the Roosevelt, and **"The Street of Sin," continued to pull at the McVickers theatre.**

"Sadie Thompson" is drawing near the end of its successful run at the United Artists theatre and promises to go out of the loop with an excellent box office record. **"Glorious Betsy" has caught on well at Warners' Orpheum, talking movies interesting the public.**

The Uptown offered **"Legion of the Condemned,"** and Pagoda Land on the stage **to average business. "Don't Marry" was the screen feature at both the Marbro and Granada** with big stage shows, Vitaphone acts and Movietone world events thrown in for good measure, and **business was satisfactory at both theatres.**

"Speedy" did fairly well at the Capital, and **"Tenderloin" pulled well at the Avalon,** both features being shown on a program including stage bands and acts.

New Orleans

BOX office receipts at the downtown motion picture houses have experienced a big drop during the past few weeks. Managers attribute this to the large amount of unemployment in the city. However, they are all optimistic, especially so since the flood control bill has been signed by President Coolidge, and predict that a revival is not far distant. Also, the city's officials have announced that work on a number of municipal buildings will get underway shortly and this will put several thousand persons to work.

It was a toss up between Loew's State Theatre and its across the street neighbor the new Saenger Theatre, for first honors in the best business competition. Loew's State featured Milton Sills in **"The Hawk's Nest" on the screen and business was better than it has been** for several weeks. The picture drew them to the house as the stage program was rather weak. At the new Saenger the stage bill was not up to average and **credit for bringing whatever business this house did can be given to "The Yellow Lily,"** starring Bill Dove.

At the Orpheum **"Dressed to Kill,"** with Edmund Lowe and Mary Astor, **was the highlight of the show,** although the stage bill was better than previous weeks. Bebe Daniels was starred in **"Feel My Pulse," at the Strand theatre and was liked** by those who saw it. **"We Americans"** had its local premiere at the new Saenger several weeks before and the Globe's **business was not up to average.**

"Harold Teen" with Arthur Lake was the Trianon feature **but wasn't strong enough to draw them in,** in large numbers.

Tampa

RAIN finally arrived and we had three days and nights of intermittent showers last week, which broke the drought and was worth untold value to the State, but, for the show shops, "not so good."

The Victory came the nearest to keeping receipts up to the mark the first, and rainy half of the week. The attraction was "Walking Back" with four Vitaphone presentations and the Movietone.

Since this house installed the sound pictures each show has been given an entire week and two of them were held over for a second week. This week Manager Peck decided to change the schedule and cut the above program to four days so as to bring in "Glorious Betsy" for a run of ten days. The three days of this week went over fine and from the way the customers are boosting it, next week should put the house away over the average.

The Tampa had "Hold 'Em Yale" as the feature for the first half. The picture seemed to pack plenty of kick and was liked real well, but it couldn't buck the weather. **"The Fifty-Fifty Girl" went over better** the last half helping out the average for the week.

The Strand had an off week. "The Big Noise" opened Sunday to average business but failed to hold up Monday. "Their Hour" followed for a three days' run, and it failed to draw. Both these pictures had adverse weather against them. **"Lady Be Good" finished the week to average** receipts.

"Josselyn's Wife" and "The Slingshot Kid" were the first runs used by the Franklin, with "The Divine Woman" and "West Point" in for second showings. **None of them drew what would be average receipts** for the house.

Minneapolis

BUSINESS was a bit better than usual at the Minneapolis movie theatres this week . **The Minnesota enjoyed its best business for several weeks with Richard Barthelmess in "The Little Shepherd of Kingdom Come,"** supplemented by the Publix stage unit show "Gems."

The Minnesota, by the way, has just started a policy of laying more emphasis on the feature picture, and is expected to show much stronger photoplay attractions in the future.

The **Vitaphone picture "Old San Francisco" showed to good crowds at the State,** while the ever popular **Beery-Hatton trio scored at the Lyric in "Partners in Crime."** Pantages **found that "Why Sailors Go Wrong"** with Ted McNamara and Sammy Cohen, **pleased the comedy fans,** while the Hennepin-Orpheum rounded out a good bill with Irene Rich in **"Beware of Married Men."**

The Lagoon, a neighborhood house, **did a fine business with Harold Lloyd's "Speedy."** Other outlying houses, including the Loring, Arion, American, Lyndale and Rialto, were showing such pictures as **"Rose Marie," "Devil Dancers," "Two Flaming Youths," "The Garden of Eden"** and **"The Warning."**

About the only competition the movies had was at the Shubert, where Edith Taliaferro opened as a guest star with the Bainbridge Players in 'What Every Woman Knows."

Buffalo

FOR the second time in a month, the Lafayette is holding over a picture for a second week's run on account of the tremendous box-office appeal it showed in its first week's showing. Right after "Tenderloin," talking picture, wound up a two-weeks' engagement, during which the house's previous box office records were broken, another talking picture, "Lion and the Mouse," was installed for a week and it went over so big that Manager Bill Raynor is holding it over for one more week.

Other houses showed similar prosperity during the past week. **Shea's Buffalo presented a bill that drew good crowds steadily throughout the week; the screen feature was** "Ramona," which had been ably exploited and met with favorable comment from the patrons, and the stage presentation was "Knick Knacks."

Loew's State did a normal week's business with Theodore Roberts, in person, headlining the vaudeville bill, luring good crowds, along with the picture, "Diamond Handcuffs," featuring Eleanor Boardman. At Shea's Hippodrome, "Sailors' Wives," starring Mary Astor and Lloyd Hughes, on the cinema, and a stellar vaudeville program headlined by Al K. Hall, clown comedian, **brought average** box-office returns.

The Great Lakes did the usual run of business with "The Showdown," featuring George Bancroft and Evelyn Brent, as the picture, and an army of freaks, direct from circus tents, as a novelty stage presentation.

Neighborhood houses got their share of patronage and did pretty well during the week.

Seattle

THE Fifth Avenue Theatre, with "Legion of the Condemned" as the screen attraction, was the local prize winner of the last week, taking first honors in a week of only mediocre business at all the houses. The air film, played just a week in advance of the road showing of "Wings," was very well liked by the audiences, and was put across by a strong advance teaser campaign. Fanchon-Marco's stage act consisted of several specialty numbers, including Bailey & Barnum, Nell Kelly, and a number of excellent dancers, and the stage and film units combined to make a very presentable show that played to good business.

At the Seattle Theatre, "The Actress" was the screen attraction, and it played to business that was slightly below par. The Publix stage show, as usual, was very acceptable and seemed to please everyone. The film did not have particularly strong box office appeal. Business only moderately good.

The Blue Mouse Theatre, playing "Tenderloin" for its second week, still continued to draw very big houses, with long waiting lines every night. The film is attracting much attention, but is far from a strong story and audience opinion is not entirely favorable. Regardless of that, the fact that it is the first "talking picture' is all that is ncessary to assure packed houses, and the second week was very good. A third and final week follows.

"Nevada" was the attraction at the Columbia Theatre, and it was decidedly below par. Business was not very good. An interesting two-reel color subject and some good musical specialties were the saving features of the program. A week below normal.

"The Garden of Eden" at the United Artists Theatre was another film that was not up to standard. It played to fairly good business for the week, but was far from being a strong box office picture or a particularly good film achievement. Business below average.

At the Orpheum Theatre "Skinner's Big Idea" combined with a fair bill of vaudeville played to mediocre business. The film had no appeal.

"A Thief in the Dark" at Pantages was slightly better, but business at this house also has been below normal during recent weeks. Both these vaudeville houses were under the average toll.

"The Red Signal" at the Embassy, "Aflame in the Sky" at the Winter Garden and "Truxton King" at the Palace Hip were all mediocre films that played to business which was nothing more than ordinary. Altogether, suburban houses included, it was a week below par.

Cleveland

A WEEK of very cold weather and of very good pictures made a happy combination for the theatres, and all of the first-run houses reported business that would be considered good at the height of the season.

"The Enemy" in its second week at the Stillman, continued to draw big houses. It's an unusually fine production and Lillian Gish was never seen to better advantage, **"We Americans" literally packed Keith's Palace regularly each day.** It's stirring and interesting and entertaining and possesses that spark of universality that makes brothers of us all. **"Harold Teen," a comedy of the younger generation, with excellent cast, went over big** at the Allen with a Jazz Week accompaniment. **"Three Sinners"** at State, a tale of continental marital tangles, **did average** business.

The Park also had about its average quota of business last week with "Across the Atlantic" as the feature. The picture has thrills, especially the trans-oceanic flight, which make it interesting. **Keith's East 105th was satisfied with box office receipts during the run of "Feel My Pulse,"** a thoroughly amusing comedy. **"His Foreign Wife,"** mildly interesting conventional tale, **did just fairly well** at Reade's Hippodrome. **"Wings," just through its seventh week, is still going strong** at the Colonial and will continue several weeks longer.

Neighborhood theatres looked up a bit last week. Due, no doubt to the cold weather and the impracticability of outdoor amusements.

Harrisburg, Pa.

CONSIDERABLY cooler weather the last half of the week of May 21 revived to some extent the business of the motion picture theatres in Harrisburg which during the first three days had shown a falling off of business due to heat and the counter attraction of outdoor amusement places beginning to open for the summer season. **The most talked-of picture, perhaps, was "Drums of Love,"** at Loew's Regent. The play, featuring Mary Philbin, Lionel Barrymore and Don Alvarado. **Bebe Daniels won lots of laughs from her audience in "50-50 Girl,"** at the Victoria, and, as a newspaper critic remarked, her supporting company was especially good. **The week's attraction at the Colonial was Rin-Tin-Tin, in "Rinty of the Desert,"** and the famous dog was declared in one newspaper review to have appeared at his very best. Rin, as usual, attracted a large percentage of children particularly at the Saturday matinee.

John Gilbert in **"St. Elmo," was the screen offering at the State, the last three days, and this play had a big appeal to the feminine element** with whom Gilbert's acting is very popular in Harrisburg. The first half of the week the State showed Irene Rich in **"Powder My Back," which went over well.**

Colleen Moore in **"Twinkle Toes" drew fairly well at the Royal,** while **the Russell did satisfactory business with "The Enemy,"** starring Lillian Gish and Ralph Forbes. Monte Blue, in **"The Bush Leaguer," and Fritzie Ridgeway and Gene Gowing in "Face Value," made up a double bill at the Broad Street that was a strong combination.**

Indianapolis

MOVIE business was exceptionally poor last week as the result of adoption of daylight saving time and several days of fine weather. Although downtown houses are continuing on the central standard time schedule they are expected to suffer heavy losses because of the increased number of patrons who will seek amusements elsewhere in the extra hour of daylight.

"The Crowd" at Loew's Palace did not meet expectations although the Palace and Indiana led downtown houses for business for the week. Baby Peggy in "oddities," a stage presentation, and Emil Seidel's band were added attractions at the Loew's house.

The Indiana did fair business with "The Play Girl," Charlie Davis' stage band continuing to draw heavily.

Receipts continued off at the Circle with Mary Astor in "Dressed to Kill." Dick Powell substituted the last minute for Eddie Pardo in "The Yachting Party," stage presentation.

Richard Dix in "Easy Come, Easy Go," with movietone and vitaphone vaudeville acts did moderate business.

Neighborhood houses began to feel the summer slump in business.

Indianapolis motor speedway on Decoration day will draw hundreds from the movie houses this week.

Milwaukee

MILWAUKEE theatres enjoyed a very brisk week, a pleasing contrast to last week's poor business. The weather was very cool and for the most part clear.

The Wisconsin theatre did unusually good business with Van & Schenck heading their bill, and "Feel My Pulse" as the feature picture. The house was crowded at practically every performance. **The Orpheum was packed at every performance also; "Love Hungry" here made a strong appeal** to the patrons. **"Sadie Thompson" was held over at the Garden for a second week and continued to draw exceedingly** good houses. **"13 Washington Square" at the Alhambra was fairly well** attended.

"Diamond Handcuffs" did very good business at the Merrill. **"Burning Daylight" at the Strand played to very good** houses.

"Why Sailors Go Wrong" was the photoplay feature at the new Riverside offered on a very good bill, and the patronage as a consequence was satisfactory.

Neighborhood theatres were also very successful in drawing excellent business this week. The Oriental with **"A Girl in Every Port"** found things very lively. **"Mad Hour"** was featured at the Garfield, Uptown, Tower and Modjeska and was a **fair drawing card.**

"Let 'Er Go Gellagher" brought good business to the Venetian.

Atlanta

ATLANTA theatres this week took an upward boom, although having very bad weather to battle.

The Howard rose high with Emil Jannings in "The Street of Sin" plus a good presentation.

Next door, Loew's Grand playing **"Skirts,"** an English production with Sydney Chaplin **enjoyed a good week.**

At the Metropolitan, Lois Wilson and H. B. Warner in **"French Dressing" proved a favorable number, while "Tenderloin" continued its successful third week's run** at the Rialto.

Keith's Georgia rose above last week with "Golf Widows," a Columbia comedy, aided by an unusually good vaudeville.

Phyllis Haver brought full houses to the Capitol in "The Wise Wife," one of the cleverest comedies seen in a long time.

The Tudor with **"Casey Jones" and "Blood Will Tell" had a larger week than usual,** and the New Alamo enjoyed its usual substantial box-office.

Philadelphia

THIS week in Philadelphia was characterized by average business in practically all of the first run houses.

The Stanley had a good week with Wallace Beery and Raymond Hatton in "Partners in Crime" and a colorful revue "In Bermuda" with Buddy Page as master of ceremonies, featuring Walters & Ellis, adagio dancers, Madeline Killeleen, Liebling Singers, The Eight Revelers and Sully and Coogan.

Enthusiastic audiences at every performance greeted the "Maytime Revue," a musical comedy offering, which proved the principal drawing card at the Carman, the **film feature "The Escape," being of secondary importance.** In response to demands of patrons for earlier and later shows, the Carman reverted to its former evening policy, picture shows being shown three times with stage presentations twice.

Richard Barthelmess, in **"The Patent Leather Kid,"** which **proved such a pronounced success** at the Erlanger Theatre earlier in the year, **drew good crowds at the Stanton all week.**

The Fox with H. B. Warner and Lois Wilson in **"French Dressing"** and a varied surrounding bill, **had a fairly prosperous week.**

The Arcadia **had rather an off week with "Baby Mine,"** a comedy featuring Karl Dane and George Arthur.

Very satisfactory results marked the first week of "Old San Francisco" with Vitaphone accompaniment at the Aldine. There was also a prologue and Tiffany color subject.

The Allegheny has inaugurated its new summer policy of presenting high-class musical comedies by a stock company of 35 principals and chorus. Audiences found a delightful combination offered in the play "Mary" and the latest Talmage film **"The Dove."**

The Victoria, with **"The Private Life of Helen of Troy" aided by an elaborate lobby display, had a satisfactory week.**

The Karlton with **"The Enemy"** and the Capitol with Douglas Fairbanks in **"The Gaucho," did normal business.**

Des Moines

AT the Capitol Theatre, the stage show taken from "The Mikado," was given a vote as being unusual, and met with good reception although some patrons opposed a program which did not give Jimmy Ellard a chance to sing. The picture was **"Partners in Crime."** The plot of the film is engaging and holds up Raymond Hatton and Wallace Beery, who are good enough, but have to have something new to be accepted with regularity.

At the Des Moines, "Diamond Handcuffs" was not considered so strong, but the Vitaphone **drew in a good week's average at the box-office, cutting into business at the Capitol.**

At the Strand, **"Ben Hur," on second run did splendid business, as did "Bringing Up Father."**

San Francisco

A FAIRLY cloudy and foggy week helped increase the box office reports of the first run motion picture theatres. When the weather is exceptionally good, the people in San Francisco go to the beach. Business, however, generally in both first run and residential motion picture theatres, did but fairly well with a few exceptions where extra good reports were made.

"The Little Shepherd of Kingdom Come," at Loew's Warfield Theatre, together with the presentation act of 20 pretty playmates, was the outstanding attraction of the week. The theatre was crowded every day and night. **"The Big Killing," with the Publix Revue at the Granada Theatre, also did exceptionally well** every day the picture was shown. The crowds enjoyed the showings at these two theatres.

Charlie Chaplin in "The Circus," was held over a third week, but the people were disappointed in his acting and it was not boosted by those who saw it at the St. Francis Theatre. **"The Street of Sin" was held over another week at the California and although it was considered wonderfully produced, the theatre itself did very poor business.** The production is not blamed for this, as Jannings is very popular here.

"Wings" shown for a third time at the Columbia theatre at increased prices, where the seats are reserved, did good business.

"The Heart of a Follies Girl" helped draw many to the Golden Gate Theatre, the special acts being the main attraction.

The Union Square Theatre, **reported good business with "His Rise to Fame," "Fleshy Devils," "The Race to Paris"** and its vaudeville. **Denny made a big hit at the Pantages Theatre in "Good Morning, Judge,"** many more would have been there if the house would be in a better location, however.

In the residential motion picture theatres, the Alexandria did very well with Jannings in **"The Last Command" and the Coliseum did very well with "Sporting Goods"** and its presentation act. Both of these theatres are Ackerman, Harris & Oppen theatres.

Albany

BUSINESS at the majority of Albany's motion picture theatres was satisfactory during the past week, and this in face of considerable opposition from the legitimate at the Capitol Theatre.

There were three money getters in Albany during the week. The first of these was "Ramona," playing to standing business each night during the week at the Mark Strand. The picture was coupled with two Vitaphone presentations. **The Leland used "The Smart Set" and packed the house throughout the week,** the picture being of the sort that drew both men and women from all ranks of life. In addition to the feature Manager Sayles used an exceptionally good Grantland Rice picture, and added to the usual newsreel several shots taken of the German fliers when they were in Albany the fore part of the week. **The Mark Ritz did not do so bad with "The Crimson City," although considerable exploitation was apparently necessary** to attract the crowds. **Clinton Square continues to do well with its weekly change of double features, first-run, and staged "Bachelor's Paradise" and "The Whip Woman."**

The majority of the residential houses said that business was above the average for this time of the year. Weather continued cool.

In Troy, **"Easy Come, Easy Go," at the Lincoln Theatre, had the crowds lined along the sidewalk on Sunday night,** and business on a par with the winter months kept over a four-day stretch. The remainder of the week, given over to **"Ham and Eggs at the Front," did not pan out any too well.**

"The Crowd" ran to excellent business for four days at the Troy theatre, but there was a noticeable falling off with "The Crimson City" during the remainder of the week.

The main trouble in Troy last week came from a personal appearance on the part of Peaches Browning at Proctor's theatre. The movies were deserted by many who flocked to the Proctor house and then found themselves unable to get much farther than the lobby.

Daylight saving appears to have hit the theatres in Troy harder than in Albany, business being reported about one-third off from normal. Reports reaching Albany's Film Row from the rural section indicate that business is also off in many of the smaller towns.

Ottawa

EXCELLENT pictures, excellent patronage—excellent week—were enjoyed by the exhibitors of Ottawa, Ontario, generally, from May 19 to 26, one day of which, May 24 was a general holiday, being Victoria Day, when the Weatherman drove thousands to the theatres with timely showers.

The attraction that was most "talked" during the week was "The Last Command" at the Regent Theatre, where it held the attention of big crowds every afternoon and night.

A feature that caught the popular fancy was "The Escape" at B. F. Keith's Theatre. Lots of people told Manager J. M. Franklin that they enjoyed this one very much and he heard no complaints.

An interesting situation prevailed at the Imperial Theatre. **The big one here was a revival of "The Hunchback of Notre Dame."** The **engagement opened with the largest matinee crowd in months and the attendance reached near-record proportions** for the week.

The Centre Theatre **had a busy box-office with "Lady Be Good,"** this being the only light entertainment photoplay during the week locally. The younger element were tickled by its snappy theme and peppy atmosphere.

Lon Chaney caused another big rush to the Fern Theatre where he was seen and enjoyed in "Unknown." Other subjects here included "Here Comes Precious" and the serial "Melting Millions." **They were standing in line waiting for the box office to open.**

All of the neighborhood cowboys caught the show at the Rex Theatre where the attraction was **"Cactus Trail"** and a chapter of "Blake of Scotland Yard" helped to fill the house each evening and Saturday matinee.

There was a fair parade to the Columbia Theatre to see **"The Whispering Sage,"** with a mind reader as an added attraction.

St. Louis

GENERALLY speaking business in St. Louis and its environs was better the past week than for the average in some time. Good bills and fair weather from a theatre standpoint helped to tone up the box office.

Employment is also on the increase and neighborhood houses are doing somewhat better than in the periods of extreme depression, but business is far from ideal.

Down at the Ambassador Theatre this Ed. Lowry person who presides as master of ceremonies of the stage show continues to go like a house afire, so the screen attraction doesn't mean much either way. This week the feature film was "Broken Dreams" or "Doomsday" with Florence Vidor and Gary Cooper as the stars and got by very nicely.

Loew's State Theatre offered "Rose Marie" with Joan Crawford and James Murray and had a very fair week everything considered.

Missouri Theatre's screen feature was "Lone Eagle" with Raymond Keane and Barbara Kent. It came during the celebration of the first anniversary of Col. Lindbergh's flight to Paris in The Spirit of St. Louis but how much that helped the box office was not apparent.

At the St. Louis Theatre the screen attraction was "Hangman's House" with Victor McLaglen and June Collyer.

The Grand Central offered via the Vitaphone "Glorious Betsy" with Dolores Costello and Conrad Nagel in the leading roles. **This theatre continues to do big business with the talkies.**

The Vitaphone has converted a loser into a winner judging from the business at the Grand Central.

Salt Lake City

THE Salt Lake City downtown motion picture houses had very good business as a whole the past week, considering the fact that the warm season has commenced.

The Capitol Theatre did a very satisfactory business with Corinne Griffith in "The Garden of Eden," having also presented the Fanchon and Marco stage presentation "In Holland."

The Pantages Theatre is reported to have had a tremendous week with "Across of Singapore" having established house records here. The regular vaudeville bill was also presented at this house.

The Paramount Empress Theatre did exceptionally well with George Bancroft in "The Drag Net." Wallace Beery and Raymond Hatton in "The Big Killing" played to fairly big crowds at the Victory. Monte Blue, Clyde Cook and Leila Hyams in **"The Bush Leaguer" was the feature picture offering at the American with fairly good results** having been enjoyed.

The Gem Theatre did an unusually big business with "The Forbidden Woman," featuring Jetta Goudal, with packed houses throughout the week being the result. **"The Student Prince" was presented as a second run at the Rialto** Theatre to fairly packed houses.

The New State Theatre here has been packed most of the time since the opening two weeks ago. The feature pictures offered last week were **"The Haunted Ship" and "Tea for Three."**

Betty Blythe in **"She," a first run presentation here, has proven to be a drawing card of merit** at the Jewel Theatre of this city, having been held over for a few days.

"The Night Flyer" with Wm. Boyd, is being shown at the Towers Theatre. **This picture having been made in Southern Utah, is always a drawing card here.**

Dallas

THE Dallas theatres had only fair attendance last week, the Melba being the only one to have more than the average crowds.

The Melba Theatre enjoyed one of its best weeks since its opening as a Publix house with the showing of its second vitaphone picture, "Tenderloin," featuring Dolores Costello and Conrad Nagel.

"Hold 'Em Yale" at the Palace failed to bring the usual Palace business. Few people are interested in foot ball at this season, and the stage presentation was not heavy enough to make up for the picture.

The Majestic had only an average week with "Hangman's House," starring Victor McLaglen. The Bathing Girl Contest was responsible for part of the week's receipts.

"Bare Knees" with Virginia Lee Corbin brought the average business to the Capitol.

The Old Mill had a dull week with George Sidney and Charlie Murray in "Flying Romeos."

The Arcadia did good business with Charlie Chaplin in "The Circus" and "Sharp Shooters" with Lois Moran and George O'Brien.

Cincinnai

BUSINESS at the various houses during the past week did not set any high attendance records, and while one or two of the houses maintained a fairly steady flow of patronage, the others did not get anything like good breaks.

The Albee featuring **"Laugh, Clown, Laugh,"** together with some excellent stage presentations, **did fairly well, although business was not up to the usual high mark** for this house.

"Ramona," at the Lyric, **rounded out its second week with a somewhat better record** than the preceding seven days, although there was still room for some improvement.

The Capitol, with Marion Davies in **Quality Street,"** together with Vitaphone and Movietone, **had a satisfactory week,** but not one that will go down in history as something to shoot at.

Keith's featured **"The Escape," and managed to hold up satisfactorily,** although this house has had better weeks to its credit.

"Midnight Rosie" for first-half at the Family and **"A Woman's Way,"** last half, **did an average business for this house,** which has a following all its own on account of the lower admission scale.

The Strand in **"Burning Daylight," had a fair week, and that's all.**

Palace, vaudeville and pictures, did a good business, although neighborhood and suburban houses report returns considerably below normal for the past seven days.

News Reel Resume

In International News Vol. 10 No. 42 were the following items: The finish of "Cold Cash" Pyle's "bunion" derby; inventor of the ornithopter giving his bird-like plane a test; Mayor Walker inspecting the new New York subway; Helen Jacobs, tennis star, in final practice for English matches; Coast Guard cadets march at dedication of Arlington world war memorial; Salvation Army honors Gen. Wm. Booth, its founder, in England; Jap babies painted as charm against disease; chimpanzee in a wire walking act; test of artillery at Fort Story, Va.

No. 43 shows recent views of General Nobile and his derigible, the Italia; lumber shipment riding the rapids; Chicago girls seeking beauty crown; students of University of Miami diving for submarine specimens; J. L. McNab, who will nominate Hoover at G. O. P. convention; co-eds in a football clash; Hawaii honoring mothers of visiting sailors; Stanford winning the intercollegiate meet at Cambridge, Mass.

In Fox News Vol. 9 No. 69 were views of the crash between two vessels in New York harbor; the President and Mrs. Coolidge visiting home at Northampton; German zeppelin nearing completion at Friedrichshafen; Gene Tunney in training at Speculator; imported African beasts for zoos; girls rehearsing for St. Louis opera; Joie Ray setting a new mark for a marathon; chorus girls display the new spring styles; the historic gardens of Versailles opened for the summer; Mexico's cavalrymen in difficult stunts.

No. 70 had scenes of the Bremen crew's welcome at Albany; Spain's King and Queen at review of army reserve; King George and Queen Mary; King Gustav of Sweden; Pennsylvania girls contest to be state's representative at beauty show; an exercise device invented in England; breaking ground for the new $5,000,000 college for Los Angeles; society girls playing golf; U. S. sculptor who won Paris salon prize; camel taxis crossing the American deserts; the beautiful Victoria Falls in the heart of Africa; coast artillery display at Fort Story.

Issue No. 87 of Paramount News includes shots of U. S. Marines landing at Shanghai; new British plane in test flight; Sec'y Mellon dedicating new memorial at Arlington Cemetary; the "bunion" derby; test of the ornithopter on Florida beach; motor boats racing at Long Beach, Cal.; army guns boom in practice at Fort Story; scenes of Wilkens and Pilot Eielson, Spitzbergen after completing the hop across the North Pole.

M-G-M News Vol. 1. No. 82 leads off with glimpses of the competitors in the Pyle cross-country race. Its other scenes are: salmon battling falls to push upstream; fete at Luxembourg; new air destroyer of Britain in test flight; General Nobile and Spitzbergen, his base for Polar flight; ice jam near Moscow breaks causing rejoicing; Uncle Sam trying out his coast guns at Fort Story, Va.

Kinograms No. 5399 features German motorcyclists competing for championship; floral procession at San Jose; Sir Hall Caine in a camera interview. A fine novelty is had in close-up scenes of a cat mothering a brood of chicks. Other items include Japanese women flocking to their special shrines; young men made up as chorus girls for college show; a collapsible tank for swimming; a display of style aloft in the clouds.

Pathe News No. 45: "bunion" derby finish; unveiling a memorial in France; the Knight Templar parade in Reading, Pa.; wooden hats which Parisian women are now wearing; college troops erecting a bridge in 30 minutes; General Lassiter assuming command in the Philippines; General Nobile and the Italia.

Fay's Theatre, Rochester, Closed by Fire

Fire last Wednesday night gutted Fay's Theatre, Rochester, N. Y., so that the house has been compelled to close down temporarily. The first and second balconies were virtually destroyed by the flames which did damage estimated at $10,000 and for a time threatened the destruction of the entire building. Chester Fenyvessey, owner of the property, has announced that a cigarette dropped into a crack in the gallery floor, caused the fire.

No time has been set for the reopening of the house.

M-G-M Details Tour of Lion Mascot

THE proposed tour of Leo, the animal trade-mark of Metro-Goldwyn-Mayer, recently announced by the company as an exploitation ballyhoo, will follow the trail of the M-G-M Trackless Train, now in Australia.

In a special, motorized circus cage with patented feeding and water troughs and illumination for night displays, the lion will travel with Frank W. Phillips, lion tamer, who will put the beast through a series of tricks twice a day before theatres and city halls, it is said. Sheets of glass will offer protection against weather conditions. The cage is 23 feet in length.

An 18-foot motorized advance wagon will arrive in each town two weeks in advance of the lion's appearance. The wagon will have a special press compartment and will carry accessories for the exhibitor. A calliope and three special cameramen will accompany Leo.

Opinions on Pictures

The Street of Sin

Jannings Fine as Usual; Story Not So Hot

(Reviewed by Laurence Reid)

ANYTHING that Emil Jannings undertakes in the way of characterization is bound to prove interesting, no matter whether the story has merit or not. The new entry of the talented Teuton is not in the same class as some recent efforts, but it is forceful and dynamic in its play of expression. It reminds us of a Burke "Limehouse" story in that the central figure is a "roughneck" of the London slums. The tough guy has an affair with a dizzy blonde, but eventually gets religion before he dies. It is then that he encourages a sweet little thing to join the Salvation Army.

The picture could be more authentic in an atmospheric way, but one overlooks these matters of detail in the Jannings manner of registering his emotions. Yes, indeed, the boy is *there*. Fay Wray and Olga Baclanova help considerably in lending feeling and sympathy to their performances.

Drawing Power: Any Jannings picture will draw. O. K. for any house. **Exploitation Angles:** Play up star as supreme artist of screen. Bill as study of realism.

THEME: Drama of regeneration of brute.

Produced and **distributed** by Paramount. **Length**, seven reels. **Released**, May, 1928. **The Cast:** Emil Jannings, Olga Baclanova, Fay Wray, Ernest Johnson, George Kotsonaros. **Director**, Mauritz Stiller.

Bringing Up Father

Jiggsian Skit is Fair

(Reviewed by Raymond Ganly)

THE Jiggs, the George McManus cartoon family, take their comic strip troubles into a comedy typically slapstick and rough and tumble. The resultant comedy which emerges from this transplanting of the Jiggs-Maggie feud is of a sort which average fans will find entertaining. It can be said, however, that there are many two-reelers which have ever so more of comedy than this conglomeration of humor and fun which often misses fire, sputters and dies.

There are veteran comics in the cast, such old-timers as Marie Dressler, Polly Moran and Farrell Macdonald, and then there are the titles of Ralph Spence. But even these names which denote ability in fun-making cannot spruce up the story, which wanders along and at times seems lost. In the role of the comic Irishman, Jiggs, Macdonald does the best that can be done with such a character. But the best performance is given by Marie Dressler, who has a style of comedy all her own and an appreciative one at that.

It is not necessary to recount the story. Suffice it to say that Maggie and her rolling pin are kept busy socking Jiggs, that Jiggs steals from the house every now and then to carouse with his friend, Dinty Moore. Maggie tries to buck society, and the social aspirations of his wife are a cause of grief to the patient Jiggs. There is a happy ending.

Drawing Power: Everyone doesn't read the McManus cartoon, but there are enough who do to make the title strong in pulling power. The comedy is best suited for neighborhood houses, where it will best be appreciated. **Exploitation Angles:** See the press book.

THEME: Jiggs and Maggie are continually warring as man and wife. Maggie has social ambitions for her daughter and she regards Jiggs as an impediment to these ambitions. That his wife and girl might enjoy their fling at society, Jiggs buys a luxurious mansion where they can stage their balls and parties. Left out in the cold at these affairs and ignored by his wife, Jiggs makes believe that he has committed suicide. Maggie becomes repentent when she sees what is supposed to be the body of her spouse and shows genuine sorrow. Jiggs shows that he is alive and they are again the happy couple.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Released**, March 17, 1928. **Length**, 6,344 feet. **The Cast:** Farrell Macdonald, Polly Moran, Marie Dressler, Jules Cowles, Gertrude Olmsted, Grant Withers, Andres de Segurola, Rose Dione, David Mir, Tenen Holtz. **Story** by George McManus. **Continuity** by Frances Marion. **Titles** by Ralph Spence. **Director**, Jack Conway.

His Tiger Lady

Fair Enough to Please Them

(Reviewed by Laurence Reid)

ANOTHER sophisticated farce-comedy bobs up here to furnish Adolphe Menjou with more opportunities to raise his eyebrows and assume that quizzical expression. As pieces go it is a good bet, though not so rich in mirth and satire as some earlier Menjous.

This one is thoroughly matured and carries on well for half its length, releasing many quiet chuckles in its journey around the spool and across the screen.

It details how a humble super, a chap who impersonates a Hindu dignitary, falls in love with a duchess seated in a stage box. To win her he keeps to his disguise and accompanies her home from a restaurant and pulls a fast line, which in the end nets him what he's after.

It's nicely mounted and doesn't go silly very often. Evelyn Brent is the heroine and is just serious enough to make Menjou score his points.

Drawing Power: Menjou's popularity. Should go well in all types of houses, but preferably high-class ones. **Exploitation Angles:** Tell of Menjou's masquerading as a Hindu high official. Feature Evelyn Brent. Bill as comedy.

THEME: Farce-comedy.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, May, 1928. **The Cast:** Adolphe Menjou, Evelyn Brent, Rose Dione, Emil Chautard, Mario Carillo, Leonardo de Vesa, Jules Rancourt. **Director**, Hobart Henley.

Man, Woman and Sin

An Unusually Good Picture

(Reviewed by Raymond Ganly)

MONTA BELL, who wrote and directed this story, has given the screen some worthwhile and commendable films, but in this effort he outdoes himself. This is probably his best film. Also it is one of the best films that has appeared in a long time.

The story is of the serious and dramatic type. Hokum does not emerge in its scenes, rather there are grim reality and disillusionment.

A different type of hero is also seen. The boy, working on a newspaper, falls in love with the society editor. Love is blind in his case for he envisions her as an angel. When he discovers she is the mistress of the owner of the paper he kills the man and is sentenced to death, not even attempting to defend himself in court. A happy ending is effected when the mother of the boy begs the girl, who witnessed the murder, to confess. She tells the judge the true facts of the case.

A slight telling of the plot does not even hint at the many dramatic and emotional scenes. One, in particular, is particularly good: the girl is face to face with the boy and the other man. To dismiss the boy, she laughs and jeers at him and tries to express how little she values his adoration. The finished and perfect bit of acting Jeanne Eagels turns in at this moment is wonderful. Only a superb actress could tell with her face that tumult going on inside the girl, her anxiety and love for the boy struggling to gain over the other side of her nature.

The picture has a sincere and logically knit story; it carries a splendid performance from Miss Eagels, an effective mother study from Gladys Brockwell, and a good portrayal of the disillusioned hero from Jack Gilbert; sincere and beautiful production from Monta Bell.

Drawing Power: An unusually good picture to which Gilbert will draw the patronage because of his popularity. **Exploitation Angels:** Feature Gilbert and Miss Eagels, who is the stage's famous "Sadie Thompson." Remind the fans of Bell's other successes, "Torrent" and "The Snob."

THEME: A young man, always close to his mother, gets a job on a newspaper and becomes infatuated with the editor of the society columns. He does not believe the tales he hears of her real association with the owner of the paper, but on learning the truth he kills the man and is sent to trial. He is saved from execution only by the confession of the girl.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Released**, Nov. 19, 1928. **Length**, 6,280 feet. **The Cast:** John Gilbert, Jeanne Eagels, Gladys Brockwell, Marc McDermott, Philip Anderson, Hayden Stevenson, Charles K. French and Aileen Manning. **Story** by Monta Bell. **Adaptation** by A. D. G. Miller. **Titles** by John Colton. **Director**, Monta Bell.

Laugh, Clown, Laugh

Chaney Needs Them Stronger

(Reviewed by Laurence Reid)

TRYING to find something different for Lon Chaney is proving to be quite a task. He's registered such cameo characterizations in the past that it doesn't seem possible that anything could be left for him to enact. Legless and armless wonders have appeared and disappeared. What to do? What to do? So they've given him the hoary idea of the clown who must laugh though his heart is breaking.

Such a plot naturally reeks with sentiment, but in the present instance it doesn't ring very sincerely, principally because it is difficult to imagine the clown mooning all over the place for a girl who's scarcely out of childhood. She has a terrific hold not only on him but also on a younger and more attractive rival. When she declares to the clown, who has reared her, that she loves him he believes she is talking against her heart. So he performs the supreme sacrifice and effaces himself from life and the picture.

There's not much to it, and it drifts with heart appeal that fails to stir a tear. So it's purely a case of being miscast and harping too much on a tragic note. Nils Asther, as the youth, is not able to act other than artificial.

Drawing Power: Chaney's name. Suitable for average houses and first runs.

Exploitation Angles: Feature Chaney in clown role. Play up title and fact that original play featured Lionel Barrymore.

THEME: Drama of clown who sacrifices himself that younger man may win his ward.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Length**, seven reels. **Released**, May, 1928. **The Cast:** Lon Chaney, Nils Asther, Loretta Young, Cissy Fitzgerald, Bernard Siegel. **Director**, Herbert Brenon.

Lady Be Good

Still Carries Some Kicks

(Reviewed by Laurence Reid)

WHAT was once a corking good musical comedy has been whipped into a more or less satisfying film, though not as spontaneous as the original. Since it presents a slice of stage life (the small town vaudeville type) it will be away ahead of "Broadway," "Excess Baggage," and "Burlesque," but this isn't saying that it will put them in the shade. On the contrary it is only fair as a funmaker.

Still it has its possibilities. And these are realized by the director and the principal players, Jack Mulhall and Dorothy Mackaill.

It is Mulhall who plays the part of ten, twent', thirt' magician, and Miss Mackaill is his "assistant"—the girl who, through the magic words, presto-chango, is produced from the cabinet. The act doesn't do well, so after a spell of forced idleness they quarrel, with the result that the girl joins a rival's act as a dancer.

"It is a "give and take" affair until a reconciliation is effected. The piece is easy to spot, but it has its moments. It will do as an everyday type of attraction. The players are well chosen for the leads, the principals fitting right into the scheme of things and delivering the goods.

Drawing Power: O. K. for average houses or first runs if program is balanced.

Exploitation Angles: Tease that title and bill as clever picture of vaudevillians.

THEME: Comedy drama of vaudeville troupers who have misunderstanding, but who are reconciled.

Produced and **distributed** by First National. **Length**, six reels. **Released**, May, 1928. **The Cast:** Jack Mulhall, Dorothy Mackaill, Dot Farley, John Miljan, James Finlayson, Aggie Herring, Jay Eaton, Eddie Clayton, Yola d'Avril. **Director**, Richard Wallace.

Hollywood

(*Continued from page* 1898)

ceived by Edward J. Montague, scenario-editor-in-chief for Universal. A lengthy conglomeration of meaningless words on about twenty sheets of paper was submitted to the genial executive by an inmate of an eastern insane asylum, enclosing authorization for the free use of his story, as a "drammer."

Paramount Re-Signs Brian

Mary Brian is to remain with Paramount as a featured player. The popular young actress has just signed a new contract.

The outstanding directorial plum plucked recently, has been handed Roy Del Ruth, by Warner Brothers. The popular director will direct "The Terror," an adaptation of the stage success which will be produced to synchronize with Vitaphone, throughout.

L. M. Goodstadt Dies

The film colony suffered a severe shock when word was received of the passing of Leo M. Goodstadt, whose death occurred on Wednesday, May 23.

During the past several years Mr. Goodstadt has acted in the capacity of an executive at the DeMille Studios, and previously served as casting director for Famous-Players-Lasky over a period of several years.

He was born in Richmond, Va., 50 years ago. He entered the theatrical profession at an early age and eventually came to California.

Mary Duncan in "Talkies"

Mary Duncan will not rush off to Europe upon completion of her work in "The Four Devils," for the reason that she has been selected to play in a Movietone production which is scheduled for showing at the convention of the Fox sales forces to be held in New York beginning on May 23.

Reconstructing Fox Lot

Extensive improvements are being made around the Fox lot. One of the oldest buildings, formerly occupied as a laboratory and now occupied by the publicity forces, is being torn down to make way for a modern laboratory. The publicity department is being moved to a new building erected on the western side of Western avenue, which will also house the writers, directors and supervisors. In addition, Fox will build two new cutting rooms and two more projection rooms. The improvements will cost in the neighborhood of $100,000.

The Alcazar Robbed

Two bandits held up the Alcazar theatre, on Baker avenue, last Tuesday night and escaped with $500 from the box office. They escaped in a small roadster. Both were described as youths about 20 years of age.

New Use for Films

A novel use for the motion picture camera has been found by Rev. Dr. Frank Dyer, of the Wilshire Boulevard Congregational church. To save the church, which has a $50,000 mortgage against it, Dr. Dyer had his own news reel made of those who contributed toward the amount, at the conclusion of his services last Sunday.

No Roving Menagerie

Following several complaints, August Mascotti was refused permission to keep skunks, buzzards, opposums and other animals and birds within the city limits of Hollywood. Mascotti stated the animals were harmless and were allowed the freedom of the streets and studios without leash and that there had never been any trouble. The police department decided, however, they were not the kind of pets which should be allowed to roam at large within the city limits.

Hoot's Leading Lady

Blanche Mehaffey is playing opposite Hoot Gibson again. This time in "Silks and Saddles," under direction of Henry McRae.

Cast as Gold-Digger

In the Pathe-DeMille production, "Power," the role of a city gold-digger is being depicted by Jacqueline Logan.

Geraghty with F. N.

First National Pictures Corporation has signed Tom J. Geraghty to a long-term contract to write originals, scenarios and titles at the Burbank Studios.

Mae Murray's Next

Alan Crosland and Mae Murray are holding conferences on "The Guns of Gault," a Denison Clift story, which indicates that Crosland will direct Miss Murray in her first effort under her own production banner. There is a rumor that some mechanical device for synchronizing music during the making of the picture will be used. Inasmuch as Crosland has made two Vitaphone productions for Warner Brothers, the rumor appears rather well founded.

Jetta Goudal Sues

Depositions are to be taken in London, England, in connection with the suit brought by Jetta Goudal, film star, against the Cecil DeMille Pictures Corp. for $42,250 for alleged breach of contract. Important testimony is necessary from W. C. Crothers, formerly connected with the DeMille studios, but who is now in England. Crothers will be asked relative to conversations he might have overheard which will throw light on the interest Miss Goudal took in her work.

My Home Town

Ordinary Heart Drama

(Reviewed by Raymond Ganly)

THIS Trem Carr production is a sentimental yarn of a lady crook and the love she bears for a small town boy. It strikes about the average notch of entertainment.

The old tale of misunderstandings which the heroine wilfully places between her and the boy, so that he will go away thinking she doesn't care for him any more is told once again. Of course, the girl loves the boy but is willing to sacrifice her love for his own welfare. Plenty of efforts are made in its tearful scenes to tug at the heart strings.

Gladys Brockwell, who in emotional ability is a first-rate actress, seems here very subdued. Not vibrant as the heroine, she does, however, make the role, one which is kind of tame, plausible. Gaston Glass, as the boy, gives a fair portrayal of the hero. William Quinn is the nasty heavy.

This attraction will best go over in theatres where a change of features daily is the rule. Not suitable for presentations, strictly, in first run houses, its best medium seems to be the neighborhood trade.

Drawing Power: For the average film house. **Exploitation Angles:** Bill the star, mentioning her great work in "Seventh Heaven" and other recent pictures. The title of the film is also the title of an old song. Arrange a tie-up with a music store.

THEME: After a tilt with the traffic cops, during which he accidently caused the death of an officer, a small town worker is imprisoned. While in the jail two hoboes get him in conversation, and, learning his mother is wealthy, they help him to escape the prison and send him on to their New York rendezvous. At the hoboes' home in the city, the boy meets the sister of one of them and falls in love with her. The hoboes, really crooks, arrive at the house and forge letters asking the boy's mother for financial aid. Learning their duplicity the boy leaves them. But later he finds that the woman had no part in the deception. So they meet again and later wed.

Produced and distributed by Rayart. **Released,** March, 1928. **Length,** 5,608 feet. **The Cast:** Gladys Brockwell, Gaston Glass, Violet LaPlante, Carl Stockdale, Henry Sedley, Wm. Quinn, Ruth Cherington, Frank Clark. **Story** by Arthur Hoerl. **Director,** Scott Pembroke.

The Sporting Age

A Fair Celluloid Drama

(Reviewed by Raymond Ganly)

ARMAND KALIZ, the actor, has written several stories for the screen. The theme of his tale here is the love of a middle-aged woman for a youth. Directed by Erle C. Kenton, the story makes a fairly interesting picture. Belle Bennett is the starring player. In other roles are Holmes Herbert, Carroll Nye and Josephine Borio.

Miss Bennett and Herbert give a good account of themselves in their respective roles of man and wife. Herbert is a sportsman and because he is not demonstrative his wife thinks he is more interested in his stable of race horses than he is in her. Concluding that he has lost interest in her, she proceeds to fall in love with the young secretary of her husband. Their love affair develops unhindered by the husband, who has been temporarily blinded in a train wreck. Gradually the man regains his sight and, unknown to the wife, witnesses her efforts to capture romance.

He believes in working out his difficulty in a sporting manner. He brings on the scene a young girl with whom he hopes to attract the youth away from his wife. The scheme works and the wife is made aware that she has passed the age for love affairs. The husband, realizing he has not been paying enough attention to his wife, reveals the fact that he has seen all and that he will try to make amends for his indifferent attitude toward her.

Drawing Power: A fair attraction and best suited for second run and neighborhood houses. **Exploitation Angles:** Place emphasis on Miss Bennett. Horse racing has something to do with the picture, therefore you can use a sporting display.

THEME: Heart drama of a married woman's search for love.. Her husband temporarily blinded, she carries on a love affair with the young secretary to her husband. After a while the husband regains his sight and becomes aware of the intimacy. He arranges to have his young niece visit at the house with the idea in mind of having her act as a counter-attraction to the young man. The plan works, the girl and boy marry and the wife returns much wiser to her husband.

Produced and distributed by Columbia. **Released,** March 2, 1928. **Length,** 5,467 feet. **The cast:** Belle Bennett, Holmes Herbert, Carroll Nye, Josephine Borio, Edward Davis. **Story** by Armand Kaliz. **Adaptation** by Elmer Harris. **Continuity** by Peter Milne. **Cameraman,** Ray June. **Director,** Erle C. Kenton.

The Wagon Show

A Lively Western

(Reviewed by Raymond Ganly)

PRODUCER CHARLES R. ROGERS has come across with the goods with this western starring Ken Maynard. It is a winning film which should easily come up to all the requirements an exhibitor places for the western dramas which flicker on his screen.

Fans generally want lively action and a peppy story in their westerns. With this one they will undoubtedly be pleased, as Maynard supplies enough action to satisfy the most rabid, and the story incorporates a good line of events which have a snap and twist to them. Maynard and his horse, Tarzan, have a number of action shots all to themselves. One of the best scenes in westerns today is to see Maynard go underneath his mount's neck while Tarzan is galloping down the stretch.

In the story, which tells of two rival circuses which try to operate in the same territory, it develops that one of the circus owners is endeavoring to undermine his rival's business by unscrupulous methods. Maynard happens to be guiding the show of the honest circus owner across the territory. When the enemy circus owner's plans begin to work he lends a hand.

Drawing Power: Up to the usual Maynard standard, which means it's okay. **Exploitation Angles:** See the press book for ideas to use.

THEME: Cowboy working with a circus jumps into the fray going on between his tent show and that of another trying to force it out. The other circus tries foul means to drive its rival out of business, but the cowboy lends a hand when his circus needs it most. The star rider leaves the show flat to go over to the other circus, but the cowboy takes his place and succeeds handsomely. When the rival circus steals several of the wagons and the show is being held up for lack of equipment, the cowboy ventures over to the rival camp and after a hard race gets the missing wagons back to the circus site in time to satisfy the impatient audience.

Produced by Chas. R. Rogers. **Distributed** by First National. **Released,** February 19, 1928. **Length,** 5 reels. **The Cast:** Ken Maynard, Marion Douglas, Maurice Costello, Fred Malatesta, Geo. Davis, May Boley, Paul Weigell, Henry Roquemore. **Story** by Marion Douglas. **Director,** Harry J. Brown.

The Branded Man

Good Box Office

(Reviewed by Raymond Ganly)

A BETTER production than the average independently produced picture can lay claim to, an excellent story and some good playing [illegible] to make this opus okay at the box office. The story and acting alone place it far above the cut and dried film drama.

Charles Delaney and June Marlowe are the leads and Erin La Bissoniere is the feminine heavy. A product of Tod Robbins' pen, the story concerns a young student, who suddenly slides into wealth following the death of a relative. Caught into the marriage net by a tenement girl, and plunged into sorrow when he finds her carrying on an intrigue with another man, he departs from her life and the life of his friends and through an accidental circumstance is thought by them to be dead. But having slipped on the downgrade to degradation, he is fast coming up again as a young prize fighter. On the night of his greatest ring combat in which he wins over the champion he is recognized by a friend by a scar on his arm and he again comes back into the circle [illegible] left to find happiness with a girl who had always liked him but who, seemingly, he had never been interested in.

The story has been clearly wrought. A smooth continuity and a strong line of tension, it runs unhesitatingly along with the more than passable performances of the players giving it the semblance of reality every good picture needs.

Drawing Power: A good picture which should find a just response. **Exploitation Angles:** Mention fact that author also wrote "The Unholy Three." Play up the prize-fighting angle. Feature Delaney as a rising young player.

THEME: Betrayed by his wife, young husband departs from her life and the lives of his friends, all thinking him dead. Becoming a hobo, he falls in with a prize-fight manager and fights his way up to the championship. Recognized by a friend, he again meets a former acquaintance who had always loved him and falls in love with her. He is free to marry her when his wife, still carrying on her philanderings, is killed by a jealous lover.

Produced and distributed by Rayart. **Length,** 6,089 feet. **The Cast:** Charles Delaney, June Marlowe, [illegible] George Riley, Andy Clyde, Erin LaBissoniere, Lucy Beaumont, Henry Roquemore. **Story** by Tod Robbins. **Adaptation** by Arthur Hoerl. **Director,** Scott Pembroke.

"Reel Life"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

ANOTHER offering of Universal's "Keeping Up With The Janeses" series; nothing in the way of hilarious comedy may be found in this number. The usual domestic trials and tribulations of Pa and Ma McGinis are once again pictured, furnishing what the writer believes, enough laughs of a more or less slapstick nature to satisfy audiences not too critical.

Pa McGinis causes a general disturbance when forced by the domineering Ma to dress up for the stylish Jones' house party. However, Ma is more than satisfied with the sensation that she and Pa create on their arrival at the affair, not knowing that it is a stray balloon holding her skirt above her head and drawing the attention. Moving pictures of the guests are made by a cameraman, who is a "practical joker," and later thrown on the screen. They prove very disconcerting to Ma, when Pa is shown in active flirtation with one of the beautiful guests in the garden. Ma puts the show out of business and gives Pa a sound drubbing

"Holy Mackeral"
(Paramount—Two Reels)
(Reviewed by Raymond Ganly)

JIMMIE ADAMS works industriously as the starring player of this Christie comedy for Paramount release. There is not what you would call a whale of fun in its scenes and probably it can all be summarized as just about fair comedy potion. Harold Beaudine directed Adams.

Jimmie is told his uncle is sending him a few gifts and as the uncle is extremely wealthy he does not put up a kick when an elephant and a few trained seals arrive at the house. Most of the fun contributed by Adams consists in his efforts to hoodwink his landlord that there are no animals about the place. To do this he must carry on like a nut and his antics may succeed in getting a few laughs loosed. A fairly amusing comedy.

"Felix the Cat in Arabiantics"
(Educational—One Reel)

AN atmosphere of the Arabian Nights cloaks this new cartoon creation from the Pat Sullivan Studios. In it Felix, as usual, is an entertaining performer. The gags and story with which the cat has been provided make, along with his inimitable pantomime, a good cartoon to enliven any program in need of the light, fantastic touch.

Felix buys a rug on which he intends to get a nap, but he does not know that he has been lucky enough to buy a flying carpet. He goes to Arabia, via the carpet, and trades the rug for a bag of jewels. They are stolen by a thief, who has as confederates an army of wily mice. Felix has to put up a stout defense and offense to reclaim and keep his jewels.—RAYMOND GANLY.

"The Gloom Chaser"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

A NEW "Big Boy" number that is a top-notcher as a comedy. The team of Charles Lamont and the boy star is again responsible for an entertaining subject. One of the best comedies of the "Big Boy" series.

Little Lorraine Rivero, Monty Collins, Wallace Lupino and Eva Thatcher support the little boy, who more than lives up to the Educational motto, "the spice of the program." Though he has grown taller, "Big Boy" is still the likable little performer with a talent for acting far beyond his years. He and little Lorraine have several scenes in the new comedy which are appealing as well as funny.

An orphan child, he is adopted by a sniffy lady, who did the kind act because she did not want Lorraine, her niece, to miss him. The fun starts in earnest when the boy is brought to his future home. He smashes several things, causes consternation among fussy lady guests of Lorraine's aunt; and annoys considerably Lupino and the cook.

"Big Boy" has a fine interlude with a baby in the orphanage. He is cleaning the mite and the manner in which he does it will go over with audiences everywhere. It is generously laden with good, wholesome fun.

"Her Haunted Heritage"
(Universal—One Reel)

BEN HALL and his comedy teammates, bring about many laughs in this Universal one-reeler, which has for its setting a haunted house. A story of this type, carrying the "spook" atmosphere, if not too widely burlesqued, always proves good comedy entertainment, as in this case where Director Doran Cox has spun a web of uncanny situations, that are all the more humorous because of their reality.

Ben Hall, as Harold the cub reporter on the Clarion, learns that Annie, general handy girl around the office has fallen heir to some property. The newspaper staff decide to share Annie"s good fortune, and set out for the estate, where, upon their arrival at dusk, they learn the house is haunted. None too happy, they are forced to spend the night there. It is at this point that the fun of the piece commences, continuing at an uproarious pace to the end.—GEORGE J. REDDY.

"Just for Art's Sake"
(Educational—One Reel)

THERE is some very interesting matter incorporated into this Curiosities release from the studios of Walter Futter. Interesting is the word—interesting to the fan and to any concerned in the film industry. For the film deals with Hollywood and its environs. There are sights to be seen in the movie city, but you do not have to travel there to see them at first-hand. The camera here brings before your eyes some of the eye-catching stores and places of commerce of which Hollywood boasts quite a few. The proprietors of these shops have gone in for creating an elaborate atmosphere and some of their places are a blending of business and art. Among the places seen by the Curiosities camera are the Japanese Gardens, the Brown Derby, the Jail Cafe, a Spanish restaurant, a French bungalow, a Turkish house, the Egyptian and Chinese theatres of Sid Grauman. These are real Curiosities.—RAYMOND GANLY.

"Limberlegs"
(Pathe—One Reel)

GRANTLAND RICE'S newest "Sportlight" release is especially appropriate for showing during the late Spring and Summer, as it centers around popular outdoor sports of this season. The film presents a highly entertaining study, of the important part limberness of leg muscles and sure-footedness play in attaining speed in sports, among both man and beast. Producer John L. Hawkinson, has corralled for the human demonstration of this fact, such cinder-path celebreties as Ross Nichols, Pacific Coast hurdle champion, and John Lawritizen, the famous "sprinter." Speed kings of the race-track, both horse and greyhound, supply a splendid animal exhibition.—GEORGE J. REDDY.

"Pathe Review No. 24"
(Pathe—One Reel)

ISSUE Number 24 of Pathe Review is on a par with average release of this educational reel and presents as its highlights: "Picturesque Devon," a colorful pictorial of views taken along the English Coast of Devonshire; "Exterior Decoration," a novelty offering, showing the newest fad of female decoration; and another installment of "Sahara, The Mystic," a weekly film record of the adventures of Horace D. Ashton, explorer in Africa, this time at El Qued, the "City of the Ant Men."—GEORGE J. REDDY.

"Newlyweds' False Alarm"
(Universal—Two Reels)
(Reviewed by George J. Reddy)

THIS two-reel Stern Brothers' comedy starring "Snookums," surpasses any previous effort of the child comedian that the writer has witnessed. Director Francis Corby, on this occasion has secured for the mischievous "Snookums" a story that lends itself admirably to the type of "gags" and childish pranks the youngster is able to get over most convincingly.

"Snookums" attaches his affections to the little girl next door, and takes her for a ride in his toy automobile. Very much in love, he fails to notice a dozen or more pedestrians in his path, whom he knocks sky-high, bringing down their wrath upon his father, who, of course, is forced to pay damages. "Snookums" and his girl friend accompany their parents to a hotel opening, and it is here that the kid comic gets across a goodly portion of the fun. He locks the chef in a refrigerator, whip-creams his father's hat, and rides on a dish conveyor, to be frantically snatched off by his despairing parent, who, in doing so, falls into the washing vat. The climax to the film is an unusually funny one, making this subject in all, good entertainment.

Production Progressing on Paramount Shorts

"Walls Have Ears" and "The Home Girl," the second and third of the Great Actors and Authors series of short subjects, have been completed and the fourth, "Prancing Prune," is now in production. The productions are being made at the Cosmopolitan studio in New York City under the direction of Edwin Lawrence, stage and screen director. They will be released through Paramount.

In "Walls Have Ears" are Madge Kennedy, Efrim Zimbalist, Hale Hamilton, Roland Young, Gladys Hanson, Louis John Bartels, William Kent and Ann Shoemaker. The story is an original by Irvin Cobb. "The Home Girl," by Edna Ferber, includes in the cast Margalo Gilmore, Otto Kruger, Sylvia Fields, Miriam Hopkins, Alexander, Jr., and Vincent Lopez and orchestra. The cast of "Prancing Prune" includes Helen Hayes, Ada May, Hal Skelly, Jefferson De Angeles, Dallas Welford, Humphrey Bogart, Harry Beresford, George Le Guerre, Charles Eaton, Elizabeth Patterson and Josephine Drake.

7 New Pathe Shorts for June 10 Release

"Limberlegs," a new Grantland Rice Sportlight, Pathe Review No. 24, second chapter of "The Yellow Cameo," Topics of the Day No. 24, "Puppy Love," an Aesop cartoon, and Pathe News Nos. 50 and 51 are the program of short subjects scheduled for release by Pathe during the week of June 10.

In the Review issue are: "Picturesque Devon," "Exterior Decoration," "Sahara the Mystic" and "City of the Ant Men."

A Correction

A review of "The Devil's Skipper," which apeared in last week's issue of the NEWS credited First National as being its distributor and producer. This was an error as Tiffany-Stahl produced and is distributing the picture.

Regional News from Correspondents

Buffalo

HOWARD LICHEY, recently in charge of all exploitation for the Schine Circuit, will be Director of Public Relations of the New Empire theatre in Syracuse, which will shortly throw open its doors to the public. Albert P. Kaufman, associated with Marc Buckland in the direction of the new house, announced the appointment of Lichey last week.

An unsuccessful attempt was made on Friday morning, May 25, by two unidentified holdup men to rob the Roosevelt theatre in Buffalo, located at 887 Broadway.

Nikitas Dipson, treasurer of Affiliated Theatrical Utilities Service, which represents 200 theatres, left last week for Pittsburgh to spend a couple of weeks there with Henry Wilkinson, manager of the Pennsylvania territory, and to make arrangements for larger quarters.

Michael Shea, veteran theatre operator, and member of the Buffalo Lodge of Elks, is virtually single-handed raising most of the funds to finance the holding of the state Elks convention here in June. He turned over the Buffalo, the most pretentious theatre in town, to the Elks for an elaborate midnight show on Tuedsay night, May 29, and donated the attractions appearing at this house and at Shea's Hippodrome for the performance.

J. B. Butch, who recently disposed of the Elk theatre here, to take a fling at some other business, has taken the Elk over again from Billy West.

Shirley Kempner, young daughter of Marvin Kampner, manager of the Paramount-Famous-Lasky exchange here, fell and fractured her wrist while at play last week.

Manager Becker, of the Buffalo branch of the National Theatre Supply Co., announced last week that the Strand theatre, at Watertown, managed by P. C. Yournakis, has ordered 300 chairs, and the Lyric, at Utica, run by V. Danills, has bought 700 chairs, through his office. The Suburban theatre in Binghamton, operated by Arthur K. Manney, has purchased two Simplex proejctors with Peerless reflecting arc lamps; one Hertner generator, and a Daylite crystal-white screen. Mr. Becker also said that his office had supplied considerable material for equipping the stage of the Dreamland theatre at Bolivar, with drapes and scenery.

R. C. Fox, manager of the exchange here that bears his name, left last Tuesday night for New York to consult with producing organization headquarters there in regard to pictures for next season. John Bykowski, his assistant, is looking after things here in Fox's absence.

A. M. Atlas, theatre operator of Niagara Falls, obtained a temporary building permit from the City Council for the erection of a playhouse in Buffalo avenue in La Salle.

Bobby Albert, who operates the Albert theatre at Lancaster, returned last week from New York City where he spent two weeks transacting business and looking over the shows and other attractions in the metropolis.

Clarence Ross of the Pathe exchange here has stepped out with a new shiny motor car.

The management of the Avondale theatre in North Tonawanda announced that during the months of June, July and August, the house will be operated only on Saturdays and Sundays.

Abe Corrin, of the Alcaza theatre in Syracuse, visited the Warner exchange last week and was not as cheerful as usual. His son is in a sanitarium at Saratoga for his health.

C. E. Almy of the Warner exchange, recently appointed district manager in charge of the Buffalo, Albany and Pittsburgh offices, was out of town all of last week, visiting the Albany and Pittsburgh branches.

The Metro-Goldwyn-Mayer exchange here now has two Gottliebs on the staff. Several weeks ago S. Gottlieb came here to take over the booker's desk. Now B. Gottlieb has been added to the sales force. However, neither claims any relationship to the other.

Jack Berkowitz, who operates the First Graphic exchanges here, is commuting frequently these days between Buffalo and New York City, dickering with important independent producers with a view to handling their next season's products.

Marion Gueth, industrious secretary of the Buffalo M. P. T. O., was informed last week that W. Averill is no longer manager of the Park theatre at Palmyra, a post he had filled for some time. The name of his successor was not given.

Jack Thompson, an old-time film exchange man who once was connected with Pathe here, is in a hospital in a critical condition. A blood tnansfusion was resorted to last week in an effort to save his life.

Jack Crouse, Pathe cashier here eight years ago, is returning to this city to join the United Artists sales force.

Byron Interbitzen, formerly with the Pathe organization here, has decided to resume his pleasant task and henceforth sell Pathe's product in the Syracuse territory.

John Sitterly has taken unto himself a new automobile. He recently left the United Artists sales staff here.

Jules Michaels is getting tired of having the safe of his Regent theatre here blown by yeggmen. It happened last week for the fifth time in recent years. The robbers got nothing because they were unable to open the inner door of the safe after blowing the outer door to pieces.

Geo. H. Moeser, Buffalo branch manager, returned last week from the National Convention of United Artists in Chicago.

John Nolan, Buffalo branch manager of the Fox Film Corporation, spent last week in New York City attending the organization's national convention.

Gotham Productions, heretofore handled by the R. C. Fox exchanges, opened their own office here last week with Herk Webster, formerly of Bond Photoplay Corporation, in charge. Webster has leased office space in the quarters of the First Graphic exchanges in the film building on Pearl street. Miss H. Samuels, stenographer in the R. C. Fox exchanges, is resigning her position to join Mr. Webster in a similar capacity.

Pittsburgh

THE Stanley Company has slashed admission prices in several of its Pittsburgh theatres. The Grand admission was cut in half for matinees, now being twenty-five cents in the afternoon and fifty at night. Olympic reduced prices from fifty to thirty cents. Regent and Liberty from fifty to forty cents. The Blackstone, back to grind policy, at fifteen cents. The State has been closed for alterations.

E. B. Lee, Pittsburgh architect, is preparing plans for a new theatre to be erected at Morgantown, W. Va., by the Morgantown theatre and Morgan Realty Companies. The house will be built on a lot, 82½ by 120 feet. Seating capacity to be 1,400.

The Harris Amusement Company will begin at once the erection of a theatre at McKeesport, Pa., to cost in the neighborhood of $750,000. Seating capacity will be 2,500 persons. Present plans call for a straight picture policy, inasmuch as the Harris Co. already has a large combination house in this town.

Earl L. Crabb is the newly-appointed general manager of the Stanley theatres in Western Pennsylvania, succeeding Mr. Strakosh, who recently resigned. Mr. Crabb has appointed A. S. Davis as managing director of the Stanley-operated theatres here.

Rowland Lee Barton, for the past two years assistant manager of the Cameo, downtown Pittsburgh, has been appointed manager, succeeding James Palmer, who returns to manage Stanley's Grand, a position which he formerly held before going to the Cameo. Rowland is a son of "Bill" Lee Barton, a salesman with the local Universal exchange for more than twenty years. The Cameo theatre is owned by Universal.

Ernest Grimes, of Hinton, W. Va., is the new manager of the Oakford theatre at Richwood, W. Va., according to word from P. L. Dysard, president and general manager of the Allegheny Theatre Company. Mr. Grimes succeeds C. E. Cooper, who has been transferred to Ronceverte.

It is rumored that Rochester, Pa., is soon to have a new half-million dollar theatre, although the names of the owners are not forthcoming at this time.

Another Filmland Romance! Angelo Marino, of Universal, and Miss Genevieve Storf, of Paramount, were recently married in Pittsburgh.

Harry Handel, of the Centre Square theatre, has taken over Mr. Bennett's Victoria theatre on Centre avenue, but a short distance from Harry's other house, and the Victoria was opened under the new management on May 19th.

Larry Jacobs has joined the publicity staff of the Stanley Company in Pittsburgh.

Among the exhibitor callers to Pittsburgh's Film Row the past week were: Mike Manos, Greensburg; Mr. and Mrs. Tom Kinney, Franklin; William Gray, Monongahela; B. E. Cupler, Washington; George Schweitzer, Titusville; Charles Feinler, Wheeling; Joseph Mercer, Warwood; Tom Rankin, Bridgeville; Mr. and Mrs. F. L. Hall, Uniontown; Mrs. Arcuri, East Canonsburg; John Newman, Speer Marousis, and Charles Freeman, New Castle; Guy Ida, McDonald and Maurice Baum, State College.

Stanley Jacques, division manager for Pathe, was a recent visitor at the Pittsburgh branch of the company.

C. B. Pascoe, after having operated the Grand theatre at Somerset for many years, has sold the house to Messrs. Blatt and Patton, the new owners taking [illegible] charge on May 21st. Mr. Pascoe will retire temporarily.

Central Penn

ANNOUNCEMENT is made that Louis J. Appell, son of Nathan Appell, late head of the Appell Amusement Enterprises, whose death occurred in May, will become head of the corporation which controls a chain of theatres, including all of those in the city of York. Louis Appell was associated with his father in an executive capacity and is familiar with the details of the business. He has stated that Phil Levy, auditor of the corporation for years and intimately acquainted with the financial details of its operation, will continue with the company in the same capacity.

M. E. Comerford, of Scranton, head of the Comerford Amusement Company, which controls a chain of theatres in northeastern Pennsylvania and in New York, confirmed reports that he closed a deal for the purchase of the Strand Theatre, Carlisle, from Robert A. Steele.

A formidable competitor to the motion picture theatres of Harrisburg will be eliminated after the week of June 2d, when the Morgan Wallace Players, who have been presenting stock at the Majestic Theatre, will close after a season of thirty-six weeks.

Flames came so menacingly close to two of the largest picture theatres in the business district of Scranton, Pa., when fire did $100,000 damage to the Glidden paint store and the M. Alpert & Sons furniture store last week, that the managers of both places of amusement, the Poli and the Strand, were compelled to direct the patrons quietly to leave the buildings.

Through the fortunate circumstance that she was in Sunbury visiting friends during the fire in the Capitol Theatre, Pottsville, Mrs. Lloyd Hause, wife of the assistant manager of the theatre, who lives in one of the suites above the theatre, escaped that ordeal.

Construction work on the new Astor Theatre, Reading, for the Equity Theatres, has progressed so far that the Arcadia, which occupies a part of the site, and which has been kept in operation while the work was underway, will have to be closed early in June.

The Stanley Company of America announces the appointment of Harry Knobloch, a theatre man heretofore in the anthracite coal regions, as a zone manager in their Philadelphia office. Mr. Knobloch formerly owned the Grand Opera House, Hazleton.

A big steel girder that is to be placed in the new Capitol Theatre, which the Comerford Amusement Company of Scranton is erecting in Williamsport, is 99 feet long and weighs 36 tons.

Fifteen theatres of Allentown, which had previously met and agreed to continue to operate on Standard time notwithstanding the city as a whole went on Daylight Saving Time, have rescinded their action and joined the Daylight Saving movement. They issued a joint statement, showing that the reason for yielding was in "the interest of harmony" and to prevent creating confusion in the city.

The body of Joseph F. Malloy, assistant manager of a San Diego, Calif., theatre, who was killed by a bandit in a hold-up in the office of the theatre, was brought to his former home in Allentown, Pa., for burial. Mr. Malloy become associated with the West Coast Theatre Corporation four years ago, and was placed in charge of one of their theatres.

Announcement is made that the name of the new corporation which plans to erect a $210,000 theatre in Kulpmont, Pa., has been changed from the Arcade Amusement Company to the Imperial Amusement Company. The backers of the project, it is disclosed, are three Mount Carmel bankers. They are Dr. W. R. Buckley, secretary of the board of directors of the Liberty State Bank and president of the Mount Carmel Chamber of Commerce; Joseph Mallinowski, vice-president of the bank, and John Zotkiewicz, a director in the bank, owner of a cigar manufacturing business and manager and principal stockholder of the Arcade theatre, Mount Carmel. The new theatre will be a stone and concrete building with a marble front, and will seat more than 1,000. It will be devoted to both movies and vaudeville and will be under the management of Mr. Zotkiewicz, who has had fifteen years experience in the theatre business.

Denver

THE following changes have taken place in the local Paramount office since their convention in Los Angeles last week: Hugh Braly, local manager, has been made district manager for Denver, Salt Lake and Butte, Samuel Henley succeeding him as manager in Denver. C. H. Watson, salesman out of the Denver office for the New Mexico territory, has been transferred to the Salt Lake office to take care of Idaho, and Brice Loveless, salesman from the Salt Lake district, is now in the Denver office, with Wyoming as his territory.

The Denver Theatre has inaugurated a training school for ushers. Arthur Greer, house manager of the theatre, has charge of the school, which is for the purpose of teaching the boys all phases of production and theatre management, and the initial lesson was on projection. Attendance is voluntary, but every usher in the Denver is taking advantage of the opportunity to learn more of the business in which he is engaged.

Charles Scheuerman, director, and A. B. De La Vergne, business manager of Scheuerman's Colorado Theatre orchestra, have left this organization. They have both been associated with musical organizations in Denver for many years, having formerly been affiliated with the Orpheum Theatre orchestra. Scheuerman will spend a vacation in the East, and De La Vergne has left for the West. Oliver Alberti has appeared at the Colorado as the new leader of the orchestra.

Mr. Sheffield, of the local Columbia exchange, returned recently from a trip to Salt Lake and Boise, Ida. Mr. Frederick, of the Salt Lake office, accompanied him on his trip into Idaho.

Duke W. Dunbar, secretary of the Denver Film Board of Trade, who is attending the convention of film board secretaries in Los Angeles, seems to be having a very enjoyable time, as evidenced by postal cards received at his office.

Ed Lustig, of the sales department of Columbia, was in Denver recently, and is now on a trip through western Nebraska and Wyoming.

S. D. Weisbaum and Sam Feinstein, of the local F. B. O. exchange, have been away attending the convention of that company in Chicago.

Chas. R. Gilmour, local manager for Warner Bros., left last week for a trip in the Wyoming territory.

Pat Argust, of the America Theatre, Colorado Springs, was a caller at the Columbia exchange in Denver last week.

Milwaukee

N. J. BLUMBERG resigned his position as manager of the Milwaukee Theatre Circuit, Inc., the Milwaukee branch of the Universal chain, effective on May 19th. He is succeeded by Louis Sewnig, formerly Mr. Blumberg's assistant.

Some additional changes have been effected in the personnel of the theatres since Mr. Sewnig has taken charge. The Rialto theatre at Racine has been closed and Leo Grossman, who had recently been appointed manager of the Rialto, has returned to Milwaukee to take over the Juneau, where he was manager a short time ago. Otto Lang, formerly manager of the Jackson theatres, has been appointed assistant to Mr. Sewnig. Edwin Koenigsreiter, who was managing the Kosciuszko, has resigned and Arthur Wertheimer was appointed to take his place. Mr. Wertheimer was previously assisting Jack Gross at the Sheboygan theatre in Sheboygan.

Charles Bauman, manager of the Star theatre at Oshkosh, was in the city last Monday on business.

Frank Welter of the Grand theatre at Wausau came down to Milwaukee last Tuesday and purchased a new high powered motor car.

Art Schmitz, F. B. O. salesman, is back on the job after an illness of several weeks.

Charles Powell and Roy Bettes have been added to the sales force of Tiffany. Mr. Powell, who was at one time sales manager for Fox in Milwaukee and more recently associated with National Screen Service out of Chicago, has been assigned to the central and southern Wisconsin territory. Mr. Bettes will cover northern Wisconsin and upper Michigan.

Ed Wagner has taken over the Park theatre on the south side from Bert Fischer.

Dan Kelliher, of Elkhorn and Delavan, spent last Thursday along film row.

J. M. McConville and T. F. Grady, Metro-Goldwyn home office auditors, are spending some time in the local exchange.

John Honus, who formerly managed the Opera House at Antigo, recently made the rounds of the exchanges.

The Milwaukee branch of Tiffany-Stahl, has recently received word that they have won the company's National sales contest.

J. Eskin, who recently took over the Orpheum at Richland Center from R. J. Theiler, last week called on Leo Blank, manager of Educational's Omaha branch. Mr. Blank assisted Mr. Eskin in arranging future bookings.

New England

E. J. O'LEARY, formerly district manager for FBO at the Boston exchange, has been promoted to assistant sales manager of the Pathe organization, with headquarters in New York City.

William "Larry" Gardner, of the Boston sales force of FBO, has been advanced to branch manager of this exchange. C. F. McGerigle, head booker, has been advanced to exchange manager. Harry Goldstein, who has been covering Western Massachusetts and Rhode Island, is made Boston and vicinity salesman, and James Kennedy, formerly with the Paramount forces, has been made salesman for Southern Massachusetts and Rhode Island.

Branch Manager John J. Scully, of Educational, attended the convention of that company at Montreal last week.

Joseph Raymond, former theatre manager at Utica, is now managing the Strand and Rialto Theatres at Westfield, Mass.

Joseph A. McConville, Abe Montague, Samuel Moscow, Timothy O'Toole and I. H. Rogovern, all of the Independent exchange, Boston, have returned from the Columbia Pictures' convention in New York City, of which company Independent handles the distribution in New England.

The American Feature Film exchange, Boston, is undergoing extensive redecorating.

The Empire Theatre at New Bedford closed last Saturday, and the New Bedford Theatre is scheduled to close this week. No dates for reopening have been set.

Mrs. E. Mandell, formerly of the Saugus Theatre, Saugus, Mass., is now operating the Palace Theatre at Ashburnham.

Howard Duffy has been appointed manager of E. M. Loew's Colonial Theater at Springvale, Me.

Harry Wasserman, formerly manager of the Dudley and Rialto Theatres in Boston, has been promoted to field manager of his organization.

J. W. McNamara, formerly manager of the Jamaica Theatre in Jamaica Plain, Mass., has been made manager of five theatres in the New England Theatres Operating Corp.; The Jamaica, Dudley, Rialto, Rivoli and Criterion. These theatres are all in the adjoining districts of Roxbury and Jamaica Plain, Boston.

Harry Goldstein, who has been at the Shawmut Theatre, was recently placed in charge of the Franklin Park and Niagara Theatres of the New England Theatres Operating Corporation.

The Victory Theatre, Lowell, operated by Charles Williams, formerly the National Theatre, Boston, has closed indefinitely.

F. H. Welton, of the Opera House at East Pepperell, Mass., is seriously ill at his home.

Morris Pouzzner is now booking for the Central Theatre at Westerly, R. I., in addition to his own theatre at Southbridge, Mass.

Sam Goldstein, of the Goldstein Brothers' circuit, with headquarters in Springfield, was a visitor to Boston the past week.

The Casino Theatre at Oak Bluffs, Mass., opens this Saturday. Eugene Magee is in charge of the house for this season.

Luther Kelliher, [illegible] at the Pathe exchange, will become the bride of Arthur Fallon, of the Fox exchange, on June 18th.

The Grand Theatre at Fitchburg will be renamed the Majestic. It was purchased by Lionel D. Forkey from Morin & Fredette.

The Steinberg Theatre, Worcester, has been sold by the L. A. W. Acceptance Corporation to I. H. Joffee, who will operate.

W. J. Brusso has sold the East Fairfield Theatre at East Fairfield, Vt., to T. L. Tupper.

The Auditorium Theatre, Brattleboro, Vt., has been sold by Fred P. Sharby to George Sharby.

The Cosmopolitan Theatre at Lawrence, Mass., is no longer operated by A. Mozatto, according to rumor.

The Central and Waldorf Theatres at Waltham, Mass., have been acquired by the New England Theatres Operating Corporation.

Albany

A STIFF fight is in sight in the coming election to determine officers in the motion picture machine operators union of Troy. Nominations were made last week. William Jarvis is opposing Harry Brooks, who has headed the local for sixteen years, for the presidency. Charles McCarthy and Felix Mangoine seek the vice-presidency. Al Lemay, who has been financial secretary for sixteen years, seeks re-election, while Louis Rinn is being opposed by Arnold Lownes for recording secretary. John Boss is running for re-election as treasurer. The election will take place on June 17.

Harry Ross, manager of the King theatre in Troy, has been ill from an attack of quinzy. John Pfeiffer, of Schenectady, is trying out the King theatre for ten days and may become its new owner.

Children in the fifth to eighth grades in Troy's public schools were given a treat last week in three reels of Daniel Boone's life and three reels of travelogues, these pictures being shown at the various schools at different hours of the day.

Al Guteck, Albany manager for F. B. O., and Abe Van Dusen, the booker, were in New York City the past week.

Charles Stombaugh returned during the week from the Chicago convention and is once more at his desk at the Pathe exchange.

Quite a number of theatres in northern New York have installed the Vitaphone during the last few weeks. Schine Bros. have installed it in their houses in Utica, Gloversville, Watertown and Oneonta, while Harry Lazarus has installed it at Kingston.

John Fain, of Schohairie, was along film row during the week. Others in town included Sam Hochstim, of Hudson; William T. Finn, of Clinton; Len Garvey, of New Hartford, and Louis Buettner, of Cohoes. Mr. Buettner has apparently recovered from his recent illness.

There is a new theatre to be opened soon at North Creek with the Adirondack Fruit Company at the helm. No word has yet reached Albany as to the opening date of Smalley's house in Johnstown. Although buildings have been removed from the site acquired by the Stanley Company in Albany, for a new theatre, there are no signs of excavating.

C. E. Patten, of Adams, N. Y., is now running but one day a week, while Charles Morse, of Adams, Moss., is running but four days each week.

M. B. Riddell, of Luzerne, plans to run his house seven days a week beginning the last week in June to Labor Day. G. A. Woodard, a former exchange manager in Albany, who is now selling real estate, is doing the booking and leasing for the Luzerne theatre.

Charles Rose, who has been handling Smalley's theatre in Cooperstown, has resigned to become manager of the Liberty in Herkimer, one of the Schine Utica houses.

Lew Fischer, of Fort Edward paid a visit to film row last week.

The Bradley, in Fort Edward, is now running seven days a week, instead of the five-day schedule which has been in effect for some time past at this house.

George Doolittle, shipping clerk at the Pathe exchange, was laid up for four days last week by a badly injured finger.

Ben Stern, who handles the Lincoln in Troy, has selected new uniforms of a wistaria shade for his ushers. The uniforms made their appearance during the past week.

Al Lemay operator at the Lincoln theatre in Troy, leaves on June 3 for Detroit, where he will attend the national convention of motion picture operators.

Ida Grant, who leased her theatre in Hobart a few weeks ago, has decided to return to the business, and is once more looking after the house.

James Kelly, operator of the Palace theatre in Troy, has been laid up for several days with illness. His place has been taken by Mr. Van Buren.

W. W. Farley, owner of several theatres in Schenectady, was in New York City last week.

According to rumor, the American theatre in Troy may close for part of the summer. This will serve to force more business to the other Stanley houses and will be in line with the procedure of a year ago.

George Cohan, who has operated three theatres in Newburgh and an [illegible] in Poughkeepsie, [illegible] has been [illegible] sometime past, will be relieved of the duties with the incorporation [illegible] to take over the management of the six houses. Daniel Becker of Newburgh is one of the incorporators.

Joe Becker, who formerly ran a large silver fox farm near Schroon Lake, has acquired a motion picture theatre at Long Lake, which will open in the near future.

According to reports, C. L. Gardner, operating the Pine Hills theatre in Albany, has an option on a theatre in one of the eastern states and may remove from Albany during the coming year.

There were two carnivals in Troy last week. Thus far no carnivals have hit Albany, though several are scheduled during the summer.

St. Louis

THE Rivoli Theatre, Sixth street, just south of Olive street, St. Louis, Mo., recently installed a new washed air cooling system that is expected to tone up attendance during the hot weather experienced in St. Louis during June, July, August and the early days of September. The new system [illegible] in conjunction with the ventilating fan system that has been in use at the theatre for years. A series of pipes on the roof spray water in a continuous shower, and the air that is pumped into the theatre auditorium is drawn through the sheets of falling water. A [illegible] In addition to cooling the atmosphere the new system has the additional advantage of keeping dust out the fans.

Des Moines

YOUNGCLASS & LATTA, who have been in partnership for more than a year in the management of the Grand and Foxy theatres at Perry, Ia., closed a deal last week in which they transferred these theatres to Mr. Stanley. Youngclass and Latta succeeded, some time back, in putting across a campaign for Sunday shows in Perry. They will retain their theatre interests at Woodward, Iowa.

Visitors at the office of Metro-Goldwyn-Mayer the past week were: W. A. Torrey of Eddyville, who has the Bonzo theatre there; F. G. Sterns of Corydon, W. A. Graham of Knoxville and Walter Carroll of Colfax.

The young son of Bill Eddy is managing the theatre at Indianola. Bill was for several weeks at the Lutheran Hospital in Des Moines recuperating from a stomach disorder, and is now on a strict diet.

Air Day celebration in Iowa, with three dozen planes taking part in the Register-Tribune's program, meant a half holiday for the film exchanges.

John Elman of the Amuzu theatre, an East Des Moines house, is to have his first vacation in fifteen years. He is planning a three months trip to California. Mrs. Elman will accompany him.

The Des Moines, Omaha and Sioux Falls offices of the F. B. O. exchanges held a joint conference on Sunday and Monday of last week. Those who went from the Des Moines office were H. R. Frankel, manager of the branch; William Beale, Bob Green, A. B. Seymour and R. W. McEwen.

Fred McConnell, former trade paper man, and now service director out of the New York office of Universal, was in Des Moines last week. A special sales meeting was conducted by Mr. McConnell with all the salesmen in from the road for the conference.

Lew Morgans, who was for some time salesman for Paramount, and after that a member of the Pathe sales staff, has opened a music shop next door to the Des Moines theatre.

W. E. Banford, manager for M. G. M., operated in the southern Iowa territory last week.

Ralph Pratt, of the Fox theatre at Washington, was seen along film row last week.

The Auditorium and the Opera House at Harlen, Iowa, are to be completely redecorated and extensive changes made in construction. George Spooner, architect in charge of the reconstruction work, states that the house is to have a new heating system, new stage effects and lighting fixtures. A stage is to be constructed and the theatre, which will occupy the main floor of the building, will be installed with 600 new seats.

Exhibitors of western Iowa attended the Nebraska Iowa M. P. T. O. A. meeting last week. The next meeting is planned for November.

Mr. and Mrs. Roy Jones are again operating the Gem theatre, Des Moines, having rebought the theatre from Fred Worrel of Oskaloosa, Ia.

Dave Bader, general accessory manager for Universal, arrived in Des Moines last week to assist Bert Thomas, the new accessory manager for the Des Moines office, in getting a start.

Mrs. M. C. Wentland, who was owner of the Strand theatre at Victor, Iowa, has again taken the management of this house. Mrs. Wentland sold the house two years ago to Sam Sosna.

Kummerfeldt and Chapman last week bought the Rialto theatre at Terrill, Iowa, from M. L. Lamb, who expects to take up other interests in the theatre business.

Florida

THE Panama theatre, Panama City, was totally destroyed by fire last Sunday. However, no interruption in the moving picture program was caused, due to the ingenuity of W. M. Atkinson, owner and operator of the house.

Although finding himself completely without a theatre Sunday night, Manager Atkinson opened up in a vacant store with chairs and began his first show on time Monday morning.

Mr. Atkinson announces that he will immediately begin plans for rebuilding.

According to reports from Eustis, there will be no more Sunday shows, beginning the 27th of May. Clergymen strongly protested Sunday showings, so Chief of Police W. J. Davis issued orders for a general close-down.

C. P. Lester, manager Universal exchange, was in Tampa the past week.

John B. Carroll, general manager of the Consolidated Amusements, Tampa, who control all of the big down theatres, is taking a short vacation this week, visiting in Asheville, his former home.

R. H. Palmer, Jr., manager of the Ramon at Frostproof, accompanied by his wife and daughter, visited in Tampa recently.

Since the Seminole, Tampa's de luxe neighborhood house, was opened, the policy has been second run pictures and a daily change of program. Two weeks ago Manager O. G. Finley broke the rule with two and three day runs, and business was good.

Manager C. B. Ellis, F. B. O. exchange, returned from the company's Chicago convention last Saturday, brining with him a cigarlighter, which was presented to him as a prize for his work in the Managers' Spring Clean-up Drive. He was the winner in his division.

While on a visit to the Jacksonville Universal exchange last week, J. V. Yearty, of Trenton, Fla., announced that his new theatre at Trenton will open Saturday, May 26. It will be the first motion picture house in Trenton and will be known as the Gilchrist.

The management of the Capitol, an airdome theatre in St. Petersburg, has contracted for the building of sidewalls and a roof over the entire lot and it will soon be a completely enclosed theatre.

Arthur Elchinger, formerly manager of the Grand, Tampa, until it closed last month, and then assistant at the Strand, has resigned and will leave for New York next week. Charles Kirkconnell, who has been house manager at the Franklin, will be transferred to the Strand to the berth left vacant by Arthur and Charles Lankford will succeed Kirkconnell at the Franklin.

The members of F. B. O. exchange were treated to a beach party-dance and chicken dinner last Thursday night by Manager Ellis.

The Palace, Jacksonville, which reopened last Saturday, has the appearance of a new theatre from the outside. Fresh paint, new electric signs and a general freshening up add to its appearance.

J. H. McLaughlin, former manager of the Franklin, Tampa, has been placed in charge of amusements and entertainments for the Elks' convention which will be staged in Tampa the coming month.

N. V. Darley, manager of the Rivoli in Ybor City and the Royal at Tarpon Springs, sailed last Thursday on the Cuba for a second visit to Havana. Mr. Darley may invest in some amusement enterprises there.

Manager Scotty Chesnutt, of Paramount Exchange, and his salesmen, Stiles and Stevens, returned last Sunday from the sales convention held at Washington, D. C.

Manager C. P. Lester, of the Jacksonville Universal Exchange, is making a trip down the West Coast territory.

Mrs. Muriel Sykes, the efficient secretary of C. B. Ellis, manager of FBO exchange, is spending her vacation at Lakeland.

Kansas City

FOR the first time a stage band will be used permanently in a Kansas City suburban house. The Tracey Brown orchestra of Omaha has been engaged by the Uptown theatre, one of Kansas City's larger suburban houses, for an unlimited run.

The Ritz theatre, suburban house of Kansas City, will be operated by Dr. Nathan Zoglin, who purchased it from Oscar Litwin. Dr. Zoglin owns a building which houses several exchanges on Movie Row.

Universal Chain Theatrical Enterprises, Inc., announces the appointment of L. M. Garman as manager of its Uptown Theatre, Kansas City, Mo. Garman will also supervise the Apollo, Lincoln, Isis, Gillham and Gladstone theatres, other units of the "U" chain in this city.

Martin Finkelstein has been appointed assistant supervisor of these theatres, having been promoted from the ranks.

C. A. "Red" Jones, Tiffany branch manager, was out in the territory hustling for more contracts last week.

Russell Borg, of the Educational branch, hurried away from his desk to catch a train for Montreal, Canada, to attend a sales convention of his company.

C. E. "Doc" Cook, former business manager of the M. P. T. O. Kansas-Missouri, who resigned about a year ago, and who since has been representing Pathe, has moved to Maryville, Mo., where he will be associated with his father and brother in managing the Missouri and Electric theatres.

Seattle

SEVERAL changes in the ownership and operation of smaller theatres in the Pacific Northwest territory were announced on film row in Seattle, Washington, last week. They include the following.

Sale of Liberty theatre at Nyssa, Idaho, by Milton Leigh to G. C. Knight, who plans to acquire houses in neighborhood towns within the next few months. Sale of the Community theatre at Belgrade, Mont., to Martin Lawrence. Sale of the Grand theatre at Grass Range, Mont., to Jess Morgan.

Star theatre at Igomar, Mont., sold to J. M. Miller, by Henry Harbricht; also the Rialto theatre bought by George Kahn from Rex Flint at Terry, Mont.; Winifred theatre at Winifred, sold by Paul Sudan to A. W. Harris; Project theatre at Warden, Mont., sold to Sward Orton by Delano & Hoefert.

B. T. Metter is the new owner of the Princess theatre at Troy, Idaho, acquired from W. F. Kientz. Idaho closings for the summer season include the Liberty theatre at Kamai and the Temple theatre at Nez Perce.

Lee Theuerkauf arrived in this city last week with Les Weir, district manager of Pathe, and has been duly installed as manager of the Seattle exchange for the Pathe organization. Mr. Theuerkauf was formerly district chief for Universal. He succeeded L. A. Samuelson, who resigned two weeks ago.

Benjamin Wallace Rucker, manager of the local Educational exchange, last week was elected president of the Northwest Film Board of Trade of Seattle, succeeding the previously-mentioned Mr. Samuelson, who resigned the president's position at the time he severed his connections with Pathe.

Leroy V. Johnson, general manager of Jensen-VonHerberg's suburban theatrical interests in this city, returned last week from a trip to Montana, occasioned by the illness of his wife.

Ben F. Shearer, president of the B. F. Shearer Theatre Supply Co., returned last week from California after completing the entire job of decorating and equipping the Morosco theatre in Los Angeles in record-breaking time.

J. A. Gage, former Educational manager in Seattle and more recently head of the Tiffany-Stahl office, last week was appointed West Coast representative of the Vitaphone division of Warner Bros. company. This was the information released at the time of the visit here of Joseph Skirboll, West Coast district manager of the same organization, who spent several days in business conference with Carl Stearn, manager of the local Warner office.

Paramount's local exchange, under the direction of Neal East, last week celebrated the opening of beautiful new quarters on Seattle's new film row, at 2413 Second avenue.

Rolla Duncan, Northwest showman, last week opened his new Avalon theatre in Olympia, Washington, operating this 650-seat house on a 25c. first run policy.

F. F. Vincent, exploiteer recently connected with Universal's chain of suburban theatres in this territory, has been transferred to the Universal exchange in Portland.

Harry Akins, veteran manager for some of John Danz's Sterling Chain Theatre houses, last week announced his resignation from that organization and has started with his family for California. He plans to make connections with a similar operating company in the southern locality.

Art Adamson, former sales representative for Pathe in the Oregon territory and Universal in Seattle, last week was appointed to the sales staff of the Seattle Pathe exchange.

Clem Pope, one of the operators of the Clemmer theatre in Spokane, spent a short time on film row last week.

James M. Beale, manager of the Tiffany-Stahl exchange here; Chas. Beale, his brother, head of the Portland exchange; D. C. Millward, general manager of the territory; and Fred Knight, manager of the Northwestern Film Corporation, are all in Los Angeles at present, absorbing the information about Tiffany-Stahl's product for 1928 and 1929.

Hal Elais, connected with the publicity department of Ben Fish's local Metro-Goldywyn-Mayer exchange for the last few months, was called back to the home office last week.

George and Lee Brewerton, operators of the Orpheum theatre in Shelby, Mont., were Seattle visitors last week. Part of their time was spent selecting new decorations and equipment for their house.

Lou Metzelaar, sales representative of the local Metro-Goldwyn-Mayer exchange, last week bought a new car.

Jess Beckman and Rex Thompson, film men of this territory who recently acquired control of the Community theatre at Port Orchard, planned an elaborate reopening campaign for last week. A considerable amount of money has been spent by the new owners in the remodeling and re-equipping of the house.

L. J. McGinley last week joined Manager Matt Aparton's local Universal sales force. His first trip was to San Francisco, with Mr. Aparton, to attend the "U" convention.

B. Jaycox, supervisor of playdates for Universal out of the New York office, left last week after a few days visit.

Cincinnati

ACCORDING to present indications, the Walnut Theatre, a historical landmark in Cincinnati, which was closed several weeks ago on account of proving an unprofitable picture house, will not reopen. It is reported that local parties have secured an option from the Keith-Albee-Harris-Libson Heidingsfeld interests, and that a large garage will likely replace the present structure.

The Forest Theatre, a neighborhood house, located in Avondale, has closed for the summer. Concurrently with the closing, the Forest Airdome, located next to the theatre proper, began operations. Through strategic placing of the organ in the Forest when remodeling last summer, the theatre organ will be used for the airdome programs.

The Palace Theatre, playing vaudeville and pictures, has inaugurated a new schedule of showings. Picture programs now begin at 1 P. M. instead of 10 A. M., as heretofore, except Saturdays, Sundays and holidays, when the old hours are in effect. Vaudeville performances are given but three times daily under this new arrangement, instead of continuously as heretofore.

Henry C. Geis, feature organist at the Albee Theatre, Cincinnati, since the house was opened several months ago, has resigned, and his future plans are indefinite. No successor has been named.

Both the Palace and Rialto Theatres, Hamilton, Ohio, are changing pictures three times a week instead of twice as has been the custom during the regular season. Two changes per week will be resumed in the fall.

The son of John Schwalm, manager of the Rialto Theatre, Hamilton, narrowly missed death recently when he figured in an automobile mishap. No bodily injuries were sustained, although young Schwalm's car was very badly damaged when struck by another machine.

The Peoples Theatre Co., Dayton, Ohio, has appointed Geyer & Newffer as architects to design a new house at Third and Mathison streets. The building will contain stores and apartments in addition to the theatre.

Joe Goetz, manager of the State Theatre, Dayton, Ohio, and, incidentally, one of the youngest managers in the Middle West, has attired his ushers in full regulation sailor outfits, which, he says, adds an air of coolness to the house.

Majestic Theatre, Mansfield, O., has closed for the summer, and will be extensively remodeled before opening again in the fall, according to Manager George J. Reister.

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Two Painted Backings
Two Real Jars
Two Incense Stands
Artificial Vines

One pair Close in Curtains made of sport satin.

One pair Screen or Title curtains made of Brilliant cloth with 50% fullness and lined with sateen. Black velour surroundings for Picture screen including two special appliqued panels.

One Ground cloth of heavy duck painted in dyes.

One Sky border cyclorama.

One Cyclorama of LUSTRE metal Gold cloth lined with sateen, size 24′ x 66′, with 1-3 fullness.

One Special Fabric Drop size 24′ x 48′, 50% fullness lined with sateen.

One Black Velour Drop size 24′ x 48′.

One Black Velour Border size 9′ x 52′.

Two Black Velour Legs size 24′ x 8′.

All of the above velours have 1-3 fullness.

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Cleveland

CONTINUED cold weather has worked in favor of business at the local theatres. The big attractions are continuing to draw big crowds. As yet, outdoor competition is nothing to worry about. While there is talk of curtailing the number of operating days at neighborhood houses, nothing has been done to put this summer practice into effect. As long as the thermometer stays down to 60 degrees, theatres will continue their winter policies.

Walter Loewe has resigned from the local United Artists sales force. He is reported to have joined the First National office in Cleveland.

Saul Resnick, United Artist sales manager, has returned from a three days convention in Chicago.

The first type M Simplex projection machine to be installed in this territory through the Cleveland office of the National Theatre Supply Co., went into the American theatre at East Liverpool. The American belongs to the Tri-State Amusement Co., chain operators.

Sam Lurie, Pittsburgh exhibitor, has entered the Cleveland exhibition field. He recently purchased the Arion theatre, Kinsman Road and East 130th street, formerly owned by Messrs, Shenker and Deutsch. Lurie operated several motion picture houses in Pittsburgh.

Ward Scott, local Fox exchange manager, is conventioning. First he attended the national Fox convention in New York. Then he attended the midwest regional convention in Chicago. The booker and sales staff of the office also attended the Chicago gathering, which was held June 1st and 2nd at the Stevens Hotel. Those who went were booker F. J. Hunt, and salesmen H. J. Gell, D. Klein, D. S. Davidson, L. C. Thompson, C. J. Ward and J. F. Bruce.

Fred Schram of Security Pictures Corporation spent last week in New York, negotiating for pictures for Ohio distribution during the coming season.

Jesse Fishman, general manager of Standard Film Service Co., was also in New York last week, signing up for new independent product.

H. R. Skirboll, manager of the Educational Film Exchange, attended the Educational convention in Montreal last week.

Keith's East 105th street began its split-week policy Sunday, May 27th. At the local Keith headquarters it was announced that the quality of production under the split-week policy will remain the same as under the full week policy. Only first-run pictures will be shown, and vaudeville the same as formerly.

The Euclid East 105th street section will have one less theatre in operation during June and July. The Alhambra, playing stock has closed for two months. Robert McLaughlin, manager, announced that the house will reopen in August and that the visiting star system will be renewed.

Canada

A THREATENING fire visited the Monument National theatre at Ottawa, Ontario, recently, the flames reaching such proportions that a second alarm was turned in. Fire started under the stage and worked along the walls to the balcony, but were extinguished before hitting the projection room.

The Monument National, which is completely equipped for film performances, was reconstructed a few years ago at a cost of $30,000. The loss from the fire was $6,000.

The Confederation Amusements, Limited, a new Montreal firm headed by F. A. Tabah, well known locally as a retail merchant, is the owner of the Empress theatre, seating 1,800 persons, which was opened last week. The house is situated at Old Orchard avenue and Sherbrooke street, Montreal.

When the Canadian Pacific Railway recently staged its annual French-Canadian Folk Song and Musical Festival in Quebec City, use was made of the Auditorium theatre, Quebec City, opened a few months ago by the Auditorium Company, of which J. A. Paquet is president and Albert D. Denis is manager. This theatre is the latest addition in Canada to the Keith-Albee circuit.

The Regent theatre, a new house at Gatineau, Quebec, under the management of Joseph LaFlamme, has been menaced by late spring floods of the Ottawa and Gatineau rivers. Navigation by water has been the mode of transportation throughout the town, and people have experienced difficulty in reaching the Regent. The house has been operating without interruption, however, despite the situation and regardless of the uncertain electric services.

Famous Players new theatre at Ottawa, Ontario, to be known as the Capitol, is scheduled to open January 1st, under the management of Ray Tubman, who now has the Regent and Imperial theatres in Ottawa.

The Avalon theatre, which is being erected in Ottawa by P. J. Nolan, will open September 1st. The structural steel work was completed May 26 despite a strike in Canada of the steel workers. The Avalon will seat 1,000 persons.

The Imperial theatre, Montreal, one of the largest in that city, was closed, June 2nd, by Manager H. W. Conover, for one month, so that extensive remodelling could be carried out. This house is owned by E. F. Albee, who also has the Imperial theatre in St. John, N. B. In close proximity to the Montreal Imperial is the Albee Building, in which practically all of the film exchanges have their offices.

Fred McLennan, manager of the Brock theatre, Brockville, Ontario, lost out in his fight against daylight saving in that city, the council having voted unanimously for summer time, which will start June 17th, and continue until September 2nd.

South East

FRIENDS on film row of S. E. Peppiatt, Charlotte branch manager for United Artists, will be glad to learn he is rapidly recovering from an operation for appendicitis.

W. G. Carmichael, Atlanta branch manager for United Artists, returned last Wednesday from Chicago where he attended the company's sales convention.

Al Rook, formerly connected with M-G-M's Charlotte office, joined the sales force of United Artists' Atlanta branch recently.

John Ezell, Warner's Atlanta branch manager, made a trip to Charleston, S. C., the past week.

Visitors in Charlotte this week were Donald M. Eaves, Eaves Theatre Circuit, Union, S. C.; Mr. and Mrs. M. F. Schnibben, Opera House theatre, Florence, S. C.; Jack Marcus, manager of O'Dowd theatre, Florence, S. C.; D. Holt, Troy Theatre, Troy, N. C.; A. I. Mason, Capitol theatre, Laurens, S. C.; Rudolph Mason, Mason's theatre, Goldsboro, N. C.

J. C. DeWaal, Pathe's home office traveling auditor, is now at work at the Atlanta exchange.

Miss B. Douglas joined Warner Bros.' local force last week.

Rose Marie Burke, secretary to Arthur Lucas, president of Educational, spent last week in Macon.

Whitney Butner, son of J. H. Butner, manager of Educational's Atlanta office, who recently underwent an appendicitis operation, is much improved.

Mrs. M. L. Morris, of Educational's personnel, was away from the office last week on account of the illness of her young daughter, Mary Frances.

C. A. Clegg, First National's Atlanta branch manager, expects to leave this Saturday for a tour through Florida. He will be accompanied by salesman George Almon, representative in that territory.

O. L. Freeman, ad sales manager of Paramount's Atlanta office, recently traveled the South Georgia territory.

Fred F. Creswell, district manager of Arthur C. Bromberg Attractions, has returned to Atlanta from a trip in Florida. He reported that the company's new exchange, which was opened in Tampa on May 1, was functioning most successfully.

John W. Mangham, Jr., Atlanta branch manager of Liberty-Specialty, made a trip to Birmingham last week.

Recent visitors along film row were: Henry Hury, of the Champion and Frolic theatres, Birmingham, Ala.; W. H. Odom, of the Pastime theatre, Sandersville, Ga.; Charles Oswald, district booker for Publix, Jacksonville, Fla.; Roy Martin, of the Martin theatres, Columbus, Ga., and J. N. Morgan, manager of the Royal, Columbus.

Salt Lake City

F. T. DeVALL, owner of the Gem theatre at Murray, Utah, was elected president of the Lions Club this past week.

Sam Feinstein of the Denver F. B. O. sales force spent a few days in Salt Lake last week.

Sam Kaminsky, who is in charge of the F. B. O. Butte office, was in this city last week attending a sales meeting at the local office.

Manager Fred Lind has returned from the F. B. O. convention, held at the Blake Hotel, Chicago, recently.

Manager Ball of the Warner Bros. office will make the Montana territory shortly, it is announced.

A. W. Hartford, Universal manager, is at present on the road. C. C. McDermond is covering the Coal Camp section of Southern Utah, and Ernie Gibson is in Idaho.

Manager L. C. Wingham, of the Metro Goldywn Mayer office, left last week for Idaho.

Don Carrothers of the Orpheum theater at Pocatello, Idaho, and the Peery Bros. of the Egyptian and Ogden theatres of Ogden, Utah, were seen along the row last week.

Barney Shooker, formerly of the Atlas exchange in Denver, has joined the sales force of F. B. O. in this city and will cover the Idaho section.

Johnny Dickson, salesman for United Artists for some time past, has also recently joined forces with F. B. O., and will work in Montana. T. J. Walsh is also covering Montana for F. B. O. and George Jensen is still in the Southern Utah territory.

T. Frank Shea, sales manager for F. B. O. Pictures Corporation, visited Salt Lake City recently.

Upon the return of Manager Fred Gage of the United Artists exchange a sales meeting was held with the local sales force.

Earl D. Smith, local manager of the National Theatre Supply Company, returned a few days ago from San Francisco, where he attended the National Convention.

Recent callers on film row were: H. J. Miller, of the Cameo theatre, at American Fork, Utah; Reno Memmott, of the Amusement Hall at Sipio, Utah, and Manager Robinson, of the Gem theatre of Provo, owned by Louis Strike.

"Hap" Fredericks, local office manager for Columbia, was in from his territory for a few days.

J. W. Johnson, of the Iris theaatre at Midvale, has recently recovered from diphtheria.

Manager Clyde H. Messinger, of the Educational exchange in this city, is expected to return soon from the convention held at Montreal, Canada.

Charles Walker, Fox branch manager here, will arrive back within a short time from the Fox convention held at New York city.

Traveling Auditor Thomas Cleary has left the local Fox exchange and is now en route to Canada.

S. W. Hutchings of the Royal theatre at Lehi, Utah, was among the exhibitor visitors here last week; also Elmer Teitjen of the Jewel theatre at Santaquin, Utah.

Manager W. F. Gordon, of Associated First National exchange, is busy in the state of Idaho closing key run situations. Salesman Claude Hawkes is also working in Idaho, and Pete Stewart is now covering the entire state of Montana.

A. L. Glassman, who has recently purchased a chain of [illegible] throughout this territory, has returned from a trip to Los Angeles.

An announcement will be made shortly by the DeLuxe Feature Film exchanges as to a change in the general management and a new name which this concern will assume, according to exchange manager James R. Kuitz. Fred Brown, general manager of this company, is expected to arrive in Salt Lake City within the next few weeks.

The Excellent Pictures, Inc., are opening new offices at 142 East 1st South street in conjunction with the DeLuxe exchange.

A sales meeting has recently been held at the local Warner Bros. exchange by Western Division Manager Harry Lustig, who has since left for Los Angeles.

M. F. Keller has been transferred back to the Portland Warner Bros. office. Ed C. Mix, at present, is making a short trip into Northern Utah.

Louis Marcus, of the Louis Marcus Enterprises, returned a short time ago from the Paramount convention, held in San Francisco.

Chicago

A GENERAL meeting of the members of the Chicago Exhibitors' Association was held recently, and the present officers of the association, Jack Miller, president and business manager; Ludwig Siegel, secretary, and Frank Shaffer, treasurer, were unanimously nominated for another year, candidates for directors also were nominated. The annual meeting of the association will be held on June 13 at Ridge Hall, at which time the members will ratify the nominations.

G. G. Shauer & Sons, who operate the Premier and Memorial Theatres at Valparaiso, Ind., are adding vaudeville acts to their programs on Saturdays and Sundays.

Sales Manager Cecil Mayberry and Manager of Exchanges McGowan, of Columbia Pictures, visited the company's local exchange last week for a conference with Manager Henry Elman. Mr. Mayberry, who is on the road most of the time, leaves Chicago on Monday for Memphis, and Mr. McGowan will visit the new Milwaukee office before returning to New York.

Abe Tague has disposed of the Milford Theatre to A. M. and I. M. Melzer and B. Nathan. It is reported that Mr. Nathan will be in active charge at the Milford.

I Turon has taken over the Ritz theatre, Gary, from A. Rudjinski. This is a new house and is reported to have cost over eighty thousand dollars.

South Bend Enterprises, Inc., which is erecting the elaborate new theatre in South Bend, report that the house will be ready for opening in about September 1st. It will be operated by Publix theatres and has a capacity of 1,200 seats.

Another Gary House which has a new owner is the Ritz, now being operated by E. Popkins.

The Honeymoon, of South Bend, is now being managed by Ralph Rohn, who formerly operated for Ben Lucas.

A wire from Tess Heraty reports that she is having a glorious time in Los Angeles, where she went as a member of the Film Boards of Trade convention party. It will be two weeks more before she will return to her desk at exhibitor headquarters.

The convention season is near its end and film row is resuming its normal appearance. At this writing, however, one more meeting was scheduled. That of Fox, at the Drake, starts June 1st, with James R. Grainger presiding. Clyde Eckhardt was expected to return from New York, where he is attending a sales conference, in time to welcome the one hundred managers and salesmen expected at the Chicago gathering. United Artists' regional was held at the Drake last week, and Pathe executives and salesmen also met there in convention.

Jimmy Clayton of West Frankfort, Ill.; R. E. Atkins of Elkville, Ill., and John Marlowe of Herrin, Ill., were among the out-of-town exhibitors seen along Picture Row during the past week.

Portland, Ore.

WORD comes to the row this week of another change in West Coast house managership. E. C. Jeffress, who was recently in charge of West Coast houses in Tacoma, Wash., will occupy a similar position at Butte, Mont. Jeffress was for many years associated with houses in the East and Middle West. He will be assisted by Harry Stone in the management of the Rialto and American.

F. F. Vincent, known on the Portland row as exploiteer for Universal, has returned to the Rose City, where he will be kept busy for the next few months looking after the new product.

Sid Shuback, manager of the Arco theatre in Portland, announces that he is leaving his position June 2nd, and that the house will hereafter be under the management of Art Lodahl.

Bert Levy, manager of the Columbia theatre, Portland, has the happy faculty of picking out some stellar presentations for his previews and generally makes it a custom to run them every Saturday night.

EMPIRE FILM VAULTS, INC.

MODERATE PRICE FILM STORAGE

1 to 10 Containers	$ .75	Over 100 Containers	$ .35
11 to 50 "	.50	Cases per month	2.00
51 to 100 "	.40	Cases per month over 10 cases	1.75

723 Seventh Avenue, N. Y. Bryant 5437-5736-2180

New York & New Jersey

MORRIS SEIDER, manager of the Regent theatre, Bay Shore, L. I., and nephew of Joseph M. Seider, of Prudential Film Distributors, was recently complimented in the columns of the Bay Shore Journal, for his fine judgment in the selection of programs shown his patrons.

Illness crippled the sales staff of Commonwealth Pictures Corp., last week, with Manager Dave Rosengarten, formerly of Metro Exchange, taken down with influenza, Jerry Adler laid up with an abscess of the ear, and Mannie Meyers suffering an attack of rheumatism.

Contractors are making rapid progress on excavation work, prior to the laying of foundations for the pretentious new film building, which will be erected at 45th street and 9th avenue, New York City.

The A. H. Schwartz circuit is building a new house on Flatbush avenue in the near vicinity of Prospect Park, Brooklyn, scheduled for opening the latter part of June. A name for the theatre has not yet been determined.

Julius Joelson's Blenheim theatre, at 167th street and Park avenue, the Bronx, which was recently damaged by fire, will reopen about the middle of June.

Opening of the new Firment theatre, located at 177th street and Tremont avenue, the Bronx, originally scheduled for Decoration Day, has been postponed until June 15th, because interior work has not yet been completed. Joseph Weinstock is the owner of the house, and the Loew Corporation will operate it with pictures and vaudeville.

Managing Director Noble, of the Valentine theatre, Fordham road, the Bronx, reports that the fire which occurred at that theatre last week did little harm, and that the house continued to run without a day's halt.

The Mark-Stanley Strand theatre, 147th street and Broadway, purchased last week from the National Theatre Supply Company 3 new Simplex Projection Machines.

The Westwood theatre, a new 1,600-seat house, will be opened about June 14th, at Westwood, New Jersey, under the supervision of E. Allan Mayer. The theatre is owned by Westwood Theatres Corporation, of which Mr. Meyer is general manager, and will run a vaudeville and picture policy.

Charlie Goldrey, former Bronx exhibitor, returned last week from California, after several months' vacation, during which time he visited many of the large film studios. Charlie's many friends are glad to see him back.

Walter Green, recently appointed general manager of National Theatre Supply Corp., left New York last Friday for Chicago headquarters of the company, and from there he will make a business tour of all the National branch offices throughout the country.

Morris Needless, owner of the Park West theatre, 99th street and Columbus avenue, sailed for Europe last Saturday, accompanied by his wife and daughter. Mr. Needless will vacation on the Continent for several months, and his itinerary will carry him through Germany, France, Hungary and other countries. Harry Needless is operating the Park West in his father's absence.

N. J. Murphy sold his Strand theatre, Hasbrouck Heights, New Jersey, to George Martin.

Kelba Realty Corporation has purchased from the Kimasi Amusement Co. the Pantheon theatre, a 1,200-seat house, located at 71 Burnside avenue, New York City

Lee Ochs, owner of the Uptown and Costello theatres on Washington Heights, will depart the second week in June, together with his wife and daughter, for a three months' pleasure tour of Europe. George Allison will be placed in charge of both houses in the absence of Mr. Ochs.

South West

R. J. TINNETT, part owner of the Capitol theatre, Dallas, Texas, has taken over the duties of managing director in place of his late partner, Simon Charninski. Jean Darnell, publicity director, has been retained, as has the entire staff.

Construction work on a new $200,000 theatre at Laredo, Texas, has been launched by Robb and Rowley, to be completed by Aug. 15th.

Two unmasked bandits robbed the Blaine theatre at Henryetta, Okla., recently, and took over $800. Two employees were bound and gagged while the bandits looted the safe.

Martin G. White was elected president of the Little theatre, Tyler, Texas, for the season of 1928-29. Other officers selected were Mrs. Dabney White, vice-president; Miss Ada Boyette, secretary, and D. G. Connally, treasurer.

D. F. Spaulding will operate a motor truck line for distribution of films between Oklahoma City, Ponca City and Enid. E. M. Cackler will operate another line between Oklahoma City and all intermediate points.

The Grand theatre at Walters, Okla., opened last week.

Max Holstein of Liberty-Specialty, Oklahoma City, is on a vacation. He'll visit Kansas and Colorado before returning home.

Carl Bishop, cashier for Educational at Oklahoma City, has resigned to accept a position with the Blue Motor Express Co., and is succeeded by Miss Della Vogel.

Manager W. A. Moran and his corps of Universal salesmen have returned from the National Convention.

L. G. Aubrey has sold his Olympia theatre at Braman, Okla., to O. S. McKee, and will move to Blanchard, Okla., where he will operate a theatre.

Louise Bemis, shipping clerk for Universal at Oklahoma City, has resigned to return to her home in West Virginia.

Sam Benjamin has returned to Oklahoma City from the F. B. O. convention, to which he was accompanied by his wife.

Wallace Walthall, manager of the Home-State, Oklahoma City, spent the early part of last week along film row.

The various Oklahoma City film exchanges are getting back to normalcy, as managers and staffs return from conventions held in various parts of the country.

J. C. Klock, salesman for the National Theatre Supply Co., has taken over the entire Oklahoma territory.

William Smith and Mr. Sobelman are erecting a new 795 seat theatre at Tulsa, Okla., to be completed for opening about July 1st.

W. A. Ryan, manager of the Fox film exchange, Oklahoma City, returned from a week at the Texas M. P. T. O. and left for New York City to attend his company's National Convention.

Minneapolis

JOHN J. CAMPBELL, owner of the Wonderland theatre, Minneapolis, is mourning the loss of his mother, Mrs. E. R. Campbell, who died suddenly at the age of 69.

Ben Marcus, manager of the Minneapolis branch of Columbia Pictures, and members of his sales force won first prize in the Columbia Victory drive held among the 33 branches.

Frank Rubel has left Finkelstein & Ruben, where he has been in charge of out-of-town bookings for two years. He will devote himself to the distribution of a special film in the Minnesota and North and South Dakota territories.

The Eagle theatre, at Montevideo, Minn., will be opened shortly under the management of McCarthy Theatrical Enterprises, which purchased it recently. The theatre has been redecorated and provided with new equipment and organ.

F. D. White is acting as manager of the office of Screen Classics, Minneapolis independent exchange, during the absence of the general manager, O. S. McConnell, who has been in Chicago in the interests of the company.

The Minneapolis branch of Columbia, under the direction of Benny Marcus, led the Columbia exchanges of the country in sales records for the period of six weeks.

Clara Kimball Young will arrive in Minneapolis this week to prepare for a two weeks' stock engagement as guest star at the Shubert theatre. She will be a guest of the Northwest Theatre Owners' at their annual convention at the Nicollet Hotel in Minneapolis.

When the Elks held their Ambassador Revue at the Minneapolis Lyceum theatre April 19-21, Miss Margaret Morris, motion picture actress, appeared in one performance. Miss Morris was visiting at her home in this city at the time of the Revue. A slight attack of flu kept her from the last two performances.

COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel.	Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb.	10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar.	10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb.	20	2 reels	
Cutting Up	McDougall Kids	Mar.	20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan.	2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb.	1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April	20	2 reels	
Lost In the Lurch	P. Murdock-N. Cavalier	Mar.	1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan.	20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April	19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept.	15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April	7	5466 feet	
College Hero, The	Agnew-Lease-Garon	Oct.	9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forrest	Mar.	26	5425 feet	
Fashion Madness	Windsor-Howes	Dec	8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May	1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept.	27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan.	25	5471 feet	
Matinee Idol, The	Walker-Love	Mar.	14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May	13	5540 feet	
Name the Woman	Stewart-Glass	May	25		
Opening Night, The	Windsor-Bowers	Nov.	14	5524 feet	Mar. 17
Ransom	Wilson-Burns	June	7		
Sally in Our Alley	Mason-Arlen	Sept.	3	5892 reet	
Siren, The	Revier-T. Moore	Dec.	20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb.	6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar.	2	5467 feet	
Stage Kisses	Harlan-Chadwick	Nov.	2	5435 feet	
That Certain Thing	Graves-Dana	Jan.	1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct.	21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov.	26	5791 feet	Jan. 7
Wife's Relations, The	Mason-Glass	Jan.	13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb.	18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes			
Gangster, The	Livingston-Day		
Way of the Strong, The	Day-Livingston		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel.	Date	Length	Reviewed
All Bear	Curiosities	April	29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan.	15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb.	5	2 reels	Feb. 18
At It Again	Monty Collins	May	13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar.	18	2 reels	
Blazing Away	Lloyd Hamilton	April	22	2 reels	April 7
Builders of Bridges	Bruce Outdoor Sketch	Feb.	26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan.	1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb.	19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar.	25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar.	11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June	3	1 reel	May 26
Cutie	Dorothy Devore	Jan.	15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan.	29	1 reel	Feb. 25
Dummies	Larry Semon	Jan.	1	2 reels	Dec. 23
Fall In	Monty Collins	Jan.	1	1 reel	Dec. 23
Fandango	Lupino Lane	May	6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May	13	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April	1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan.	22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April	29	1 reel	
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June	24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May	27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar.	4	1 reel	Mar. 31
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb.	19	1 reel	Mar. 17
Felix in Outdoor Indoor	"Sullivan Cartoon"	June	10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar.	18	1 reel	April 14
Felix in Sure-Locked Homes	"Sullivan Cartoon"	April	15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb.	5	1 reel	Mar. 10
Felix in the Smoke Scream	"Sullivan Cartoon"	Jan.	8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar.	25	1 reel	Mar. 10
Gloom Chaser, The	"Big Boy"	June	24	2 reels	
Green-Eyed Love	Ruby McCoy-George Hall	April	8	1 reel	Mar. 24
Hectic Days	Lupino Lane	June	17	2 reels	May 26
High Strung	Jerry Drew	Jan.	29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April	22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb.	26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June	17	2 reels	
How to Please the Public	Hodge Podge	Mar.	11	1 reel	Mar. 17
Indiscreet Pete	Jerry Drew	Mar.	11	2 reels	Mar. 10
Kitchen Talent	George Davis	April	15	2 reels	Mar. 31
Listen Sister	Lupino Lane	Mar.	25	2 reels	Mar. 24
Love's Springtime	Hope Hampton	Feb.	12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar.	4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb.	12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May	27	2 reels	May 12
Never Too Late	Wallace Lupino	May	6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan.	1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April	8	1 reel	April 21
No Fare	"Big Boy"	April	8	2 reels	Mar. 24
Off Balance	Monty Collins	April	22	1 reel	April 14
Peculiar Pair o' Pups, A	Bruce Outdoor Sketch	May	20	1 reel	May 5
Penny Postals	Curiosities	April	1	1 reel	Mar. 17
Pretty Baby	Monty Collins	Feb.	26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan.	8	2 reels	Jan. 28
Rah Rah Rah!	Dorothy Devore	June	3	2 reels	May 26
Recollections of a Rover	Hodge-Podge	Jan.	8	1 reel	Feb. 4
Rubbernecking	Curiosities	Feb.	5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan.	29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June	17	1 reel	
Say Ah-h	Charley Bowers	Feb.	19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb.	12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April	29	2 reels	April 21
Spring Has Came	Monty Collins	Mar.	25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb.	5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb.	12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan.	1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June	17	1 reel	
Three Tough Onions	Monty Collins	May	20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar.	4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May	6	1 reel	May 26
Wedding Slips	Monty Collins	Jan.	1	1 reel	Feb. 11
Whoozit	Charley Bowers	April	1	2 reels	Mar. 17
Who's Lyin'?	Davis-Collins	June	10	2 reels	May 26
Wildcat Valley	Johnny Arthur	Jan.	22	2 reels	Feb. 4
You'll Be Sorry	Charley Bowers	May	20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov.	10	5980 feet	
Bit of Heaven, A	Lee-Washburn	April			
Bowery Cinderella, A	O'Malley-Hulette	Nov.	1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct.	1	6300 feet	Oct. 11
Inspiration	George Walsh			6600 feet	
Satan and the Woman	Windsor-Keefe	Dec.	15	6400 feet	Mar. 10
Stronger Will	Marmont-Carewe	Jan.	15	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar.			

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
You're in the Army Now	Santschi-Blythe		

F B O

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec.	18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May	13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov.	20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug.	12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar.	18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct.	23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April	1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct.	30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar.	4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept.	17	5761 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan.	13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May	11		
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan.	15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec.	25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April	7	5984 feet	
Dog Justice	Ranger-Martin	June	10	5058 feet	
Driftin' Sands	Bob Steele	Jan.	1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb.	5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July	1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept.	4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar.	21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct.	2	6301 feet	July 29 '27
Harvester, The	Kingston-Caldwell	Nov.	23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb.	12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov.	13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept.	18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct.	16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov.	6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April	8	4769 feet	Mar. 10
Legionnaires In Paris	Cooke-Guard	Jan.	31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar.	11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec.	27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May	28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June	17	5181 feet	Sept. 4 '26
Man in the Rough, The	Steele-King	May	20	4748 feet	
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4834 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15		
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4896 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6353 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4897 feet	Dec. 23
Trail of Courage, The	Steele-Bonner	July	8		

Title	Star	Rel.	Date	Length	Reviewed
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4698 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	3	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah! Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Down Our Way	Valli-Caldwell-Darro		
Gang War	Borden-Pickford		
Eagle's Talons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
Hit of the Show, The	Brown-Astor-Olmstead		
Perfect Crime, The	Rich-Brook-McConnell		
Saddle and Spurs	Barton-Eason		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5970 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Nov.	15	5880 feet	Aug. 12
Devil's Cage, The	Garon-Keith	May			
Fagasa	Kelly-Kelton-Wells	Mar.			
Finnegan's Ball	Landis-Mehaffey	Oct.	1	6200 feet	Dec. 9
Masked Angel, The	Compson-Oakman	Feb.	1	5700 feet	Mar. 24
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Dec.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	15	6700 feet	Sept. 9
Souls Aflame	James-Wells-Lard	Mar.			
Temptations of a Shop Girl	Compson-Garon-Kaliz	Dec.	1	5604 feet	

Coming Attractions

Title	Star	Length	Reviewed
Free Lips	Marlowe-Novak		

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5800 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Eilers-Burke-Kemp	July	22		
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Happiness Ahead	Colleen Moore	June	24		
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27		
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	May 26
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6		
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Oh Kay	Colleen Moore	Aug.	26		
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May	27		
Upland Rider, The	Maynard-Douglas	June	3		May 19
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13		
Wagon Show, The	Maynard-Faire	Feb.	19	6212 feet	
Wheel of Chance	Barthelmess-Basquette	June	10		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20	7187 feet	May 26

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man	Mulhall-O'Day		
Code of the Scarlet	Maynard-McConnell		
Divine Lady, The	Griffith-Varconi		
Glorious Trail, The	Maynard-McConnell		
Head Man, The	Murray-Reed-Dawson		
Heart to Heart	Astor-Hughes		
Here Comes the Band	Langdon-Davison		
I'll Tell the World	Colleen Moore		
Lilac Time	Moore-Cooper		Mar. 24
Phantom City, The	Ken Maynard		
Whip, The	Mackaill-Nilsson-Forbes		
Wright Idea, The	Hines-Lorraine		

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Meeker	June	17		
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan 21
Don't Marry	Moran-Hamilton	June	3	5708 feet	
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Farmer's Daughter, The	Beebe-Burke	July	15		
Fleetwing	Norton-Janis	July	22		
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	May 26
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27		
None But the Brave	Dorothy Knapp	June	24		
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	8		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Road House	Barrymore-Alba	July	1		
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	May 26
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	May 26
Arkansas Traveler	Variety	Jan.	8	1 reel	
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Jack and Jilted	P. Cunning-M. King			2 reels	May 26
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	May 26
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins		
Cock-Eyed World, The	Lowe-McLaglen		
Dry Martini			
Fazil	Farrell-Nissen-Busch		
Four Devils, The	Macdonald-Gaynor-Morton		
Four Sons	Mann-Hall-Bushman	9412 feet	Feb. 18
Girl Downstairs, The	Moran-O'Brien		
Me, Gangster	Collyer-Stuart		
Mother Machree	Bennett-McLaglen	6863 feet	Mar. 17
Pigskin	Rollens-Carol		
Plastered in Paris	Cohen-Pennick		
Red Dance, The	Del Rio-Farrell-Revier		
River Pirate, The	McLaglen-Moran		
Street Angel, The	Gaynor-Farrell	9221 feet	
Sunrise	Gaynor-O'Brien	8729 feet	Oct. 14
Wild West Romance	Bell-Lincoln		

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Faith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	

Title	Star	Rel.	Date	Length	Reviewed
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	10	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	7000 feet	May 12
San Francisco Nights	Marmont-Busch	Jan.	1	7060 feet	Dec. 31
Thru the Breakers		Aug.			
Turn Back the Hours	Loy-Pidgeon	Mar.	12	6500 feet	Mar. 17
United States Smith	Gribbon-Lee-Harlan	May			

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Able of the U. S. A	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Alma Rubens				
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5651 feet	May 19
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	[illegible] feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	[illegible] feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7015 feet	
Law of the Range, The	McCoy-Crawford	Jan.	21	5394 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6[illegible] feet	
Matsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4764 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	May 19
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	May 26
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	May 26
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	May 26
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	May 19
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell It to the Judge	Stanley-Dwan-Manning	May	12	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	May 26
Tokens of Manhood	Ufa Oddities	June	6	1 reel	May 26
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	Mar. 3

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brother Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Detectives	Dane-Arthur		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Madamoiselle from Armentieres	E. Brody-J. Stuart		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Telling the World	Haines-Page		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
White Shadows of the South Seas	Blue-Torres		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar.	31	[illegible] feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6536 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19	[illegible]	
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	[illegible] feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7[illegible] feet	
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	[illegible] feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5260 feet	Mar. 3
Firty-Fifty Girl, The	Daniels-Hall	May	19	7720 feet	May 26
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	[illegible] feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	[illegible] feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6671 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Honeymoon Hate	Vidor-Carmanati	Dec.	3	[illegible] feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	[illegible] feet	Oct. 28
Last Command, The	Jannings-Brent	Jan.	21	[illegible] feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Nevada	Cooper-Todd	Sept.	10	6256 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	[illegible] feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	[illegible] feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	[illegible] feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	[illegible] feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Red Hair	Bow-Chandler	Mar.	10	6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 3 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7[illegible] feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	[illegible] feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	[illegible] feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	[illegible] feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4792 feet	May 26
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26		
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6066 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmie Adams	Feb.	11	2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	

Title	Star	Rel.	Date	Length	Reviewed
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	21	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post				
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
His Tiger Lady	Menjou-Brent		
First Kiss, The	Wray-Cooper		
Glorifying the American Girl	Special Cast		
Half a Bride	Ralston-Arlen		
Hot News	Daniels-Hamilton		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Ladies of the Mob	Bow-Arlen		
Magnificent Flirt, The	Florence Vidor		
Perfumed Trap, The	Brian-Brook		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Racket, The	Meighan-Prevost		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Vanishing Pioneer, The	Holt-Blane		
Warming Up	Richard Dix		
Wedding March, The	Von Stroheim-Wray		
Wings	Bow-Rogers	12 reels	Aug. 26 '27

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel of Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr.	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	May 26
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr.	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr.	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Eagle of the Night (Serial)	Frank Clarke	Oct.	21		
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
How Man Suits His Life	Science Series			2 reels	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar.	25	2 reels	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Limberlegs	Sportlight	June	10	1 reel	
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark of the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Terrible People, The (Serial)	Ray-Miller	Aug.	12		
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Brown		
Black Ace, The	Don Coleman		
Bride of the Colorado	Boles-Blossom		
Cop, The	Boyd-Logan		
Flying Buckaroo, The	Wally Wales		
Forty-Five-Calibre War	Coleman-Loff		
Godless Girl, The	Basquette-Prevost		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Ship Comes In, A	R. Schildkraut-Dressler	June 4	
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Priscilla Bonner	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	6000 feet	
Web of Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.		5800 feet	May 26

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Branded Man, The	Delaney-Marlowe			6796 feet	
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April		6076 feet	
Divine Woman, The	Vera Reynolds	July			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April		5976 feet	
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5076 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
My Home Town	Brockwell-Glass	Mar.		5608 feet	
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.		5905 feet	
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.		4137 feet	
Trail Riders	Buddy Roosevelt	April		4627 feet	
Trailin' Back	Buddy Roosevelt	Mar.		4308 feet	
Wanderer of the West, A	Tex Maynard	Nov.		4200 feet	
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.		4490 feet	
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	May			

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			
Undressed	Bryant Washburn		

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat, The	Lee-Keefe	Chesterfield	April	15	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mefaffey-Metcalfe	Hi-Mark			5000 feet	
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Dawn	Special Cast	Arch Selwyn				
Daughter of Israel	Betty Blythe	Aywon			8300 feet	
Devil's Passion, The	Special Cast	Arfa			5700 feet	
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict			8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill			7 reels	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros			10 episodes	

TIFFANY-STAHL
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1	5209 feet	
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	May 26
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4753 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1	5297 feet	
Ladies of the Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	July	1		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct.	15	5629 feet	
Prowlers of the Sea	Cortez-Myers	June	20		
Scarlet Dove, The	Frazer-Borio	April	15	5102 feet	
Stormy Waters	Southern-McGregor	June	1	5735 feet	
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat		July	20		
Beautiful But Dumb		Aug.	1		
Domestic Relations		Aug.	15		
Ghetto, The	George Jessel				
Grain of Dust, A	Cortez-Windsor-Rubens	July	10		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4078 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys In Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June	1	5109 feet	
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flusher, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Harvest of Hate, The	Rex-Perrin				
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Hero of the Circus	Special Cast				
Hot Heels	Tryon-Miller	May	13		
Hound of Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Keane-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6179 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	
We Americans	Sidney-Miller-Lewis	May	6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov.	27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May	20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct.	2	4167 feet	
Won in the Clouds	Al Wilson	April	22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb.	20	1 reel	April 7
All Balled Up	Charles Puffy	Feb.	27	2 reels	Feb. 4
Ambuscade, The	Fred Gilman	June	16	2 reels	May 19
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Back to Nature	Arthur Lake	Feb.	27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar.	24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May	2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb.	4	2 reels	Jan. 7
Brand of Courage, The	B. Curwood-P. Montgomery	Jan.	7	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar.	19	1 reel	April 7
Buckskin Days	Newton House	Feb.	18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June	27	2 reels	May 26
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar.	14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb.	8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May	23	2 reels	April 28
By Correspondence	Arthur Lake	Jan.	30	1 reel	Jan. 14
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Cloud Buster, The	"The Gumps"	Feb.	6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May	5	2 reels	April 7
Dangerous Trail, A				2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan.	18	2 reels	Dec. 31
Diamond Master, The					
Fighting Destiny	Fred Gilman	May	19	2 reels	April 21
Fighting Kid, The	Newton House	June	9	2 reels	May 19
Fox Chase, The	Oswald Cartoon	June	25	1 reel	May 26
Frame-Up Man, The	Bob Curwood	May	26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhail	June	13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April	21	2 reels	Mar. 24
George Meets George	Sid Saylor	June	20	2 reels	
George's False Alarm	Sid Saylor	Feb.	29	2 reels	Feb. 4
George's School Daze	Sid Sacylor			2 reels	May 5
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar.	26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
Her Haunted Heritage	Ben Hall	July	2	1 reel	
Her Only Husband	Long-Adams-Laymon-McPhail	April	4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April	26	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan.	25	2 reels	
His In Laws	Charles Puffy	Mar.	12	2 reels	Feb. 18
Horns and Orange Blossoms	Charles Puffy	Jan.	29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhail	Jan.	4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May	14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhail	Mar.	7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June	30	2 reels	May 26
Looters, The	Bob Curwood	Mar.	3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar.	10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb.	15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April	9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb.	13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May	7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' False Alarm, The		July	2	2 reels	
Newlyweds' Friends, The	Snookums-Bartlett-McPhail	April	2	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhail	June	4	2 reels	May 12
Newlyweds' Imagination, The	Snookums-Bartlett-McPhail	May	7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhail	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhail	Mar.	5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon			1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out In the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7

Title	Star	Rel. Date	Length	Reviewed
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June 11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb. 13	2 reels	Jan. 21
Reel Life	Long-Adams-Layman-McPhaill	July 4	2 reels	
Ride 'Em Plowboy	Oswald Cartoon	April 16	1 reel	Mar. 24
Ride For Help, The	Newton House	July 7	2 reels	
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar. 5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April 2	1 reel	May 5
Sailor George	Sid Saylor	May 9	2 reels	April 14
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr	June 3	10 episodes	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan. 16	1 reel	Dec. 30
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June 18	1 reel	May 26
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	2 reels	Jan. 14
Summer Knights	Arthur Lake	May 21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Tricky Trickster, The	Ben Hall	June 4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	Apri. 14
Valiant Rider, The (Western)	Bob Sherwood	June 23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June 0	2 reels	May 19
Whose Wife	King-Doherty	June 6	2 reels	May 12
Winged Hoofs	Newton House	Mar. 17	2 reels	Feb.25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	
Woman Chasers	C. King-C. Doherty	May 16	2 reels	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Anybody Here Seen Kelly	Love-Moore			
Body Punch, The	Daugherty-Faire			
Brides Will Be Brides	Laura La Plante			
Burning Winds	Hoot Gibson			
Children of the Sun	Special Cast			
Clearing the Trail	Gibson-Gulliver			
Cloud Dodger, The	Al Wilson			
Crimson Hour, The	De Putti-Moskine			
Danger Rider, The	Hoot Gibson			
Doubling For Trouble	Gibson-Gilbert			
Fallen Angels	Kerry-Starke			
Foreign Legion, The	Kerry-Stone-Nolan			
Freedom of the Press	Stone-Keith-M. Day			
Fresh Every Hour	Glenn Tryon			
Girl on the Barge, The	Hersholt-O'Neil-McGregor			
Give and Take	Sidney-Hersholt			
Grip of the Yukon, The	Bushman-Hamilton-Marlowe			
Has Anybody Here Seen Kelly?	Love-T. Moore			
Home, James	La Plante-Delaney			
Honeymoon Flats	Lewis-Gulliver			
Jazz Mad	Hersholt-Nixon-Lewis			
Last Warning, The	Laura LaPlante			
Lonesome	Tryon-Kent			
Man Who Laughs, The	Veidt-Philbin		11 reels	May 12
Man, Woman and Wife	Kerry-Starke-Nixon			
Michigan Kid, The	Nagel-Adoree			
Navy Blues	Arthur Lake			
Phyllis of the Follies	M. Moore-A. Day			
Play Goes On	Veidt-Nolan			
Plunging Hoofs	Rex-Perrin			
Red Lips	Nixon-Rogers			
Show Boat	Rubens-Fitzroy			
Silks and Saddles	Nixon-Walling-Nolan			
Sky Skidder, The	Al Wilson			
Uncle Tom's Cabin	Special Cast			
Viennese Lovers	Philbin-Hersholt-Keane			
Watch My Speed	Denny-Worth			
Wild Blood	Rex-Perrin			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan. 7	6400 feet	Jan. 14
College	Buster Keaton	July 29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov. 19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan. 7	8400 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar. 31	9195 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb. 4	7558 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan. 1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug. 14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct. 31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb. 11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan. 7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec. 2	9000 feet	Nov. 25
Steamboat Bill, Jr	Keaton-Torrence	April	7700 feet	May 19
Tempest	J. Barrymore-Horn		9800 feet	
Two Arabian Knights	Boyd-Wolheim	Sept. 23	8250 feet	Nov. 4
Two Lovers	Colman-Banky		8500 feet	April 28

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Awakening, The	Banky-Byron			
Battle of the Sexes, The	Bennett-Hersholt-O'Neill	Aug.		
Battle of the Sexes, The	Bennett-Hersholt-O'Neill			
Hell's Angels	Lyon-Hall-Nissen	(about)	7 reels	
La Piava	Boyd-Valez			
Revenge	Dolores Del Rio			
Woman Disputed, The	Talmadge-Roland			

WARNER BROTHERS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb. 25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan. 14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec. 3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr	Oct. 15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April 7	5388 feet	April 21
Dog of the Regiment- A	Rin-Tin-Tin-Gulliver	Oct. 29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar. 24	5164 feet	
First Auto, The	Miller-Oldfield	Sept. 18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook	May 26		
Fortune Hunter, The	Chaplin-Costello	Nov. 7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov. 26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov. 19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov. 5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec. 24	5613 feet	
Husbands For Rent	Moore-Costello	Dec. 31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec. 17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept. 10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.	7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazier	Feb. 11	5331 feet	
Missing Link, The	Syd Chaplin	Aug. 7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept. 17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept. 4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May 19		
Powder My Back	Rich-Ferris-Beranger	Mar. 10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan. 28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct. 22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April 21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct. 8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept. 24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov. 12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept. 3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug. 21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Fools in the Fog	McAvoy-Nagle			
Glorious Betsy (Vita.)	D. Costello-Nagle		7091 feet	May 5
Ladies Prefer Bonds (ent.)	Nagle-McAvoy			
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams			
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr			May 26
Midnight Taxi, The	Moreno-Costello			
Noah's Ark (Vita.)	D. Costello-O'Brien			
No Questions Asked	Ferris-Collier, Jr.			
Singing Fool, The (Vita.)	Jolson, Bronson			
State Street Sadie	Loy-Nagle			
Tenderloin (Vita.)	D. Costello-Nagle		7782 feet	April 28
Terror, The (Vita.)	McAvoy-Horton			
Women They Talk About	I. Rich-Ferris-Collier, Jr.			

The Blue Book of Filmdom—

Containing Accurate Records and Ratings
on Pictures & People

STUDIO DIRECTORY

and

BOOKING GUIDE

Write for Biography Blank

MOTION PICTURE NEWS

729 Seventh Avenue,
New York City

Hollywood Security Bldg.,
Hollywood, Calif.

Roy Press
Printers

Preference means Profits

The theatre that stresses screen quality is well on the way to popular preference. And that preference means profits.

Specify prints on Eastman Positive—the film that preserves every bit of photographic quality for your screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

no other company offers a service like this!



Paramount Ad Sales Manager Morris Gluck conferring with an exhibitor

Discuss your advertising problems with these trained men in Paramount exchanges

Albany	George Beattie
Atlanta	O. L. Freeman
Boston	Fred Maguire
Brooklyn	Bert Barnett
Buffalo	Ernie Williams
Charlotte	R. E. Parsons
Chicago	E. I. Rubin
Cincinnati	Ed Kaffenberger
Cleveland	Vincent Ochs
Columbus	Herman Seebohm
Dallas	Ralph Larned
Denver	Howard Crain
Des Moines	Leroy Palmquist
Detroit	J. W. Brown
Indianapolis	Art Schmaltz
Jacksonville	Ralph Kay
Kansas City	Murrel Hillyer
Los Angeles	Roy Price
Maine	George Richardson
Memphis	Harry Travis
Milwaukee	Roy Bassett
Minneapolis	Mel Evidon
New Haven	Steve Martonicz
New Jersey	Ed Hollander
New Orleans	Phil Keller
New York	Morris Gluck
Oklahoma City	Gilbert Clark
Omaha	Irving Fischer
Philadelphia	Lou Lang
Pittsburgh	Dave Brown
Portland	Dwight Spracher
Salt Lake City	F. H. Hallow
San Antonio	Charles Karr
San Francisco	Al Taylor
Sioux Falls	B. Bergen
Seattle	Royce Brown
St. Louis	Selby Carr
Washington, D.C.	Weldon Waters

a poster expert in every PARAMOUNT exchange

¶Best pictures. ¶Best advertising and best posters. And a special, experienced poster man in each exchange to advise with exhibitors regarding poster selections, locations and other theatre advertising problems. ¶THAT'S PARAMOUNT SERVICE!

The Morgan Lithograph Co. manufacture Paramount posters. *General Office:* Cleveland, O. *Branches:* New York City; Los Angeles. *Plants:* Cleveland, O.; New York City; Elmhurst, L. I.

June 9, 1928

Motion Picture News

Reg. U. S. Patent Office

TRADE NEWS


Lon Chaney

LON CHANEY *in* **LAUGH CLOWN LAUGH** held over second smashing week, Capitol, N. Y.


Ramon Novarro

RAMON NOVARRO *in* **ACROSS TO SINGAPORE** tremendous success at Century, Baltimore; Capitol, Montreal; and everywhere.


Marion Davies

MARION DAVIES *in* **THE PATSY** a big hit at Palace, Washington; and all over the country.


William Haines

WILLIAM HAINES *in* **TELLING THE WORLD** previewed this week and hailed as biggest sensation of months. Watch it!


Charlie Chase

CHARLIE CHASE *in* **THE FIGHT PEST** a Roach-M-G-M comedy held over 2 weeks at Capitol, N. Y. The Capitol has booked in a series of comedies, Oddities and M-G-M Great Events in Technicolor to follow.

METRO-GOLDWYN-MAYER

THE IMPORTANT COMPANY

Vol. XXXVII No. 23

PRICE 20 CENTS

Published Weekly—$5.00 a Year

Los Angeles New York Chicago

don't Gamble!



Preachers, editors, bankers are continually advising their audiences not to gamble...

Doubtless you agree that their advice is good.

Don't gamble with the lives of your patrons... Don't gamble with a fire-hazard which is unnecessary... Don't gamble with panic...

In brief, remove the possibility of fire's dread consequences by installing SENTRY SAFETY CONTROL in your theatre.

SENTRY SAFETY CONTROL
CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK
And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

The positive fire preventer. Can be attached to any projector. Costs only a few cents a day.



in tune with these changing times!

¶ The outstanding fact about the present season is the way theatre grosses on Paramount Pictures have far outstripped figures on other companies' product. It's no secret why. Paramount alone is making the type of pictures that the modern public flocks to see. People are fed up on run-of-the-mill movies and old-style stars. Pictures and personalities that would have been hits two years ago are flops today. Audiences demand novelty, color, flash, striking players, something they can get their teeth into. ¶ "Underworld," "Chang," "Metropolis," "The Drag Net," "The Street of Sin," the ever fresh Harold Lloyd in "Speedy." Jannings, Bow, Dix and the other bright stars of today. Pictures and stars in tune with these swift,

smart, exacting times. ¶ Paramount, as always, saw this coming a year ahead of any other company. Paramount set its present product accordingly. Paramount exhibitors have reaped the benefit. That's the advantage of dealing with the leader. ¶ Now comes the 1928-9 season. And Paramount's Whole Show Program. Features, Paramount News, Christie Comedies, Short Features. Every picture in tune with the times. Every star a popular favorite. Far in advance of the field. ¶ Proof? Here it is:

SOUND PICTURES → PARAMOUNT OFFERS

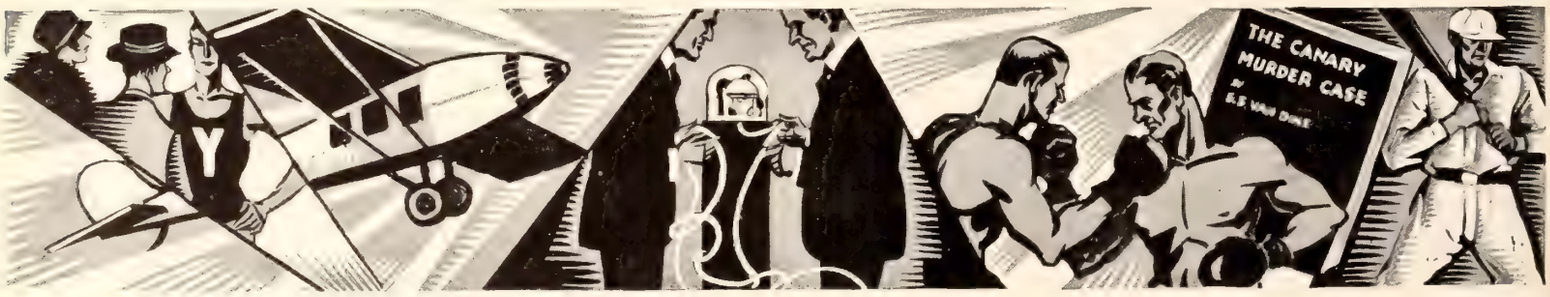
With entrance of Paramount into sound field, the real Era of Sound — quality pictures in sound—begins!

"WINGS," with same amazing sound effects as $2 exhibition. "THE WEDDING MARCH," synchronized. Jannings-Lubitsch masterpiece, "THE PATRIOT," with sound. More to come!

AGE OF COLOR → PARAMOUNT READY

Flaming orange fountain pens. Fords in color. Kodaks in pinks and blues. Color a mighty selling force today.

Von Stroheim's "THE WEDDING MARCH" partly in Technicolor. Zane Grey's "THE WATER HOLE," with color sequences. Etc., etc.



FRONT PAGE NEWS → PARAMOUNT FIRST

Aviation news packs the newspapers. The public in the stock market and 4,000,000 share days. Prize fights draw millions. Mystery novels sell by hundreds of thousands. Colleges packed. Big league baseball bigger than ever.

Air classics, "WINGS," "DIRIGIBLE." First big stock market smash, "WOLF OF WALL STREET." Prize fight thriller, "THE MAN I LOVE." Mystery best-seller, "CANARY MURDER CASE," plus "INTERFERENCE" and "PERFUMED TRAP." College leader, "VARSITY." Dix baseball drama, "WARMING UP."



Harold Lloyd



Clara Bow



Emil Jannings



Richard Dix



Bebe Daniels



George Bancroft



Esther Ralston



Charles Rogers



Pola Negri



Adolphe Menjou



Wallace Beery



Florence Vidor



Douglas MacLean



Thomas Meighan

STARS OF TODAY

Not the doll-faced favorites of yesterday. But flashing, high-spirited women. He-men. Real, vibrant personalities who can act. Theatre-packers of today.

STARS OF TOMORROW

Youth. New faces. Talented artists hurled into popularity by real public acclaim. Box office assets getting bigger by the minute!



Fay Wray



Gary Cooper



William Powell



Evelyn Brent



James Hall



Clive Brook



Nancy Carroll



Mary Brian



Richard Arlen



Louise Brooks



Ruth Taylor



Fred Kohler

SHORTS that SELL SEATS → PARAMOUNT in the LEAD

The day of filler shorts has passed. Short features must draw by their own value. That's why leading theatres play Paramount Short Features.

New, progressive Paramount News. Leader from the start. Christie Comedies: "Confessions of a Chorus Girl," "Sandy MacDuff," Bobby Vernon, Billy Dooley, Edw. Everett Horton Comedies. Great Stars and Authors. Krazy Kat, Inkwell Imps Cartoons.

keen showman brains, foresight, resources, manpower exhibitors' one sure reliance in these changing times—

PARAMOUNT

WHOLE SHOW PROGRAM 1928-9

An Answer by Joseph M. Schenck

to

THE Film DAILY

Where the HELL am I heading?

THE bull slinging season is on. This year, however, I'm wearing ear-muffs.

I've been pumped full of hot air season after season. Now I MUST talk—and talk straight out—up, down and AT. I either get help or the Sheriff gets me.

I'm just a two theatre exhibitor—independent. I was in this game when a two-reeler was a feature.

At one time I made a profit. In the last two years, I've made a near living. I'm spending some of this money now on these ads, to shout MY battle cry, and to broadcast "Watch Your Step" to others.

What is sapping the life-blood of my two theatres?

What the hell is anyone doing to fight the menaces that are stabbing at the heart of my business?

What's keeping people away from my houses?

Is it Radio that keeps 'em glued to their Morris Chairs every night? If it is, how am I going to draw them when they can hear Paree and Coolidge and Dempsey or Al Smith or Hoover. What is anyone doing about this Radio Menace?

How can I fight over-seating and over-building?

What about this "Presentation Craze"—spangled sets, acrobats, tin pan bands and other stage hokum? Am I in the picture business or am I running a side show?

What can I do about the competition of toy cameras and films for the homes? If they get movies with their soup and coffee now—must I serve beer?

What can I do about these tin Lizzies on wheels and Lincoln highways?

Why must I be taxed the fat overhead salaries for fat heads, when I book their "Economy Wave" pictures?

Why must I take a dozen "duds" to get one possible box-office HIT?

Why must I pay for a nightmare of colors to tell me how great pictures may be—maybe, and most of the stuff hasn't been put through the sausage grinder yet?

Where the Hell am I heading? How can I meet these threats at my livelihood?

I WANT TO KNOW.

I guess there must be others like me who want to know—*who must know*, or blow up.

If things don't get better, I'm going to take up bricklaying, where a brick's a brick, and no gold paint's on it.

If anyone's got the answer, for Heaven's sake, shoot—write me personally. I'm desperate. For good reasons, I can't sign my name. But you can reach me by addressing

Just an Exhibitor—Box M-395 Film Daily
1650 Broadway, New York City

Mr. Just an Exhibitor:

Your advertisement entitled "Where the Hell Am I Heading?" was unusual and daring. I'm glad I was in town when your ad. appeared.

I am NOT going to write you personally. I'll play you across the boards and answer you in paid space also.

Your fearless "battle cry" must appeal to constructive thinkers in this business. Your facts not only interested me, yet behind your plea, I felt the heart of a human being—thank goodness you haven't lost your sense of humor either.

You have analyzed your own problems and those of other exhibitors like you. You also hit many problems that confront the industry. You are to be commended for your courage.

Let me answer each one of your questions individually.

1 If radio keeps them in their Morris chairs, you must have more powerful attractions, more interesting entertainments to bring them to *your* chairs. Don't fear radio. Eye entertainment has much stronger appeal than ear entertainment. That's a scientific fact. You can beat radio by showing great pictures for the eye.

And now comes Movietone to give a big thrill to the ear. That will put radio out for keeps as competition.

2 No over-seating situation is so bad for the energetic showman that he can't overcome it by playing and exploiting good pictures. A good picture will draw people to a tent or a stadium. It isn't your seats, it's your screen.

3 If you're wise, you'll stick to running a picture show and not a side-show. Presentations on the stage usually camouflage poor entertainment on the screen. Good pictures never needed acrobats or spangles in the past. High-class attractions need no "hokum" today. Get a record of the houses that consistently run nothing but good pictures and you'll see a record of consistent profits. Pictures are the magnet, the major attraction.

4 Don't worry about home movies. Amateur films are no more competition for your theatre than amateur theatricals are for the speaking stage. In fact, good pictures are guides and inspirations to amateurs. Home movies create more movie fans.

5 Why let that exhibitor fifteen miles away draw your people? Run good pictures, outstanding attractions. Give them better entertainment than anyone else can give them. The Lizzies and Rolls Royces will stop at *your* door.

6 Salaries for production executives depend upon the supply and demand for ability. True, some may be overpaid, but I trust to your fairmindedness to recognize the sincerity of the campaign that is constantly being waged to reduce picture costs. You must realize, too, that great pictures are quality pictures, and quality pictures must be produced up to an ideal and not down to a destructive budget. By all means, support every producer whose sole aim is to make good pictures and not to turn out so many cans of film.

7 The question of booking pictures has been a matter of growth. Some exhibitors book 20 or 30 or 40 pictures in one lump thinking they are protecting themselves. Some companies sell pictures in bulk to protect themselves also. This condition will have to be ironed out between you and them. You can correct this "buying of a dozen duds to get one hit" by booking only those pictures that are suitable to your theatre.

You know you can book good pictures individually on merit if you want to. Make quality your aim instead of price. When you buy bulk, you *must* take the gamble.

8 Trade paper advertising is a constructive force—a powerful economic factor. It reduces our cost to sell. You do not pay for picture advertising any more than your public pays for your theatre advertising. You should know the line-up of pictures every company offers you. Attractive trade paper advertising helps you and helps us.

As to where you are heading — you'll head the right way if your policy is "The Best Pictures I can Secure at Any Price." Keep your finger on your public's likes and dislikes and only fill your play dates when you are assured you have the best to give your patrons. Then you need never worry about Radio, Home Movies, Lincoln Highways or any of the so-called menaces.

The answer in every industry to any menace is Better Product.

Joseph M Schenck

President and Chairman
Board of Directors
United Artists Corporation.

Available Now — When you Need it!

Day and date with Broadway!

The strongest box-office picture ever produced at Warner Bros. Studio, based on one of the strongest stage plays known in theatrical history.

Now playing to capacity audiences at the Aladdin Theatre, Denver; Lafayette Theatre, Buffalo; Warner Bros. Theatre, Hollywood.

Opens June 15, Warner Theatre, New York, for an extended run, at $2.20 prices.

Available now, when you need it—instead of being held out for next season, for bigger prices.

Another example of Warner Bros. policy of giving you big pictures when you need them!

DAY AND DATE WITH BROADWAY!

Coming! "NOAH'S ARK"
MADE TO TOP ANY PICTURE EVER MADE!



"The LION and the MOUSE"

WITH

MAY McAVOY
LIONEL BARRYMORE
WILLIAM COLLIER Jr.
ALEC FRANCIS

FROM THE PLAY BY
CHARLES KLEIN

DIRECTED BY
LLOYD BACON

SCENARIO BY
ROBERT LORD

A WARNER BROS·EXTENDED RUN PRODUCTION

PROMISES! PROM

Promises in Red Ink-----
Promises in Silver Ink---

BU

Universal is the only company in th
tures READY NOW for you to see in the exc
fact—that's performance—that's smashing all precedent. I
company has ever done this before! I it any wonder that the word
"Universal has the world by the tail. Again Carl Laemmle shows the wa
See 'em with your own eyes!

Four Great Laemmle Super Productions

UNCLE TOM'S CABIN

Carl Laemmle's $2,000,000 Production direct from its six months run on Broadway at $2.00 top.

THE MAN WHO LAUGHS

Victor Hugo's immortal romance. Starring Mary Philbin and Conrad Veidt. Now selling out every performance at Central Theatre, Broadway, N. Y. $2.00 top.

BROADWAY

Filmed from the Jed Harris stage production written by Philip Dunning and George Abbot
It's the one and only Broadway!

SHOW BOAT

Tremendous—as Edna Ferber's best selling novel.
Tremendous—as the sensational Florenz Ziegfeld musical show.
Tremendous—in advance publicity and exploitation.

6 Big Laemmle Specials

THE MICHIGAN KID

RENEE ADOREE and CONRAD NAGEL

THE COHENS AND KELLYS IN ATLANTIC CITY

Further adventures of the world's funniest comedy team

GIVE AND TAKE

from the Broadway stage success by Aaron Hoffman.
GEORGE SIDNEY and JEAN HERSHOLT

THE GIRL ON THE BARGE

from the Cosmopolitan Magazine story *by* RUPERT HUGHES.
SALLY O'NIEL and JEAN HERSHOLT

THE LAST WARNING

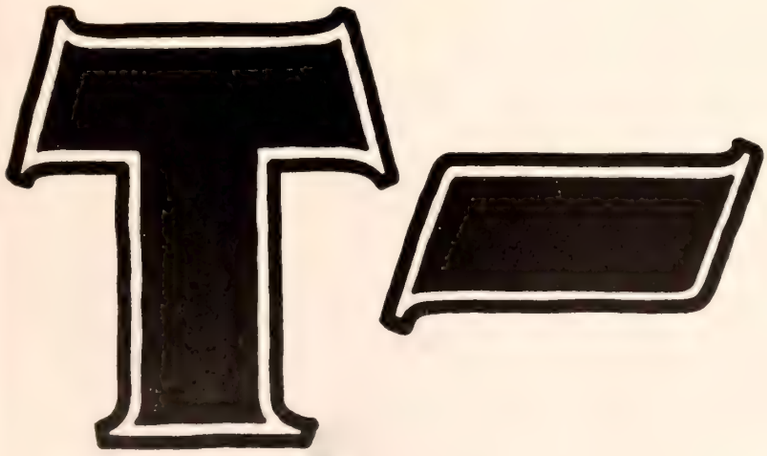
Sensational Broadway mystery play
More thrilling than "The Cat and The Canary"

THE FOREIGN LEGION

starring NORMAN KERRY and LEWIS STONE
with Mary Nolan, June Marlowe and others.
The dramatic thrill of the year—Sex, Soldiers and Strife with the most famous military organization in history.

ISES! PROMISES!

Promises in Green Ink--
Promises in Gold Ink---



e industry which has twenty-six pic-
hanges—with more coming every week. That's
t knocks the spots off all gold inserts—and promises! No
has flashed from coast to coast and from exhibitor to exhibitor—
y!" Here's the marvelous line-up of Universal Headliners for 1928-29.

4 BIG MONEY DENNY'S

Reginald Denny in four he-man stories with speed in every picture!

Red Hot Speed — His Lucky Day
The Night Bird — Clear The Decks

22 Headliner Jewels

4 LAURA LaPLANTE'S

The Screen's Great Comedienne! In four delightful romantic comedies.

4 GLENN TRYON'S

His face is your fortune. In four new knockouts.

FREEDOM OF THE PRESS

with LEWIS STONE, MARCELINE DAY, Henry B. Walthall, Malcolm MacGregor.

ANYBODY HERE SEEN KELLY

with TOM MOORE, BESSIE LOVE.

MAN, WOMAN AND WIFE

starring NORMAN KERRY with PAULINE STARKE.

THE PLAY GOES ON

Beautiful legs dazzling lights red hot lips back-stage life!

THE CHARLATAN

Shivery chilling gripping!

HONEYMOON FLATS

with George Lewis, Dorothy Gulliver, Bryant Washburn.

JAZZ MAD

starring JEAN HERSHOLT.

THE SHAKEDOWN

The double-action, money-making kick of show-business and underworld atmosphere.

COME ACROSS

A smashing melodrama of the underworld! Silks and satins in the shadow of the law!

RED LIPS

Charles Rogers, Marian Nixon.

SILKS AND SADDLES

From Gerald Beaumont's great story "Thoroughbreds," with MARIAN NIXON.

THE GRIP OF THE YUKON

with NEIL HAMILTON, FRANCIS X. BUSHMAN.

PHYLLIS OF THE FOLLIES

MATT MOORE, ALICE DAY.

YOU CAN'T BUY LOVE

Fast moving drama of the restless spirit of youth

8 HOOT GIBSON JEWELS

Proven at the box office absolute King of all Western Stars—that's Hoot Gibson!

The Danger Rider—Burning The Wind—Smilin' Guns
The Getaway—Points West—Blow For Blow
Clearing The Trail—King Of The Rodeo

22 Western and Thrill Features—5 Reelers

7 Ted Wells Western Dramas — 7 Thrilling Melodramas
6 Rex, The Wonder Horse with Jack Perrin — 2 Aviation Pictures with Jack Wilson

Loaded with action—crowded with drama—packed tight with thrills

Behind the Lines with Pathe at the Greatest Studio in the World...



RALPH BLOCK
Associate Producer



WILLIAM SISTROM
General Manager, Pathe Studio



HECTOR TURNBULL
Associate Producer

OUT at Culver City, California, a brilliant production unit, backed by equipment developed and perfected to an amazing degree, is turning out Pathe's features for the new season. William Sistrom, General Manager, and associate producers Ralph Block and Hector Turnbull represent a trio whose knowledge of dramatic construction and studio problems is rock-ribbed insurance for every showman playing Pathe Pictures. Messrs. Block and Turnbull have been responsible for many of the greatest box-office hits ever made and they are without peers among the producers of filmland. A great corps of directors and writers is associated with them. Production brains—the best plant in the country for making motion pictures,—these are factors that demand your careful consideration in buying for the new season. From the Foundation Up—Pathe is Prepared!

Note — *Watch for amazing new* **R. C. A. PHOTOPHONE** *musical and effect accompaniment on certain forthcoming* **PATHE FEATURE PRODUCTIONS** *Season* **1928–1929.**



PATHE STUDIOS

Culver City, Calif.

The Gibraltar of Studios, the foundation on which will be built Pathe's feature structure for 1928-29.

Pathe's Equipment *"Behind the Lines"* Guarantees the Utmost in Feature Production 1928-29

No army is greater than its strength back of the first trenches. No organization is greater than the foundation on which it rests. You can put a program on paper with adjective and ink, but it won't stand up unless it is backed at the base with the fundamental assets of physical and mental equipment. The finest studio in the world, the Pathe Studio at Culver City, Cal., gives you these units tuned to the minute for making pictures with the stamp of modernism—

Cecil B. DeMilles

"KING OF KINGS"

by Jeanie MacPherson

available for general release October 1st, following its unparalleled road show achievements.

Cecil B. DeMille's

"THE GODLESS GIRL"

by Jeanie Macpherson

a stupendous new road show special, introducing the marvelous R. C. A. Photophone.

11 SPECIALS, with casts headed by Pathe's popular marquee names, each with a box office title, and made to order for elaborate exploitation.

16 SUPER FEATURES, varied in subject matter, woven around the best in original story material and widely known books and plays, and sure-fire in entertainment qualities.

9 PATHE SUPER WESTERNS, with fresh, breezy stories and with casts headed by names like Leo Maloney, Harry Carey, Don Coleman and Wally Wales.



Pathé

MACK SENNETT Sets a New Milestone for Pathe's Progam of Super-shorts..





MACK SENNETT
The Master of Comedy Producers





The greatest laugh manufacturing plant in the world, the Capital of Comedy, recently completed at Studio City, Cal., for Mack Sennett.

OF course it would be a Pathe Producer who would step away from the old regime and built the finest studio in the world for the making of short comedies. Mack Sennett, creator of the Bathing Girls, the Keystone Kops, and the discoverer of more stars than any other producer, has set a new milestone in short subject production. Every facility under the sun for brightening the lives of film patrons has been incorporated in the new plant, a studio that will be a model for those who take their cues from the Monarch of Merriment.

An army of fun makers is now at work at the Sennett headquarters and there the greatest array of comedies ever made will be turned out for Pathe's 1928-1929 program. Sennett always sets the pace. If you don't play the Sennett brand, you won't be playing what your public demands.

104 Issues PATHE NEWS

The life blood of the screen. Edited by Ray Hall.

20 MACK SENNETT Super Comedies

including the world-renowned Sennett girls, and the leading fun-makers of the screen.

18 (6) DAN THE TAXI MAN. (6) HANDY ANDY. (6) TIRED BUSINESS MAN.

New and novel two-reel comedies.

10 SMITTY and HIS PALS

kid comedies featuring a group of popular child actors. Presented by Amedee J. Van Beuren and based on the famous cartoon character originated by Berndt, syndicated in newspapers throughout the country.

52 Issues PATHE REVIEW

incorporating new and modern ideas. Now under the guidance of Terry Ramsaye, historian of the motion picture industry.

52 Issues AESOP'S FILM FABLES

The most famous cartoon subject on the screen.

52 Issues TOPICS OF THE DAY

embodying the wit, humor and philosophy of the press.

26 GRANTLAND RICE SPORTLIGHTS

bringing the thrills and drama of the sports world to the theatre.

5 GREAT NEW PATHE SERIALS







PATHE has well earned the title of the Premier House of Short Subjects. Its short product has been the backbone of film programs for a quarter of a century. Pathe shorts have stood the acid test of the box office and have always more than made good. ····· Pathe has units established through performance, subjects with a value proved week in and week out, year in and year out. Each series covers a field all its own, and each, except the new product, has built up a tremendous following in thousands of theatres.

Pathé

VITAPHONE

First in the Field

VITAPHONE is established. Vitaphone is in successful operation in approximately 400 theatres throughout the United States, and by September 1st, will be in 750.

VITAPHONE in less than two years of operation has brought about the most revolutionary change in business that any industry has ever experienced.

VITAPHONE CORPORATION

VITAPHONE has passed the elementary stage. Years of experimenting and laboratory work have placed Vitaphone as far ahead in its field that no comparisons can be entertained. Exhibitors are not asked to experiment and pioneer with Vitaphone. Vitaphone has done the experimenting and pioneering. Vitaphone is perfected.

VITAPHONE is backed by the scientific knowledge and laboratory facilities of the world's greatest group of electrical engineering organizations, and by the production knowledge and studio facilities of the Industry's foremost independent producers—Warner Bros. Pictures, Inc.

Vitaphone, with exclusive contracts, brings to the screen the voices of the world's greatest opera stars and of the leading actors and actresses of the spoken stage.

VITAPHONE has been in continuous production for two years. Vitaphone has more than 400 proven box office attractions available. With its superior facilities and the advantage of two years of actual production experience, Vitaphone reproduces the voices of the world's greatest entertainers with a natural clarity comparable only to the actual voice of the artist.

More information of interest
to exhibitors concerning

VITAPHONE

will appear in subsequent issues

321 WEST 44TH ST. NEW YORK

A Second Printing Was Necessary!

TO supply the orders of Exhibitors, Theatre Executives and Theatre Workers for the most comprehensive and authoritative work written on the subject, the publishers, George H. Doran Company, New York, has made a second printing of—

MOTION PICTURE THEATRE MANAGEMENT

By Harold B. Franklin

(President of West Coast Theatres, Inc., and leading theatre executive)

NOW

you too may obtain a copy of this monumental work dealing with every branch of the theatre and offering a carefully considered presentation of the theories and practices, tested by years of experience, making for the successful and profitable business method of running a motion picture theatre.

The author, Harold B. Franklin, is known throughout the industry as one of the most progressive and able theatre executives and showmen the picture theatre has developed, and one of the leading forces contributing to the advance which the motion picture playhouse has made from its "nickelodeon" beginning to the palatial community institution which the better theatre of today represents.

DON'T DELAY

The present supply of copies is by no means large enough to supply all those who eventually will want copies of this book, so prompt action is imperative if you want to be assured of a copy.

THE PRICE IS $5.

***35 Chapters and 26 Illustrations* Tell You How—**

To train and maintain an organization that will function smoothly in the running of your theatre.

To provide adequate safety methods.

To carry on systematic inspections.

To prepare a properly balanced budget.

To judge the effectiveness of advertising.

To purchase equipment and to Build Good Will.

Use This Order Blank

MOTION PICTURE NEWS,
729 Seventh Ave., New York City.

Send me postpaid **MOTION PICTURE THEATRE MANAGEMENT** by Harold B. Franklin.
I enclose (check) (money order) for $5.00.

Name .....

Address .....

City .....

State .....

Order Your Copy Today →

Preference means Profits

The theatre that stresses screen quality is well on the way to popular preference. And that preference means profits.

Specify prints on Eastman Positive—the film that preserves every bit of photographic quality for your screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



. . . AND IT WILL BE ADVERTISED TO 10,400,000 NEW TICKET BUYERS

A great picture—

Colleen Moore in "Happiness Ahead."

Plus *unusual* advertising support—

Full pages in August *True Story* and *Smart Set*, out July 5th.

Two great national magazines never used before by any leading producing company—

Reaching a vast NEW audience of ticket-buyers—

Telling 10,400,000 readers . . . Influencing 2,600,000 families!

THOUSANDS IN EVERY KEY CITY will be headed toward the theatre that shows

COLLEEN MOORE in "HAPPINESS AHEAD"

Presented by

JOHN McCORMICK

Make sure it's YOUR theatre that gets this extra business!

First National Pictures

First National

does the *Smart* thing in National Advertising—every time!

She's DIFFERENT It's DIFFERENT

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

in YOUR CITY will be looking for "HAPPINESS AHEAD"?

These advertisements will be seen by—

36,160	people in	BIRMINGHAM, ALA.
19,448	" "	LITTLE ROCK, ARK.
131,244	" "	LOS ANGELES, CAL.
40,204	" "	OAKLAND, CAL.
69,692	" "	SAN FRANCISCO, CAL.
27,944	" "	DENVER, COLO.
23,972	" "	BRIDGEPORT, CONN.
21,700	" "	HARTFORD, CONN.
17,136	" "	NEW HAVEN, CONN.
14,604	" "	WILMINGTON, DEL.
83,284	" "	WASHINGTON, D. C.
29,064	" "	JACKSONVILLE, FLA.
24,920	" "	TAMPA, FLA.
38,568	" "	ATLANTA, GA.
11,924	" "	SAVANNAH, GA.
97,220	" "	CHICAGO, ILL.
18,384	" "	PEORIA, ILL.
14,404	" "	SPRINGFIELD, ILL.
20,896	" "	FORT WAYNE, IND.
71,656	" "	INDIANAPOLIS, IND.
22,268	" "	DES MOINES, IOWA
55,376	" "	KANSAS CITY, KAN.
10,264	" "	TOPEKA, KAN.
30,968	" "	LOUISVILLE, KY.
37,264	" "	NEW ORLEANS, LA.
23,660	" "	PORTLAND, ME.
75,068	" "	BALTIMORE, MD.
28,111	" "	BOSTON, MASS.
22,980	" "	SPRINGFIELD, MASS.
19,780	" "	WORCESTER, MASS.
25,908	" "	GRAND RAPIDS, MICH.
241,048	" "	DETROIT, MICH.
15,256	" "	DULUTH, MINN.
83,048	" "	MINNEAPOLIS, MINN.
29,400	" "	ST. PAUL, MINN.
61,824	" "	KANSAS CITY, MO.
112,472	" "	ST. LOUIS, MO.
9,880	" "	BUTTE, MONT.
32,568	" "	OMAHA, NEBR.
10,724	" "	MANCHESTER, N. H.
29,908	" "	JERSEY CITY, N. J.
97,044	" "	NEWARK, N. J.
29,364	" "	TRENTON, N. J.
32,036	" "	PATERSON, N. J.
21,392	" "	ALBANY, N. Y.
71,408	" "	BUFFALO, N. Y.
655,816	" "	NEW YORK, N. Y
76,560	" "	ROCHESTER, N. Y.
33,304	" "	SYRACUSE, N. Y.
16,920	" "	UTICA, N. Y.
7,640	" "	WINSTON-SALEM, N. C.
37,456	" "	AKRON, O.
74,016	" "	CINCINNATI, O.
115,180	" "	CLEVELAND, O.
65,164	" "	COLUMBUS, O.
32,204	" "	DAYTON, O.
17,360	" "	TOLEDO, O.
44,956	" "	OKLAHOMA CITY, OK.
34,164	" "	PORTLAND, ORE.
181,856	" "	PHILADELPHIA, PA.
106,960	" "	PITTSBURGH, PA.
31,844	" "	READING, PA.
27,396	" "	SCRANTON, PA.
37,004	" "	PROVIDENCE, R. I.
7,908	" "	CHARLESTON, S. C.
28,768	" "	MEMPHIS, TENN.
20,256	" "	NASHVILLE, TENN.
35,836	" "	DALLAS, TEX.
20,664	" "	FORT WORTH, TEX.
26,352	" "	HOUSTON, TEX.
20,196	" "	SAN ANTONIO, TEX.
17,996	" "	SALT LAKE CITY, UT.
21,256	" "	NORFOLK, VA.
21,680	" "	RICHMOND, VA.
35,364	" "	SEATTLE, WASH.
14,216	" "	SPOKANE, WASH.
19,204	" "	WHEELING, W. VA.
88,788	" "	MILWAUKEE, WISC.

Other Cities in Proportion

These estimated figures are based on the actual circulation of the March, 1928 and November, 1927 issues of "True Story" and "Smart Set."

With Edmund Lowe. From the story by Edmund Goulding. Scenario by Benjamin Glazer. A William A. Seiter Production.

Motion Picture News

Volume XXXVII NEW YORK CITY, JUNE 9, 1928 No. 23

The Code of Ethics

Mass Meetings and the Solution of Economic Problems

By William A. Johnston

THE regulation of the economics of so complicated a business as this is a difficult job. When the method selected is a mass meeting, with strongly conflicting interests fighting every inch of the way on vital points, the result is still further in doubt.

That, it seems to us, is the lesson of the Trade Practice Conference, held in New York last Fall, and now crystallized in the report of the Federal Trade Commission, six months later.

* * * *

Most of the major issues remain just where they were: block booking; producer acquisition of theatres for coercive purposes; allocation of product without open competition to all; granting protection to a theatre not in competition with the theatre protected; and a distributor's refusal to let an exhibitor have a picture within a reasonable time after first run.

The non-theatrical question is, if anything, more involved than it was before. The Commission, obviously, could not put the stamp of approval on a proposal to ban service to non-theatricals, because that would be sanctioning restraint of trade.

If the effect of this ruling is to be that distributors cannot refuse to sell to non-theatrical institutions, even when they may be in direct competition with theatres, then the situation is tangled indeed.

* * * *

On the positive side, the Commission ruled that the uniform contract providing for arbitration of disputes is a fair trade practice.

Other rules, which the Commission sanctioned, cover some important matters, but they are dwarfed by the essential things upon which the Conference could reach no agreement, or which the Commission itself could not recognize as lawful or proper.

It is a fact, however, that the industry, by going into a conference under Government auspices, committed itself to this form of self-regulation. This can only mean, in our view, that there would have to be other Trade Practice Conferences before it would be possible to tell whether major problems can be solved in this way.

Bringing men together in a room to thresh out their differences is a desirable thing, in principle. It may work and it may not. The economics of a business may be so complicated that not all the good intention in the world can straighten them out.

This is about what happened at the first Trade Practice Conference. The final result shows that the attempt to regulate through the mass-meeting plan is not a big success in this industry. Not yet, at any rate.

* * * *

Meanwhile, some vital problems will be fought out in the arena of the courts. The actions brought by the Department of Justice, relating to the legality of certain practices in the industry, will, it appears, go to trial soon.

These cases will test out the workings of the arbitration system as it is practiced in this industry and will also have to do with the operations of the credit committees of the Film Boards of Trade.

Doubtless, the cases will ultimately find their way to the United States Supreme Court.



Laura La Plante shines luminously in the film firmament as one of the best blonde stars in pictures today. She first appeared in Universal pictures in 1923, playing in a few westerns, and since then has progressed steadily. She has just finished a light comedy role in "Home James" and is soon to begin working in "The Last Warning," a Laemmle special



Jack Pickford is returning to the movies again. With Olive Borden he will appear in "Gang War," a melodrama about to be filmed by F B O. Bert Glennon, director, is also pictured above



Considered by many to be the best rider in westerns today, Ken Maynard is a veritable giant in popularity and fan following which are his. Back in 1925 he was breaking into the states right field, but under the tutelage of Charles Rogers, he has developed into a personality of considerable magnitude. His name is way up front in the First National roster of stars



With "the Great Gatsby" and other finely-etched roles to his credit, Warner Baxter gets another nice "break" from the casting directors, having been cast as Mr. Craig in Pathe's "Craig's Wife"



How they like their boss. The "Our Gang" bunch, with appropriate signs of welcome, greet Mr. and Mrs. Hal Roach upon their arrival in Hollywood after a trip around the world



Helene Costello, talented young Warner Bros. player poses with Scotty, her serious visaged pet. She is now playing opposite Tony Moreno in 'The Midnight Taxi"



Hermine Hoffman, the daughter of M. H. Hoffman, Tiffany-Stahl executive, who was recently married to Leon Navara, musician and theatrical figure. Besides being a graduate of Barnard College, she is a film actress, her screen name being Myrna Hoffman



Getting tuned up for summer production work. Charles Lamont feels a personal responsibility for "Big Boy," whom he directs in "Juvenile" comedies for Educational



Here's a little girl who is fast budding into stardom. Featured in a number of Warner Bros. pictures during the past year, Audrey Ferris has developed in her flapper characterizations. Now the Warners are going to star her in several films with Buster Collier

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE arrival here of J. D. Williams with some eighteen British-made pictures, together with his announcement that he will distribute this volume of product to the exhibitor, strikes us as an important event in American film annals. He states, moreover, that even this program is but an entering wedge, that European studios will be organized so that next season a supply of fifty or more foreign-made pictures will be distributed here by his sales organization.

The distribution here of foreign-made pictures has so far been irregular; one or more have been brought over at different times, and purchased by the American distributor. Others have been accepted or made abroad for quota purposes. Until now, there has been no regular sales organization here nor any well conceived effort on broad lines to produce a stable supply of pictures for the American market.

Foreign-made pictures, as we have often pointed out, need here all, and more of, the advertising and selling effort put back of the Hollywood product. J. D. Williams, as everyone knows, is equipped, as are few others, to do this sizeable job. And it is a sizeable job, one that had best be done right or not attempted.

The American market is ripe, we believe, for new atmosphere in pictures, especially if the foreign pictures are given the advantages of American technique and showmanship. There is too much of the Hollywood pattern in our annual output of seven hundred feature pictures. We have plenty of individualism in direction but too few regimes in production. The wider the creative effort the better the American public will be pleased.

* * * *

J. D. has his mind, too, he tells us, on the new talking picture. He points out some salient facts: first, that English actors are renowned for their fine speaking voices, and, again, that the two great picture marts are the United States and Great Britain and that both are English speaking nations.

* * * *

THE following story—a true one—carries a world of significance to the film trade. About a year ago a British banker of the ultra-conservative type, put some capital in a picture producing concern. When some friends heard of his venture they called, in some bewilderment, to see if he still had his sanity; and they got the following facts from him.

His daughter has been recently married and the banker undertook to supply for the young couple their home and its furnishings. After the house was selected, father and daughter spent a day in London shopping about for the furniture, drapes and other interior decorations. They went only to those good old houses which the family had patronized for generations; but at the end of a tiring day they had not made a single purchase. Whereupon, the daughter made the following suggestion: that she prepare a budget, secure the father's approval of the figure set and go about the matter herself. She felt quite confident she could handle the transaction to her own and the satisfaction of all concerned. And, of course, she carried her point.

"When my wife and I," related the banker, "first entered the new furnished home, we gaped, gasped and sat weakly down. We did not see a living room—as we knew a living room. We saw a motion picture. That room, and every other room in the house, was a composite of impression registered upon my daughter's mind by motion pictures. There was scarcely a piece of British-made decoration in the entire place.

"So there you are. I thought it a good idea to look into the motion picture business."

* * * *

THE above tells the story, better than we have often tried to explain to the American trade, of just why Great Britain intends to put British-made pictures into world circulation. World circulation means getting into the American market. That's what Great Britain must do and means to do—and undoubtedly, will do.

* * * *

THE premiere of the week is "Fazil," the Fox picture with Charles Farrell and Greta Nissen. It is a decided let-down from the general quality of specials which the Fox studios have been turning out in recent months and fails to take its place with such films as "Seventh Heaven" and "Street Angel."

"Fazil" starts out to be a great picture, but it falters along the way, and runs into inconsistencies and absurdities, which, however, cannot dim the remarkable performance given by Farrell in the role of the Arab.

Miss Nissen, replacing Janet Gaynor as Mr. Farrell's team mate in this picture, is a good choice for the part of the modern girl in conflict with the strict Arabian ideas about wifely duties. There are some "hot" love scenes, and in this respect the picture is pointed toward box-office success.

In general, however, "Fazil" does not impress as up to the standard set recently by the Fox company.

* * * *

THE Movietone program, which precedes the showing of "Fazil" at the Gaiety Theatre, New York, contains some excellent numbers and some not so good. The news and magazine events are very fine, as usual. The specialty acts are only fair, with the exception of Clark & McCullough.

* * * *

MRS. ANNA BRUNI has announced the marriage, June 2, of her daughter, Miss Olga Bruni to Thomas C. Kennedy, editor of "The Showman" and valued member of the editorial staff of *Motion Picture News*. The couple will be at home, after July 1, at 72 Twenty-Eighth Street, Jackson Heights, L. I.

The News' staff joins in hearty congratulations and best wishes.

* * * *

BUCK JONES is a fine, clean cut personality, whom it is a pleasure to meet. His entry into the independent field, backed as it is by a long record of successes in Westerns, is an event that is attracting considerable interest.

There will be four special features, the first, "The Big Hop," being ready in August.

The accession of such a star as Jones is a fine asset to the independent field.

Seek Signers to Live Up to Code Agreement

Trade Practice Conference Division After Signatures to Put Industry on Fair Competitive Basis

SIGNATURES are being sought to an agreement to place the industry on a fair basis of competition in compliance with the code of ethics adopted at the Trade Practice Conference of last Fall and just released by the Federal Trade Commission.

The agreement is being distributed for signatures by M. Markham Flannery, director of the division of Trade Practice conferences, who is anxious to keep in touch with actual workings of conference rules. He is soliciting opinions as to the effectiveness of the rules as announced by the commission. The suggestion has been made that the rules be given a six or nine months trial to prove their effectiveness and at the expiration of that time some changes be effected if they are then considered necessary.

Producers, distributors and exhibitors who were represented at the Trade Practice Conference at which the code of ethics was drawn are being circulated with copies of the agreement. They are asked to sign and live up to the code as made public by the commission.

The agreement urges that the industry by compliance with the code will be placed on an equally fair competitive basis. It reads as follows:

"In consideration of the abandonment by others in the industry of practices covered by rules adopted in resolution form at the Trade Practice Conference held by the Federal Trade Commission for the motion picture industry at New York City, October 10 to 15, 1927, inclusive, and for the purpose of placing as near as may be all in the industry on an equally fair competitive basis, the undersigned hereby subscribes to, and the undersigned and such others as now have subscribed, or in the future shall subscribe, hereby mutually agree to abide by said rules, copy of which has been received and read by the undersigned."

F & R Acquire Theatres

Company Launches Big Expansion Program by Purchase Of Several Additional Houses

APPARENTLY the Finkelstein and Ruben company has entered upon a big expansion program as they have just announced the purchase of the three theatres at Huron, S. D., the Orpheum at Aberdeen, S. D., the Orpheum at Duluth, Minn. and the only remaining competitive theatre at Mitchell, S. D., the Lyric.

The Orpheum at Duluth was purchased from the Blackmore brothers. The sale of the Orpheum at Aberdeen to F & R marks the firm's entry into that city. It is reported to have made a good offer at one time to the Walker Amusement company which has numerous interests there and about a year ago it was announced that F & R were planning to build a theatre in Aberdeen but after preliminary arrangements were made the matter was dropped.

The three houses secured at Huron by F & R include the newly built State theatre, which was owned by Don Harris, the Lyric, operated by Leak and Goethals, and the Bijou, operated for the past three years by Henry Richfield.

In the Twin Cities the F & R chain has added to its interests by purchasing of the leases of the New Arion on the east side and the Granada, which is nearing completion on Hennepin between Lake street and Thirty-first Streets. The Nokomis, a suburban theatre at Thirty-eighth Street and Chicago Avenue, is to be remodeled and enlarged at an expense of approximately $30,000. The capacity of the house is to be increased by 200, a large pipe organ will be added and the theatre entirely redecorated.

Announcements concerning building and remodeling by the firm which would involve the expenditure of more than a quarter of a million dollars were made some time ago from Minneapolis. These plans included the erection of two new suburban theatres —one at Lake Street and Second Avenue and the other in the Lake Harriet district. The erection of the latter was postponed owing to objections of residents in the district and the matter has not yet been settled.

3 Companies Concur on Cleveland Protection

THE Cleveland exhibitor association's demands that the protection accorded first runs be limited to 21 days have been granted by three distributing companies, Educational, Tiffany-Stahl and Standard Film Service, says George W. Erdman, manager of the Cleveland organization.

The association which comprises nearly every subsequent run theatre in Cleveland recently protested against the 57 days' protection granted Loew theatres by declaring a buying strike and demanding a protection limit of the length granted by the three distributors mentioned.

Five Firms Incorporate at Albany, New York

Companies incorporating in the motion picture business in New York state during the past week and receiving charters from the department of state, Albany, included the following: Brooklyn Paramount Corporation, $100,000, William T. Powers, Brooklyn; John J. Wildberg, Alvin T. Freisinger, New York City; The Lenox Hill Players, Inc., $20,000, Louis J. Latzer, Yonkers, Mitchell P. Marcus, Mary W. Hallett, New York City; Buck Jones Corporation, $100,000, Buck Jones, Hollywood, Calif.; Donald McElwain, Jackson Heights, L. I.; Murray W. Garsson, New York City; Louben Film Corporation, capitalization not specified, J. T. Cosman, Louis T. Rogers, Benjamin P. Rogers, New York City; The Cunnion Corporation, capitalization not stated, John J. Cunnion, Edward J. and Abigail Cahill, Brooklyn.

Pantages Theatre, Dallas, Subleased to Underwood

R. J. Stinnett, managing director of the Capitol Theatre and Pantages Theatre, has subleased the Pantages to W. G. Underwood and associates who assumed control June 1. The new policy of Pantages calls for the installation of Vitaphone and Movietone synchronizers in order to enable the theatre to show second runs of sound pictures, according to an announcement by Mr. Underwood. The name of the theatre will be changed shortly.

For the past three years Mr. Underwood has operated the Crystal Theatre, but his lease expires this fall when the Crystal is to be converted into an office building. Mr. Stinnett will continue to manage the Capitol which he owns in partnership with the estate of the late Simon Charninsky.

Fred Desberg Denies He Will Retire

Fred Desberg, general manager of the Loew theatres operated in Cleveland, has denied the rumor that he is to retire from active management of the circuit. A rumor has been current that Desberg has severed his connection with the Loew circuit either to retire altogether from business or to become associated with the company in its New York office. Desberg says both of these rumors are false.

A. S. Dowling Manager for F B O Export Corp.

Ambrose S. Dowling will be manager of F B O Export Corporation, announces Joseph P. Kennedy, president of F B O Pictures Corporation.

Mr. Dowling, an importer and exporter for the past 25 years, is thoroughly familiar with the foreign market. Having been abroad 20 times, he has traveled extensively. As assistant to Mr. Kennedy when he became owner of F B O, Mr. Dowling has made himself familiar with the requirements of the foreign buyers.

Universal Promotes Ben Y. Cammack

Ben Y. Cammack, short subject and complete service manager for Universal, has been promoted, to take the position of Eastern division manager of Universal.

Fred McConnell, erstwhile editor of the Daily Review, becomes the new short subject and complete service manager.

New J. D. Williams Organization

World-Wide Pictures Will Distribute Best of Foreign Product Throughout U. S. and Canada

J. D. WILLIAMS, managing director of United Motion Picture Distributors, Ltd., of London, England, arrived in New York late last week on the Berengaria, to perfect an organization in this country for the distribution of foreign made product.

The new concern will be known as World-Wide Pictures, for which a $2,500,000 company is now said to be in process of formation under the laws of Delaware. At present Mr. Williams has eighteen productions ready for distribution, but the first of them will not be released until September. Within the year it is planned to have about fifty foreign pictures for distribution in the United States and Canada. World-Wide Pictures will not handle distribution anywhere but in the United States and Canada. It will not handle American product in Europe, but will confine itself entirely to European product.

Mr. Williams has stated that there will be no buying restrictions on this product, the exhibitor will be able to buy one or all of the pictures as he pleases. The total line-up of the first fifty pictures that will be available this year will be divided into ten groups of five pictures each. The first year's product includes 35 pictures from England and 15 from Continental studios.

It is Mr. Williams' plan to organize at least 35 branches in the United States and Canada, but the physical handling of the



J. D. Williams

distribution has not yet been decided upon. Mr. Williams will maintain his own selling force.

Included in the program of pictures to be released by the new organization are twelve pictures comprising the entire 1927-28 program of British International Pictures, Ltd. These are:

"The White Sheik," directed by Harley Knoles; "The Silver Lining," made by Thomas Bentley; "Poppies of Flanders," Arthur Maude production; "The Ring," directed by Alfred Hitchcock; "The Farmer's Wife," made by Hitchcock; "Moulin Rouge," E. A. Dupont picture; "Tommy Atkins," directed by Norman Walker; "Tesha," Victor Saville film; "Champagne," Alfred Hitchcock picture; "Adam's Apple," directed by Tim Whelan; "Not Quite a Lady," made by Thomas Bentley, and "Toni," Arthur Maude production.

Mr. Williams declares that the thing most needed for the world benefit of motion pictures is competition for Hollywood. There is a certain resentment abroad that the opinion prevails that good pictures can come only from Hollywood. "This is by no means true," he said. "Good pictures can and are being made abroad and they are going to make better ones. There is no reason why this cannot be. Foreign stars come over here and are just as big drawing cards as they are in their own country. They need only the same conditions under which to work over there as they have here, and we are going to see that they get them.

"There is no reason why some of the leading American players and directors cannot be induced to work in Europe. I think it would benefit and broaden them all. Climatic conditions are splendid over there, and once the fact becomes known

(Continued on Page 1952)

Arbitration Success, Says Hays

Tells Detroit Commerce Board Exhibitors Won 52 Per Cent of Their Cases Against Distributors Last Year

APPEARING before the Detroit Board of Commerce, Detroit, Mich., June 5, Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., delivered an address, the subject of which was "Arbitration in Industry." Beginning his speech Mr. Hays traced the course of arbitrary ruling through the centuries, called the Chamber's attention to the enormous investment the motion picture industry represents today, and to the many trade problems it has been striving to overcome, the ease of their solution today as compared to conditions in 1922, and wound up his address by outlining the vast indirect sales medium afforded manufacturers by the motion picture.

14,346 *Cases Adjusted*

A salient fact cited by Mr. Hays was that in 1927 alone, 14,346 arbitration cases, involving $3,825,636.76 were amicably adjusted. Of the total number of claims filed by theatre owners against distributors, the theatre owners were upheld in fifty-two per cent. Of the total number of claims filed by distributors, forty-one per cent were upheld. Only thirty-six cases required the seventh arbitrator.

Commenting upon the latest uniform contract, agreed upon May 1, 1928, and the present system of arbitration in this industry, Mr. Hays said:

"The motion picture industry today represents an investment of two billion dollars, an annual expenditure in production of pictures alone of $125,000,000. The industry directly employs more men and women than Ford and General Motors combined. One hundred million paid admissions in the United States alone each week testify to its touch with the public. Twenty-five thousand miles of film are handled each day in the exchanges of this country alone.

Must Contract in Advance

"In the many thousands of small cities and towns, men with small capital must contract in advance for each year's showing of feature pictures. The general nature of the product is told them by the salesmen of the competing companies. Prices and dates of exhibition, with many other technical but vital details, are agreed on. Out of the 600 to 800 pictures offered him by twenty or thirty companies, the small theatre owner, like the large, selects the companies which best meet his needs as to price, variety of product and advertising co-operation. He agrees to buy certain groups of their productions and exhibit them at stated times for stated prices.

"The whole machinery of the manufacture of this product, which reaches nearly a quarter of a billion ultimate consumers each week, depends on the good faith and stability of individual contracts with theatre owners.

"There are many legitimate reasons why a theatre owner may find his contract difficult of fulfillment or may honestly believe the distributor is not giving him 100 per cent service under its terms. What the way to winnow the just claims from the unjust, temptation on both sides to call the contract broken long constituted a major source of instability.

Dubious Until 1922

"Until 1922 the producer with ten million dollars' worth of orders on his books

(Continued on Page 1952)

Congress Gives Industry Little Attention

Tax Bill Increasing Exemptions Only Important Measure of Session Effecting Motion Pictures

THE session of Congress which adjourned on May 29 was remarkable for the little attention which was paid to the motion picture industry. The only measure affecting the industry materially, to be enacted during the session, was the tax bill, under which the exemptions from admission tax were increased from 75 cents to $3. It is estimated that the revenues of the Government will be reduced approximately $17,000,000 a year by this increase.

Although a number of measures affecting the industry were introduced during the session the only bill to receive serious consideration was that of Senator Brookhart of Iowa, prohibiting block and blind booking and discrimination. This measure was the subject of extended hearings before the Senate committee on interstate commerce, but no action was taken to report the bill because Senator Watson of Indiana, chairman, spent much of the time toward the latter end of the session in his home State, where he is a "favorite son," for the Presidential nomination.

Another measure of considerable importance was the resolution introduced toward the end of the session by Senator Walsh of Montana, calling for an investigation by the judiciary committee of cases which have been brought by the Government with relation to the activities of the film boards of trade throughout the country. This resolution was referred to the judiciary committee, and Senator Walsh attempted to have it brought up for consideration in order that it might be reported and passed before the session adjourned, but was unable to secure any action.

Sunday closing for the District of Columbia, which was the subject of lengthy hearings by the House District of Columbia Committee last session, still remembered for their verbal and fist fight, was proposed early in the session by Representative Lankford of Georgia, author of the measure before the House last year, but nothing whatever was done with the bill during the session. Bills identical with that of Senator Brookhart of Iowa, dealing with booking, were introduced in the House of Representatives by Congressmen Hudson of Michigan, Celler of New York and Cannon of Missouri, but no action was taken by the House committee pending a determination by the Senate committee as to its report.

Congressman Hudson of Michigan also put in a bill toward the end of the session providing for Federal regulation of the motion picture industry, which also included the provisions of Senator Brookhart's bill. In this messure was the so-called censorship bill which has been before Congress for several sessions.

Repeal of the present ban upon the interstate transportation of prize fight films was sought in a number of measures introduced in the House of Representatives early in the session, but they were given no consideration during the hearings.

All of these bills go over until the next session in December, but it is not likely that the industry will be materially harassed next winter because of the fact that the session is required to adjourn March 4, giving it little time to deal with other than appropriation and major measures.

Likes Code of Ethics

Fred Weherenberg Approves Resolutions Adopted by Federal Trade Commission

"I AM heartily in accord with the general attitude of the Federal Trade Commission as expressed in the new code of ethics recently handed down by that body," said Fred Wehrenberg, of St. Louis, president of the eastern Missouri and southern Illinois exhibitor unit, who was a delegate to the Trade Practice Conference.

"Perhaps some exhibitors may object to the apparently liberal views toward non-theatrical exhibition of motion pictures, but as stated by the commission it regards any attempt to restrict the purchase of films by churches, lodges and similar organizations as in restraint of trade and subsequently illegal.

"We independent exhibitors have always contended that a motion picture exhibitor should be permitted to buy such pictures as he desired. We could not consistently endeavor to prevent others from enjoying the rights we demand for ourselves.

"The commission is absolutely in accord with the views of the independent exhibitors on the various subjects touched upon in the code of ethics. It has taken a definite stand on block booking and will push criminal proceedings against those who are guilty of violating the laws in that respect. On other points at issue it apparently favors giving the industry more time in which to adjust itself and bring about the reforms desired by the commission and the independent exhibitors of the country."

Montreal Managers Assoc. Elects New Officers

Much interest was taken in the annual elections of the Montreal Theatre Managers Association, held in Stanley Hall, June 1, because of the warfare which is being waged by Montreal exhibitors against the provincial authorities over Sunday shows, juvenile patronage and censorship issues. No less than 46 of the 54 theatres in Montreal were represented at the meeting.

Joseph Patenaude, of the Francais, Alexander and Moulin Rouge theatres, succeeded George Rotsky, of the Palace theatre, as president of the association, while Harry S. Dahn, of the Capitol, was elected vice-president. B. M. Garfield, Rialto theatre, had been secretary-treasurer since the organization was formed eight years ago, and he was elected to that office again without opposition.

George Nicholas, managing director of United Amusements, Ltd., was the choice as chairman of the board of directors. The latter include John P. Smythe, Regal theatre; Joseph Cardinal, St. Denis theatre; F. J. Shields, Dominion theatre; Harry Kauffman and Frank Norman.

3 Firms Obtain Charters at Harrisburg, Pa.

Three new firms were granted charters of incorporation by the department of state in the capitol at Harrisburg, Pa., last week when the following companies incorporated: The President Amusement Company, of Philadelphia, $300,000 capital stock, Thomas Morch, treasurer, Philadelphia. Incorporators George H. Grant, Harry Kramer and Hugh C. Pedley. Success Pictures, Inc., Philadelphia, stated capital $25,000, Arthur Boll, treasurer. Incorporators Oscar Newfeld, Arthur Boll, and Charles P. Boyce. The Park Machine Company, Beaver Falls, Pa., capital $25,000, H. G. Traver, treasurer. Incorporators Mr. Traver, Harry Ackley, and J. Wilmer Martin.

Manager of U. A.'s Lima Office Now in N. Y.

Gustav Mohme, general manager of the United Artists exchange in Lima, Peru, is now in New York for two weeks. He is conferring with Arthur Kelly, vice-president and general manager of foreign distribution. This is his first visit to the United States since he opened the Peruvian office in January, 1926.

A luncheon was given in his honor by the organization on May 31 at the Manger Grill.

Mo., Ill. Assoc. May Join Sapiro Body

MANY members of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois may affiliate with the Independent Motion Picture Exhibitors Association headed by Aaron Sapiro. Fred Wehrenberg, president of the M. P. T. O. of Eastern Missouri and Southern Illinois, informed the correspondent of this publication that a large number of the independent exhibitors of St. Louis and the adjoining trade territory are thinking seriously of joining the Sapiro Group and added that it is very probable that a St. Louis office of the Independent Motion Picture Exhibitors Associated will be established in the near future.

An invitation is being made, it is said, to have Sapiro visit St. Louis to explain the operations of his organization to the Wehrenberg organization at their annual convention.

Report Says Seattle U. A. House is to Close

FOLLOWING the posting of an official notice giving the customary two week's advance information to employees that their services will no longer be required, reports were prevalent in Seattle, Washington, last week to the effect that the United Artists Theatre is to close its doors on June 6. The report is not denied by Pacific Northwest officials for the West Coast Theatres, Inc., who operate the house jointly for West Coast and United Artists.

The theatre up to a few weeks ago was showing a pleasing statement at the box office, but it is understood among the trade that the theatre will be closed in an attempt to divert the business to the Fifth Avenue and Seattle Theatres, both of which are being operated by West Coast on what is said to be a losing financial basis. Al Bernard, manager of the house since the promotion of W. Stefan Perutz to the position of general manager of West Coast theatres in Tacoma a few weeks ago, is understood to be moving to Portland for the same company.

Badgley Returns to Ottawa; Finds British Active

After several weeks spent in England, where he made arrangements for the distribution of the official Canadian films, F. C. Badgley, director of the Canadian Government Moving Picture Office, returned to Ottawa recently. The British film industry is showing considerably more activity, Mr. Badgley declared, praising the new studio outside of London.

While in England he urged British producers to sell Canadian rights to important productions direct to film distributors in Canada rather than to those in the United States. Canadian films, he reports, are now being shown in from 300 to 500 theatres in the British Isles.

Slogans Arouse Opposition to Daylight Saving

Daylight saving continues to be a lively issue in Vancouver, B. C., and the exhibitors have taken an active part in opposing the plan whereby summer time would be adopted locally for a period of five years through a plebiscite of the people.

Various snappy slogans have been screened to arouse the ratepayers to vote down the measure, such as: "Remember, Daylight Saving Is Daylight Slaving"; "Vote Against Daylight Saving—Don't touch the clock"; "This plebiscite is for a period of five years—Vote No!"; "Work and vote against Daylight Saving."

Carl Goe Sales Agent With Tiffany-Stahl

Carl J. Goe has been appointed special representative by General Sales Manager Ed. J. Smith, of Tiffany-Stahl Productions, with headquarters at the New York office. Mr. Goe was formerly circuit representative for Pathe, and previous to that was contract manager for F.B.O., First National and Universal.

Trouble Expected Over Non-Theatricals

Commissions Ruling Interpreted As Compulsory Service; Others Size Up Situation "As Is"

INTERPRETING the Federal Trade Commission's action in rejecting the resolution passed at the Trade Practice Conference against non-theatrical bookings as meaning compulsory service, distributors of the Northwest believe it will cause further trouble in a territory where the situation is already strained. This view was expressed following a letter sent to presidents of Film Boards of Trade by C. C. Pettijohn, head of the organization, ahead of publication of the Code of Ethics, and based on advance information.

Mr. Pettijohn's letter informed the film board heads that any non-theatrical institution, properly complying with ordinances having to do with public safety and other regulations, would be in a position where no distributor could refuse to sell its product.

Other views concerning the rejection of the resolution, based upon reports from those in the know, size up the situation as being just where it has always been, with the exception that distributors must not act as a body in refusing to serve non-theatricals. An individual may continue to refuse to serve, according to this report.

One of the causes of the strained condition in the Northwest was U. A.'s service to non-theatricals. Then exhibitors would not act on this company's cases. It is expected that N. W. exhibitors will continue their fight against this service.

Another opinion concerning the situation is that exhibitors need not be greatly alarmed over any competitive bidding from non-theatrical institutions; that none of them would be in a position to pay the average theatre rentals, at least, those of the larger houses.

Presentations for Shorts

Old Order to Be Reversed When Eleven First Run Key City Houses Show Comedy Films

SHORT subjects, once crowded out of the big first run houses by presentation acts in connection with feature pictures, are now to be the subject around which presentations are to be built, according to Metro-Goldwyn-Mayer, who have just closed with eleven representative key city de luxe presentation houses for practically the entire output of M-G-M shorts.

The houses that have signed for these shorts are, the Capitol in New York City, Midland in Kansas City, State in St. Louis, Ohio in Columbus, Allen in Cleveland, Penn in Pittsburgh, Century in Baltimore, Palace in Washington, D. C., State in Boston, Palace in Indianapolis and the State in Syracuse.

The product involved in the contracts includes the entire group of forty Hal Roach comedies divided into four series featuring Our Gang, Charley Chase, the Roach All Stars and Laurel and Hardy; the series of six Great Events in technicolor, twenty-six Ufa Oddities and M-G-M News.

The feature releases that have in the past been included in the programs of these houses have always been supplemented by elaborate stage shows and little time was available for short feature film presentations. In all instances where it is practicable, these houses now plan to build their stage show presentation around the theme of the comedy, Great Events or Oddities.

As an example, the Oddities release, "Soaring Wings," which will shortly be presented at the State Theatre in Syracuse, will form the keynote of a novel presentation number. The study of birds in flight which the subject presents, is being likened to man's development of the aeroplane. An appropriate aeroplane setting is to be arranged on the stage and a soloist singing number will accompany the showing of the picture.

As another presentation act the entire stage chorus will be attired in boxing costume, with boxing gloves and the ring atmosphere in a dance number preliminarry to the Charley Chase comedy, "The Fight [illegible]."

Committee Raps Lax Dues Payers

NON-MEMBERS and members of Eastern Missouri and Southern Illinois M. P. T. O. whose dues are not paid in full will not be represented on the arbitration committee of the St. Louis Film Board of Trade, Fred Wehrenberg, president of the exhibitor unit, announces as the outcome of a meeting held by the executive committe of his organization held on May 30. The committee is said to have voted unanimously on the question.

In effect Mr. Wehrenberg's statement implied that the time has arrived to compel all theatre owners who derive protection from the association to help pay the expenses of the organization. Heretofore, the representatives of the association have handled all cases coming before the Film Board of Trade for arbitration regardless of whether the exhibitor was a member of the association or not. Members who fail in their dues will be treated as non-members should they desire the services of the arbitrators, Wehrenberg said.

Theatre Building Active

Many Important Operations Are Reported Under Way in Provinces of Ontario, Quebec

MUCH activity is being seen in theatre building operations in the Provinces of Ontario and Quebec, a number of important projects having been reported, four being in Montreal alone. They include:

Montreal—Electric Theatre, being erected by Electric Theatre, Limited, 570 St. Catherine Street; cost $500,000; architect, E. A. Doucet, 195 St. Catherine Street East.

Montreal—Theatre being started on Notre Dame Street West, by United Amusements, Limited, 12 Mayor Street, Montreal; cost $150,000; architect, R. Gariepy, 15 St. James Street West. This company already operates 12 theatres in Montreal.

Montreal—Benjamin Isaacs, 52 Arlington Avenue, Westmount, has purchased a large site at St. Catherine Street West and Chomedy Street, and plans are being prepared for a theatre.

Windsor, Ontario — The Paramount-Windsor Company, Limited, a subsidiary of the Famous Players Canadian Corp., Royal Bank Bldg., Toronto, has purchased the site at Ottawa Street and Moy Avenue, Windsor, for a theatre seating 1,500. Paramount-Windsor Company already has the Capitol, Palace and Walkerville Theatres. N. L. Nathanson, of Toronto, is president, while Wallace R. Campbell, Col. Walter McGregor and Simon Meretsky are associates.

Ottawa, Ontario—Famous Players Canadian Corp. has started construction of the Capitol Theatre, Ottawa; cost $1,250,000; architect, Thomas Lamb Company, of New York; this theatre is scheduled to open January 1.

Ottawa, Ontario—P. J. Nolan is building the Avalon Theatre, Bank Street and Second Avenue; cost $60,000; this theatre is being constructed according to the plans and specifications of Mr. Nolan, who already operates the Rex and Columbia Theatres in Ottawa. It will seat 1,000, and is scheduled to open September 1.

Hays Reviews Arbitration

(*Continued from Page* 1949)

did not know whether they might result in five million or six million dollars' worth of completed transactions. With rare good luck, he might hope for seven million out of his promised ten.

"Because of this uncertainty, two mutually destructive hardships grew in burden each year. The theatre owner had to post an advance, usually of twenty-five per cent, when he ordered his films. This hurt the small exhibitor, and hurt him badly. The producer, on his end, had to start manufacture of the year's product on this advance, and then had to borrow the rest of his needed capital from sources which charged him from twelve to fifteen per cent. Responsible banking sources hesitated to take risks which threatened to make the production and sale of motion pictures permanently a wildcat operation.

10,500,000 *Showings Per Year*

"When it is realized that the average motion picture theatre annually rents from distributors approximately 175 feature pictures and about 350 short subjects (newsreels, comedies and novelties), it will be seen that the approximately twenty thousand theatres enter into contracts with distributors calling for 10,500,000 separate exhibitions of pictures every year. This enormous number of transactions is under written contract and the opportunities for disputes arising therefrom can be readily visualized. Every delivery of every picture in every theatre was a potential lawsuit. In 1922, distributors and exhibitors alike were staggering under an actuality of 4,000 suits, with the indicator rising.

Lawsuits Disastrous

"These lawsuits were disastrous to the winner and loser.

"No matter who won or lost the suit, the value of the picture in question would have faded out long before the award. Bad feelings, bad collections, drags of every kind on the progress of the industry made our situation intolerable.

"We then worked out a system which we have since steadily tried to improve. Our latest form of uniform contract, agreed upon May 1, 1928, is better than the first, instituted in 1923.

"In 1922, the year before arbitration began in virtually its present form, the industry had approximately 4,000 lawsuits over contracts.

"In the four years of arbitration, the boards have disposed of 50,006 contractual disputes, involving $11,200,298.94.

Exhibitors Upheld 52 *Per Cent*

"In 1927 alone, 14,346 cases, involving $3,825,636.76, were amicably adjusted. Of the total number of claims filed by theatre owners against distributors, the theatre owners were upheld in fifty-two per cent. Of the total number of claims filed by distributors, only forty-one per cent were upheld. Only thirty-six cases required the seventh arbitrator. Nine court entries were made to enforce compliance with awards, and there were fifty-three court entries of judgments under awards. Five cases only found their way into court before, arbitration.

"Here is another pertinent fact: Out of the 14,356 claims in 1927 disposed of 4,671 were settled before the date of hearing and 2,368 were withdrawn. When two parties to a dispute know that men of their own acquaintance and profession, having a full background of existing conditions, will be their judge and jury, they examine their own presentations with a careful eye.

"We have had some difficulties, of course. We will continue to have some. Every now and then some man, who wanted an advantage and got a judgment instead, becomes vocal in the press. These cases make headlines, but they are hardly chips in the steadily flowing stream of success."

Alan Crosland Signed by Columbia

ONE of Columbia's ten specials for the 1928-29 season will be directed by Alan Crosland, just signed by Columbia. The director has, in the past two years, worked on special productions for Warner Bros. The name of the Columbia production he will direct and its starring player will be announced shortly.

J. D. Williams Forming New Organization

(*Continued from Page* 1949)

that we can make as good pictures on the other side as are made over here it is going to have a tremendous effect on motion pictures. It is going to bring about a more friendly spirit in the picture industry of the world, and as a consequence it is going to cut down many of the restrictive measures in the different countries as well as negative costs of pictures. Principally, it will create international competition, and there is nothing better for any industry than competition.

"By giving the exhibitors a free selection of pictures it will have a decided tendency to eliminate poor pictures and thus put a curb on over-production. This will mean more money for the better pictures and stars. The selection of pictures from all parts of the world will stimulate public interest and increase attendance in America.

"We are going to attempt to release none but the best of foreign-made pictures in America. In many cases they will be made-to-order pictures. We will advance to the producers the idea for a story, and suggest to them how it should be handled, and we think this will bring about good results. We will bring over good directors and good actors.

"I figure that with proper competition for Hollywood, and with a reduction of the number of features now produced to only worth-while pictures, foreign business for American producers will develop from 25 per cent to 50 per cent in every country in the world.

"Producing units releasing through World-Wide Pictures will form associations in their respective countries similar to the Hays organization in America. These associations will serve to combat adverse legislation and will want American productions admitted free in their respective countries in return for the revenue they will receive from the American market.

"The activities of World-Wide Pictures abroad will develop the motion picture business in many foreign countries, and the increased revenue to the big American companies in those countries will more than offset any loss of revenue in the American market.

"In order for the motion picture business to make the same rapid progress it has made in the past a great many of the foregoing plans must be brought into effect before the industry can rightfully claim to be a world-wide institution."

William Quigley President M. P. T. O. of Pa.

William Quigley, of Nanticoke, Pa., now occupies the chair of president of the M. P. T. O. of Northeastern Pennsylvania, having succeeded M. E. Comerford, head of the Comerford chain of theatres, at a meeting of the exhibitor unit held at the Hotel Casey in Scranton on May 27. At that time, Harry Spiegel, manager of the Academy Theatre, Scranton, assumed his duties as new secretary of the Northeastern Pennsylvania body.

Addresses were delivered by R. F. Woodhull, national president of the M. P. T. O. A., Martin J. O'Toole, executive secretary and business manager of the M. P. T. O. A. and Charles L. O'Reilly, president of the T. O. C. C., of New York. Mr. Woodhull termed the two obstacles impeding the progress of the motion picture industry as abuse of power and lack of vision. He predicted great developments for sound pictures.

At a dinner of the exhibitors held in connection with the convention, Mr. O'Toole was toastmaster. Present at this affair were William Roberts, of Plymouth, M. E., Comerford and Vincent J. Brennan, both of Scranton. The next session will, it is said, be held in Mauch Chunk on July 29.

Residential House Zoning Abandoned in Baltimore

According to a ruling made recently by the Film Board of Trade in Washington, D. C., of which J. S. Fitzgerald is secretary, the former zone system for residential houses in Baltimore has been abandoned for the booking of pictures.

Hereafter, it is said, any picture may be booked by any theatre in any part of Baltimore, according to the highest bid made, and no regulations as to zones have anything to do with picture selling.

Title Changes

"You're in the Army Now" (Excellent) to "Into No Man's Land."

"Fedora" (Paramount) to "The Woman From Moscow."

"Mutiny" (First National) to "Scarlet Seas."

"The Night Watch" (First National) to "Love at Midnight."

Tom Hamlin Undergoes Operation

Thomas Hamlin, publisher of Film Curb, a New York regional, underwent an operation on May 29th at a New York City hospital. Mr. Hamlin is progressing and is expected to soon be able to return to his duties.

Paramount Astoria Studio in Charge of J. W. Butler

John W. Butler has been placed in charge of the Paramount Long Island studio which has been re-opened for the production of films with sound accompaniment. Associated with the Zukor organization for the past eight years, Mr. Butler has served in various executive capacities in the business administration departments.

Big British Combine Effected With 200 Theatres Involved

THE largest theatre combine ever attempted in Europe was the recent merger of 200 houses throughout Great Britain engineered by the British Gaumont, Ltd., and the General Theatre Corporation. It is said to command a capital of $40,000,000. The theatres in the combine are picture and vaudeville houses.

F. A. Szarvasy, chief stockholder in the General Theatre Corporation is associated with Sir Walter Gibbons, London theatrical magnate. The Gaumont Company controls a large number of motion picture houses in Great Britain. A. C. Bromhead is president of this organization.

Laemmle Warns Industry Against Skimping

Universal Chief Cautions Against False Economy and Urges Spending on Good Pictures

CARL LAEMMLE, president of Universal, in a statement of some length, warns the industry against "skimping," and cautions against false economy. He sees prosperous times ahead for the picture industry, and believes that money spent in the right direction is bound to help matters.

The Laemmle statement, in part, follows:

"There are worse evils in the moving picture business than extravagance. One of them is skimping. There is no doubt in the world that every company has been more or less extravagant in years gone by. An effort was made last year to curb this extravagance. Because of certain signs and portents which I have noticed, I deem this an appropriate time to sound a note of warning to the entire industry. It is this: Skimping must not be mistaken for economy. The practice of economy is incumbent on every individual and on every company. The false economy is the worse course that any individual or any company can possibly pursue.

"In the making of pictures the producer owes a duty to exhibitors and to patrons of pictures. He owes it also to the authors and directors of his productions. The framework, the embellishment, the setting of his story, should be wholly adequate to the picture itself. A diamond must have a perfect setting in order to show off its true brilliance and value. More than that, the industry owes it to itself to go onward to better and better things. It must never take a step backward. We have achieved a certain standard in this business. We must constantly increase that standard, because more and more people are being educated to appreciate the better things in moving pictures. The standard must go forward as the appreciation of the audience advances.

Good Pictures Essential

"The life blood of our industry is good pictures. They are the most important thing in the world to us. They are the essentials. A splendid theatre is a fine thing to have; good pictures are better. A talented orchestra is good; it is of little avail without good pictures. Clear, unwavering projection is a splendid thing for your audience; but a good picture is far better. Favorable weather is much more apt to fill your theatre than rainy weather; but good pictures will fill your theatre—rain or shine.

"Good pictures we must have, and good pictures cost money. There is no getting away from that. Any skimping or false economy in picture making is not only a fatal error, but is a stab in the back to the entire industry.

"Please don't think that I want to encourage extravagance in picture making. We have seen enough of that. But I firmly believe that the picture business is entering upon a period of prosperity the like of which it has never experienced before. We must be ready for it. We must be prepared. We must have the equipment to take advantage of it. And this equipment is GOOD PICTURES. Let's insure our own prosperity with more good pictures this year than we have ever produced before in any year."

William Sistrom Gen'l Manager Pathe Studios

IN the post of general manager of the Pathe studios will be William Sistrom, who has been acting in a like capacity for the Cecil B. De Mille studios. Under his supervision, production for the 1928-29 program is already under way.

After working for Carl Laemmle and William Randolph Hearst's Cosmopolitan productions as production manager, he became general head of the Hollywood studios where the Christies and the Producers Distributing Corporation formerly made their productions. These studios eventually became the Metropolitan Studios, and with the affiliation of De Mille, Mr. Sistrom assumed managerial charge of both the Metropolitan and De Mille studios.

New Columbia Exchanges

Nationalization Plan Practically Completed with Six Additional Key City Offices Established

COLUMBIA PICTURES has practically completed its nationalization plan started two years ago when it acquired its first exchange. Jack Cohn, treasurer of the company now anonunces the completion of arrangements for the opening of exchanges in St. Louis, Milwaukee, Denver, Salt Lake City, Albany and Buffalo.

This latest deal was engineered by Jack Cohn and was entrusted for execution to Cecil E. Maberry, sales manager, who is now on a tour of the company's exchanges. The new branches give Columbia vantage points in Eastern Missouri, Southern Illinois, Wisconsin, Colorado, Utah, Wyoming, New Mexico, Western Nebraska, South Idaho and the state of New York outside of New York City.

In commenting on the expansion, Mr. Cohn said:

"The acquisition of these exchanges is practically the final step in the nationalization plan which Columbia started two years ago. Six branches were opened during the past year—one in Minneapolis and five on the West Coast and in the Northwest. Every weak link in the chain of distribution has now been eliminated and responsible offices have been established in all the important key cities of the country.

"The new branches will greatly advance our plans to coordinate production and distribution activities to such a point that we will be able to give the exhibitor greatly improved service.

"Several persons prominent in the distribution field are now being considered for the newly created positions of branch managers and for the sales force. Announcement of important appointments will be made shortly."

Mayer Removed from Sapiro Film Purchase Committee

ACCORDING to a statement issued by the Independent Motion Picture Exhibitors' Association, Elias Mayer, of the firm of Mayer & Schneider, has been removed from the film purchase committee of the organization, by vote of the Board of Directors May 30. Harry Brandt was elected to fill the vacancy.

The statement continued:

"At the same meeting President Sapiro was instructed and authorized by the Board of Directors to begin legal action against the Mayer & Schneider Theatres Corporation to collect money due the Association. This action was taken when it was reported to the Board that none of the Mayer & Schneider theatres have paid into the Association any of the sums due in the form of dues since they became members.

"It was reported to the Directors that the Mayer & Schneider theatres were the only absolute delinquents.

"While Mr. Mayer was removed from the Film Purchase Committee, and while legal action will be begun against the theatres with which he is connected, these actions will not affect the membership of the Mayer & Schneider theatres in the Independent Motion Pictures Exhibitors Association. As was stated at the meeting, they will be kept in the Association for their own good.

"At the same meeting Isaac Katz was elected a director, to fill a vacancy."

6 Features, 10 Shorts Are Paramount's June Output

Six productions of feature length, five comedies of two reels each, and five one-reel cartoons form the Paramount schedule of releases for the current month.

On June 2 will be released "The Magnificent Flirt," Florence Vidor's newest vehicle, "Hold 'Er, Cowboy," a Christie comedy starring Bobby Vernon, and "The Patent Medicine Kid," a Krazy Kat cartoon. The next release date, June 9, will see the initial distribution of "His Tiger Lady," Adolphe Menjou's starring picture, "Say Uncle," a Christie comedy featuring Jack Duffy, and "Koko's Field Daze," one of the Inkwell Imps cartoons.

"Half a Bride," a feature starring Esther Ralston, will be issued on June 16, in company with "Slippery Heels," a Christie comedy with Jimmy Adams, and "Stage Coached," another of the Krazy Kat cartoons. The fourth feature for the month, "The Vanishing Pioneer," comes on June 23, along with "Alice in Movieland," a Paramount two-reel novelty, and Koko Goes Over," from the Inkwell Imps series.

June 30 is the release date for two Paramount features, "Ladies of the Mob," starring Clara Bow, and "The Racket," the Caddo production in which Thomas Meighan stars. Also on June 30 will arrive "Scrambled Weddings," an Edward Everett Horton comedy, and "The Rain Dropper," a Krazy Kat cartoon.

Arnold Bennett Writing an Original for Dupont

Arnold Bennett, the British author, will write an original story for "Piccadilly," E. A. Dupont's next British International production. Rex Taylor, American scenarist, is writing the script from Bennett's treatment. Anna May Wong is to play a leading part.

Dupont's next, immediately to follow "Piccadilly," will be called "Tambourine," exteriors to be done in the south of France. Carl Brisson will be one of the leads.

L. J. Appell Heads Chain in Central Pennsylvania

Louis J. Appell, son of the late Nathan Appell, who died May 17th, has succeeded his father as head of the Appell chain of theatres in Lancaster, York, Hanover, Reading and other central Pa. towns.

A Progressive Exhibitor



Earl J. Myers

Exhibitor Complimented as Commerce Leader

Earl J. Myers, owner of the Majestic Theatre, Chillicothe, O., president of the Chillicothe Chamber of Commerce, was recently highly praised and commended by that body for his efficient leadership.

Born in Chillicothe 38 years ago, Mr. Myers bought the Majestic Theatre in Chillicothe in 1924, remodelling it throughout and making it the leading theatre in the town. He has just announced plans for erecting a new $800,000 house there. Recently addressing the Chamber of Commerce he told the business men of Chillicothe of the progressive stride of the motion picture industry, using several trade journals during the course of his address.

Neilan to Direct MacLean in Christie Features

An arrangement has been made between Marshall Neilan and Christie-MacLean productions whereby the director will direct the first of the Douglas MacLean productions to be produced at the Christie studio. Some time next month Neilan will move over to the Christie studio to begin working on the first of the MacLean pictures, now in preparation by Alfred A. Cohen from his story, "The Carnation Kid." Cohn will act as supervisor of the Christie-MacLean productions. Associated with him on the construction of the story are Henry McCarty and Malcolm E. Moran. "The Carnation Kid" replaces the title, "Wanted—a Woman."

The Voice of the Screen

News and Comment on All Phases of "Sound" Pictures

Talkie Highlights

HOLLYWOOD is agog over sound pictures with most of the studios being revamped and having equipment installed for the reproduction of sound. Many of them are now set to make their first talking productions.

Monta Bell declares production costs will be sent sky-high with consequent raise in prices to exhibitors and higher admission charges to the picture theatre patrons.

Musicians of the United States plan raising of $10,000,000 fund to combat menace to them of "canned music" Tax will be put on all members of unions.

Short subject producers are elated over the prospects for the coming season because of the advent of the sound pictures in their field. Indications are that they will supplant many of the present presentations.

Production activities promise to become lively again in the east, with many of the studios being reopened and equipped for sound production.

Talking pictures are reported under way in the advertising field and will be produced as rapidly as possible, but not for theatre showings.

Contracts of big Broadway stars will probably make it impossible for them to appear in talking pictures because of the effect it will have on their stage work.

Sound Pictures Are Main Topic in Hollywood

Producers Focusing Interest on Perfection of Augmented Photoplays; Studios Being Equipped

By WILLIAM McCORMACK

Los Angeles Representative, Motion Picture News

THE major topic of conversation around the studios and in the film colony among executives, players and studio attaches, is talking pictures, and that public response thus far indicates a welcome for them seems to have urged producers to focus their interests upon the perfection of augmented photoplays. Directors generally are in favor of the innovation and the differences of opinions among stars depends largely upon their individual abilities, founded upon stage training or their lack of it.

All Fox directors as well as those at Warner Brothers will make one or more talking pictures during the coming season and extensive preparations are being made at Fox studios for the expansion of the Movietone. A new Movietone stage will occupy one recently destroyed by fire and an elaborate research division and experimental department to cost upwards of $500,000 is now being erected.

Warner Brothers have two complete stages for Vitaphone reproduction and a third one nearly finished. This concern also has an elaborate laboratory research and experimental department, and besides making full length pictures are preparing to increase their output of two reel subjects.

M-G-M Building

Metro-Goldwyn-Mayer is building a two-story concrete building in which researches will be made of talking pictures. The structure will house four stages and a sound proof monitor room where George Hall of the Victor Phonograph Company will supervise the installation of recording apparatus.

None of the other studios have made any preparations for building studios or facilities for adding sound to their productions, although Universal will likely add sound effects to "Show Boat" and First National has similar plans.

An official announcement regarding Paramount's activities in talking pictures will be made by Adolph Zukor in New York next week. However, the completion of a sound proof stage with recording apparatus under direction of Roy J. Pomeroy, Paramount's technical director, assisted by an engineer from the Western Electric Company, is being perfected. Pomeroy is an electrical engineer himself and has been carrying on experimental work with sound in pictures for over a year.

Development and research by Pomeroy promises to bring about rapid changes in production methods and for this reason Paramount will not build elaborate buildings which they believe may have to be discarded within the next six months. Present plans seem to indicate that Paramount will confine sound productions to short subjects and novelties for the time being.

Comedies With Sound

Next season's products from Christie studios will find a number of comedies with sound accompaniment and Christie studios will be equipped for the production of sound pictures, for which contracts with an electric company in New York are being closed this week.

At United Artists studios two stages equipped with apparatus to record disc records and to record sound on film are being planned and work on these will start in perhaps ten days. D. W. Griffith, Marshall Neilan, Fred Niblo, Alfred Greene, Victor Schertzinger and numerous other directors see in the talking pictures a greater scope for their talents and have expressed confidence in its ultimate perfection.

"Talking pictures are here to stay," according to William de Mille, who acted as chairman of a meeting held last week by the Academy of Motion Picture Arts and Sciences at its club rooms in the Roosevelt Hotel. The Pathe-DeMille director spoke at length on the advantages of the new medium of expression for the screen over silent drama and finished his address by stating that it would undoubtedly be the ultimate entertainment of the future.

Veiller Guest of Honor

Bayard Veiller, successful playwright and author of such hits as "The Trial of Mary Dugan," "Within the Law," and other plays, attended the session as a special guest of honor. Mr. Veiller spoke upon what effect Vitaphone, Movietone and other

(Continued on Page [illegible])

Director Gives Views on Sound Pictures

Monta Bell Declares Production Costs Will Be Increased

MONTA BELL, one of the foremost of directors, is a decided rebel when the discussion centers on "talking pictures." "Sound effects, yes, and synchronized music, with an occasional piece of dialogue for contrast, but straight dialogue, emphatically no," is the way Bell puts it.

Bell, a former managing editor of a large newspaper syndicate, is markedly intelligent. His heart is in the making of motion pictures, but he is thoroughly convinced that talking pictures cannot possibly be a success with the public.

Says Dialogue Will Detract

"You can't convince me that continuous dialogue in a picture will do anything but detract from its value. It will take all the art out of a picture. It will not cut production costs as has been stated by these big executives. It will have just the opposite effect.

"You mark my words that talking pictures are going to send production costs skyhigh. The distributor is going to have to get twice as much for his product from the exhibitors, and the exhibitor in turn, is going to have to raise his prices to his patrons materially if he is to make any money or even break even on talking pictures.

"They tell you that many scenes explaining a situation will be eliminated in these pictures and the action explained by those in the cast, and that as a consequence costs of production will be reduced. But that is not so, so far as the reduction is concerned.

"Here is how production costs will shoot up: Where we had big stars in the past engaged for a picture we paid them fabulous salaries and kept them busy for three or four days shooting all of the scenes in which they participated and then were through with them. What will we have to do with these same stars now? Well, we'll have to rehearse them for a matter of three or four weeks the same as they do in a legitimate Broadway production, and we'll have to pay them for rehearsals.

"And remember this: When we wanted to cut a feature film to 7,000 feet in the past we took 11,000 feet or more. We cut out what we did not need and patched it up to keep the continuity. Well, what will we have to do now? We will have to make pictures to exact order. They will have to be made to the exact footage called for. It will mean rehearse and rehearse scenes until we get them to actual perfection. With the dialogue and sound made to fit there will be no such thing as cutting a picture after a scene is completed.

What Will Be the Result

"What will be the result of all this? The scenarist will be the main figure around the studio. Pictures will be more or less incidental to the story, and must in future be built around the dialogue. The dialogue and scenes will have to be arranged by the scenarist. The director can then sit back and merely follow the story as laid down by the scenarist. Directors with stage experience will be more essential than the good director of the past who has no stage experience. Producers have made million dollar mistakes many times in the past, but they have laughed them off because they have made money despite their errors; but believe me, there will be greater mistakes made in the future than there have been in the past. There is no correcting a talking movie after it is finished. If corrections are necessary it means the picture will have practically to be made over.

"Sound effects are wonderful and should add materially to the value of a picture, and on occasions dialogue can be used to advantage, but only for the purpose of contrast, which should be rare. I can appreciate that dialogue for contrast could well have been used in the last reel of 'The Bellamy Trial.' I had made six reels in absolute silence, and it would have been a marvelous contrast if in the last reel I could have had the summation of the defense and prosecution in dialogue. The effect would have been marvelous. But that is as far as the talkies should go. The sound of a passing elevated train, the sound effects of a flood or a disaster of any kind cannot help but improve a picture, but dialogue as a regular feature, to my way of thinking, is practically impossible, and it cannot do anything but run the costs of production skyhigh."

"Voice Dissector" Shows Faults That May Be Corrected

OFFICIALS of Metro-Goldwyn-Mayer and the University of Southern California last week launched the first "voice dissecting" experiment involving a motion picture player to correct voice imperfections. The speaking voice of Anita Page, an M-G-M player was the first dissected.

A electric "voice analyzer" was used under the supervision of Rufis B. Vonkleinsmid, president of the university. Dean Ray K. Immel of the drama department of the university was in direct charge of the experiment and introduced the use of the telegraphone, an apparatus by which voice impulses are recorded magnetically on a steel wire.

From this magnetic wire scientifically exact reproductions of voices may be made through radio amplification from a visual record of the voice vibrations on sensitized paper. From this voice imperfections are noted and they can then be corrected by the player under proper voice direction.

Sound Pictures Are Main Hollywood Topic

(*Continued from Preceding Page*)

speaking devices would have upon the stage. All the well known tricks of the stage will be discarded, according to the playwright, and new ideas introduced.

Fred Beetson, head of the Central Casting Bureau and secretary of the Association of Producers and Distributors, outlined unique innovations to become part of the casting bureaus province. Mr. Beetson stated the Casting Bureau is to place a vocal expert in charge of a new department of the organization, whose duty it will be to test and record the voices of extra talent and those suited for parts in sound films to be used as atmosphere.

Sid Grauman, popular impresario, stated that sound pictures would undoubtedly spell the doom of prologues. All pictures will soon have their own musical accompaniment, thus doing away with expensive symphony orchestras. Grauman further stated that any exhibitor who does not have his house equipped with some form of recording device, will not be able to draw the patronage against a rival theatre so equipped.

Ben Jackson Named Fox Projection Supervisor

Fox theatres has appointed Ben Jackson supervisor of projection for Movietone, and he is now out inspecting new installations. Mr. Jackson has been with the Fox theatres projection department for the past twenty years.

It is said that Fox is installing Movietone in its new house at Nevins street and Flatbush avenue, Brooklyn.

Baltimore Little Uses Remaphone for Music

A mechanism called the Remaphone is being used at the Little theatre, Baltimore, to furnish the music to accompany the feature pictures shown there. Records interpreting the moods of the picture are used. A pianist and violinist furnish the music for the short features.

Franklin Sees End of Silent Photoplay

"WITHIN the next three years the silent photoplay with its explanatory subtitles will be as obsolete as the horse-car," said Harold B. Franklin, president of West Coast Theatres, Inc., who recently visited San Francisco to confer with A. M. Bowles division manager for the corporation.

"The theatre has always played an important role in civilization," Franklin continued. "In the future years its role will be more important still. The theatre will literally bring the whole world before the eyes of the playgoer."

Firnatone Production Is Started in Jersey

With Nathaniel Shilkret directing the Victor Symphony Orchestra, the Victor Talking Machine Company has started active work in its Camden, N. J., studio to synchronize its first Firnatone production, First National's motion picture, "Lilac Time," starring Colleen Moore.

Another crew of Victor experts, headed by Raymond and Charles Sooy, is gathering special effects for the production, capturing the sounds of airplane motors at a New Jersey aviation field, trapping the rattle of machine guns at the Philadelphia Navy Yard and picking up other noises that will be laid into the mosaic of sound which will fit perfectly into the presentation of "Lilac Time" when it is shown at a Broadway legitimate theatre.

W. W. Clark, manager of the Music and Record Division for Victor, is in charge of the "Lilac Time" synchronization. Songs and speaking effects will be included in the production.

2 Vitaphone Road Shows Started by Warners

Warner Bros. started camera work this week on two of their Road Shows with Vitaphone for 1928-29.

Al Jolson is under way in the first scenes in "The Singing Fool" which is being megaphoned by Lloyd Bacon from Leslie S. Barrows' play. Betty Bronson who is playing opposite the star is also working in the preliminary sequences along with Josephine Dunn, Davey Lee, Arthur Housman and Reed Howes.

The second Vitaphone special now occupying the attention of the studio is "The Terror," the first production to be made with sound replacing subtitles. This is based on the play by Edgar Wallace and is being directed by Roy Del Ruth. May McAvoy, Edward Everett Horton and Louise Fazenda head its cast supported by Alec Francis, Mathew Betz, Holmes Herbert, Otto Hoffman, Joseph Girard and John Miljan.

Victor to Supply Full Musical Programs

A COMPLETE musical program, synchronized to the action and recorded either on records or directly on the film itself, will in the near future be a part of every important photoplay, it was predicted by Edward E. Shumaker, President of the Victor Talking Machine Company, as he sailed for Europe on the Berengaria Wednesday evening.

"The time is not far distant," Mr. Shumaker said, "when the smallest motion picture theatre in the country will be able to show its pictures with a specially designed musical program comparable to the musical setting given the same picture in the largest metropolitan movie palace. The Victor Company is recording complete synchronized musical programs for big feature pictures. We are not only making the records, but are using our experts to prepare the musical scores and our leading conductors and their orchestras to play them."

$10,000,000 Mu icians' Fund Planned

American Federation Planning to Combat Inroads Being Made by "Machine Music"

THAT the American Federation of Musicians is raising a war fund of $10,000,000 to combat the inroads of "machine music" in theatres and other amusement places throughout the country has been learned.

The Central Trades and Labor Unions of St. Louis, Mo., at the request of Steve Butler, representing the local union of musicians, has endorsed the movement and pledged its moral support in the campaign against machine or canned music.

The decision to raise the $10,000,000 war fund was reached at the national convention of the American Federation of Musicians held in Louisville, Ky., recently. It is planned to levy an assessment of 2 per cent on the weekly pay of all musicians affiliated with the national body. There are some 75,000 union musicians in the country at present. The pay of members of theatre orchestras range from $48 to $90 weekly. On that basis the $10,000,000 fund will accrue at the rate of more than $80,000 per week.

The national officers of the Federation of Musicians have been empowered to continue the assessment after the fund has been accumulated in the event of strikes, lockouts or other conditions requiring large expenditures.

The initial assessment toward the $10,000,000 fund will be levied the first week in September. In addition to the 2 per cent tax a number of local unions of musicians, including the St. Louis local, now assess members 1 per cent of their weekly pay toward financing the fight on "machine music." A revenue of $35,000 a year is derived by the St. Louis union for that purpose. According to Butler the 1 per cent charge will continue after the 2 per cent national assessment goes into effect.

The International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators has been in session during the week in Detroit and will conclude meetings on Friday. It was indicated on the third day of the sessions that no formal action will be taken on sound pictures at the convention. The introduction of sound into pictures and the effort it will have on employment have been discussed in secret sessions, it is said, but there is no indication of what action may follow.

The Detroit sessions opened with 730 delegates in attendance. Harry Griffin, secretary of Local 38 opened the meeting and introduced various civic officials, including Charles Lougheed, president of the Detroit Typographical Union, who substituted for the president of the Detroit Federation of Labor.

Vitaphone Expanding Rapidly; Many New Installations

VITAPHONE, first of the sound devices in connection with motion pictures, is extending its operations rapidly and is installing its sound reproduction equipment in theatres all over the United States.

Since the installation of Vitaphone at the Mark Strand Theatre in New York, where "Tenderloin" is now playing, the Stanley Theatre Circuit, which controls the Strand, has started to install Vitaphone in all of its theatres throughout the state of Pennsylvania. The majority of the major theatres belonging to this circuit in Philadelphia have already been equipped with the apparatus.

Another important circuit that has recently installed Vitaphone in its theatres is Midwest. Eleven installations have now been made by this chain, five of these being in the city of Milwaukee.

The E. J. Sparks Circuit, one of the pioneers to install Vitaphone, has recently added that equipment in its theatres in Ocala, Gainesville and Fort Myers. The majority of the Sparks theatres in Florida are now Vitaphone equipped.

The Durkee Circuit in that city at the present time has twelve of its houses equipped with Vitaphone. Last week the Rialto and New Theatres made installations. These brought a total of 400 theatres throughout the country that have been or are being equipped with the Vitaphone apparatus. It is expected that the number will reach 750 by September 1.

The call for installations has made it necessary for Vitaphone to open new branches in different parts of the United States. A Southern branch has just been opened in the city of Atlanta. W. B. Fulton has been installed as manager with headquarters at 163 Walton Street. Paul J. Swift, general sales manager of Vitaphone has been in Atlanta for several days supervising the opening of the new branch.

Originally the business of the entire country was handled from the New York office, but as installations increased, the need was found for a branch in the Midwest. This branch was located in Chicago at 839 South Wabash, with H. D. James in charge as manager.

The third branch was opened some months ago in San Francisco, the offices being located at 71 Leavenworth Street, with E. T. Roberts manager. The New York branch under the management of Jack R. Keegan, is located at 321 West 44th Street.

Short Subject Productions With Sound Promise Big Season

WITH practically all of the leading companies engaged in making short subjects, already licensed or now negotiating for licenses for sound films there promises to be a tremendous impetus in the short subject field during the 1928-29 season. Leading circuits are signing for more and more short product and it is thought that sound films in this field will make the short product far more attractive than ever before.

With the advent of sound effects and dialogue applied to the shorts it is likely that prologues and presentations will be materially cut down. And with the latter prospect in view producers of the shorts are determined to make their product better than ever before.

Production in this field of sound subjects is going forward at a rapid rate with acts and short features of various varieties being turned out at a rapid rate. Vitaphone plans to release sound pictures at the rate of four a week next season. These will be known as Vitaphone playlets and Vitaphone presentations. They will run one and two reels in length, with a large number of them already completed.

Vitaphone Playlets include a number of dramatic and comedy sketches in which dialogue and music are used. Vitaphone Presentations is the brand name for an assortment of product in one reel length, which includes operatic, song and jazz numbers.

Fox has not yet determined the number of Movietone entertainments to be released next season. There are sixteen of these in one and two reels now ready and there will be many additions to the list before the opening of the new season. Movietone will use Broadway stars in many of their subpects, Joe Cook and Will Mahoney being the latest to appear before the cameras.

The Hal Roach organization recently signed a contract with Electrical Research Products Corporation and is now installing equipment at the studio for synchronization of sound with pictures. Production work will get under way in the near future, but it is not yet known how many pictures will be made with sound for the next season.

Vocafilm on which David Hochreich, president of the company declares distribution will be through Educational, has a release schedule of 52 units for next season. Each one is to run about 25 minutes. A number of song and jazz numbers have already been completed, as have several sketches in which are combined dialogue and music.

Han-a-Phone plans to produce 52 units for the season. Voicephone Company is the production unit; and equipment is being designed for marketing especially in small theatres. The equipment synchronizes action and sound photographically. The subjects, it is planned, will feature name acts, with releases scheduled at the rate of one a week.

Independent Companies Consider Talking Pictures

JUST what the independent companies will do with sound movies is even more problematical than it is with the larger companies. The independents seem somewhat wary for the immediate future of the "talkies" and the equipment that will be available in the theatres for the handling of their product. It is likely however, that most of them will at least have synchronized music with some of their product if not actual sound effects and dialogue.

Columbia Pictures is giving a lot of consideration to sound pictures, but has not yet come to a definite conclusion as to what they will do with them for the present. An executive of the company expressed the belief that not enough theatres would be equipped with sound reproduction devices for the present to expend any considerable amount of money in the production of these pictures.

According to advices from the south, however, Cecil Mayberry, general sales manager for Columbia is quoted as saying that the company now has under consideration the making of four synchronized specials for use with Photophone.

Sam Sax, president of Gotham Productions announces that negotiations have been completed for the making of a talking picture by that company. He says that work will begin at an early date on "The Girl From Argentine,' in which Carmel Myers will have the title role.

According to Budd Rogers, vice-president of the company, contracts have been consummated with a big New York electrical and radio concern, the immediate result of which will be the sending of technical representatives to the Gotham studio in Hollywood for the purpose of setting up the necessary machinery.

Jesse Goldburg, head of First Division Pictures declares he will probably have two talking movies for distribution during the coming season. He is decidedly opposed to dialogue in pictures but says he is willing to go to the expense of making two just to hold up the end of the independents. It has not yet been decided what productions will have sound accompaniment. Others of the independents still have the matter under consideration.

Irving Berlin Song for Vilma Banky

IRVING BERLIN has written a new song, called "Marie" after the leading character of "The Awakening," which is to be used as the theme song of Vilma Banky's first independent starring picture for Samuel Goldwyn. The song will be used extensively in the Movietone accompaniment to the picture, which is being produced as the first use of sound and music reproducing devices by a United Artists unit.

Dr. Hugo Reisenfeld will be responsible for the orchestration of Mr. Berlin's new song for Miss Banky's picture and for the other music used to embellish "The Awakening."

Vitaphone Sequences for "Noah's Ark" Next Week

Technicians at the Warner Studio are completing preparatory work for the filming of the Vitaphone sequences in "Noah's Ark," which will be started next week under the supervision of J. L. Warner, head of the studio, and Darryl Francis Zanuck, associate executive. This is a special vehicle for Dolores Costello, and Warner Bros. are planning many elaborate effects for those portions of the story to be Vitaphoned.

"Noah's Ark," which is now in its third month of production, is being directed by Michael Curtiz, with Miss Costello's supporting cast including George O'Brien, Noah Beery, Louise Fazenda, Paul McAllister, Anders Randolf, Myrna Loy and others.

M-G-M Preparing to Make First "Talkie"

Part of the studios of Metro-Goldwyn-Mayer at Culver City are now being converted for the making of talking pictures, the first of which will be "Breakers Ahead," a Fanny Hurst story. Lionel Barrymore, recently signed to a long term contract will be seen and heard in the leading role.

The new sound stage is being equipped with sound proof interior sets, electrical panels for recording instruments and a special laboratory. J. S. Ward and Major Thomas Levison, officials of the Western Electric Company, will supervise installation of the recording apparatus.

Players Renew Contracts with Paramount

Renewing contracts with Paramount are Neil Hamilton and Mary Brian, players, and Hans Drier, architectural expert. Olga Baclonova, Russian actress, has signed with Paramount as a featured performer.

Detroit Has "Long Run" Sound Theatre

THE State Theatre in Detroit, a Kunsky house, will be dedicated to and will run long run sound pictures almost exclusively. Musicians numbering 25 will be continued in the pit, but the stage bands and presentations will be eliminated. Vitaphone and Movietone equipment is being installed.

The success of Vitaphone novelties at the Capitol and of "The Jazz Singer" and "Tenderloin" at the Madison are said to have resulted in the switch to sound pictures at the State. The Capitol will continue sound shorts. Another downtown Kunsky house plans to install Western Electric Equipment.

Wilson and Hackathorne in "Sally's Shoulders"

Lois Wilson, who has appeared in several FBO pictures, and George Hackathorne, who is returning to the FBO lots after an absence of several years, have been engaged for leading roles in "Sally's Shoulders," which will be directed by Lynn Shores. Huntley Gordon will also have a featured part.

The story of "Sally's Shoulders," by Beatrice Burton, has been syndicated to over 500 newspapers. Work on the picture is scheduled to start in a week's time.

"Hungarian Rhapsody" is Pommer's Second for Ufa

Erich Pommer is supervising "Hungarian Rhapsody," his second production for Ufa. Directed by Hans Schwartz it is just going into work. Pommer's first production under his new Ufa contract has been completed; it was directed by Joe May. The story is an adaptation of the German novel, "Karl und Anna."

Gotham Buys Song, "Among My Souvenirs"

"Among My Souvenirs," the song by Edgar Leslie and Horatio Nichols, has been acquired for filming by Gotham Productions. The picture will be released on the 1928-29 program of 26 productions, displacing "The Night Express." The song publishers will co-operate with Gotham in exploitation activities.

Tiffany-Stahl Gets Four Peter B. Kyne Stories

Four stories by Peter B. Kyne have been purchased by Tiffany-Stahl. They include "At the Top of the Mast," "A Prophet Without Honor," "The Man in Hobbles" and "Maggie Mulrennin, Mudhen."

Fitz Roy Assistant to Stahl in Studio Work

Roy Fitz Roy has been appointed assistant to John M. Stahl, production head of Tiffany-Stahl. He will aid Stahl on all matters pertaining to the physical handling of production.

Europe Preparing Own Sound Devices

WHETHER or not the American producers make sound film in foreign languages, it is likely that European countries will not be long without the "talkies." At the International Film Exhibition at The Hague two systems for synchronization are being displayed.

One of these devices was invented by Henrich J. Kuechenmister, who was responsible for the German gramophone. The other involves the softening of the edge of the film and the application of an electrically operated needle to make the sound records. When the record is completed the film is rehardened to the consistency of gutta percha.

Big Broadway Stars May Not Be Available for "Talkies"

WITH the impression prevailing that the biggest of the Broadway stars will be converted to screen stars and that there is a general scurrying of producers to sign them up, there seems to be a hitch in that direction. It seems doubtful that Broadway's biggest stage stars are going to be available.

Legitimate producing managers along Broadway have the leading stars signed to contracts for the run of the present play in which they are engaged, or over a considerable period of time. These producers are not inclined to let down the bars to the movies and the Actors Equity Association is not inclined to have them do so.

Frank Gillmore, executive secretary of Equity says it is often detrimental to the interests of the entire company in which the star is appearing to have him work through the day at a motion picture studio. There have been cases, he said where a star, after working in the studio has reported at the theatre too tired to do his stage work with all the enthusiasm necessary with the result that the attendance soon fell off at a rapid rate, the show was closed prematurely and the entire company thus was thrown out of work. Under these circumstances it may be more difficult than generally supposed to corral some of the stars or featured players of the legitimate stage.

N. Y. Studios Being Converted for Production of "Talkies"

WHETHER or not the stimulus in the production of sound and talking pictures will have any decided effect on production activities in Hollywood, there will undoubtedly be considerable in the production line going on in the Eastern studios in the near future. Acts are now being shot in New York regularly with indications that future productions will be resumed at the local studios before very long.

Many stars of New York productions are said to be sought for talking pictures for the next season and if they are to be used they will have to do their work where they can continue in current stage productions.

Benny Berk, formerly production manager for Johnny Hines has taken over the Pathe Studio at 134th Street and Park Avenue, and has moved in with a staff of technicians. The studio is now known as the Manhattan Studio. Johnny Hines and C. C. Burr, who have announced their intention of using the sound devices, may do their production at this studio.

It is said that a number of independent companies are planning production activities with the "talkies" in the New York studios, with several of them casting an eye on the Manhattan plant. It s not unlikely that Vocafilm productions for Educational release will be made here.

First National Pictures are reported as considering plans to do some production at the Cosmopolitan Studios located at 127th Street and Second Avenue. It is said that the lower stage may be converted for the making of sound films and that it may be divided for First National and Metro-Goldwyn-Mayer production.

Paramount has already started the work of converting the company studios just across the bridge on Long Island for sound production, and Warners are fitting up the old Vitagraph Studio in Brooklyn.

Talking Pictures Coming in Advertising Field

THE talking moving picture is to have its place in the advertising field and for educational purposes as well as for use in the theatre. This is foreseen in statements from P. L. Thomson, publicity director for the Western Electric Company, and William H. Bristol, president of the Bristol Company, manufacturers of industrial recording instruments, published in Sales Management & Advertisers Weekly.

"After contracts with motion picture producing organizations have been filled," said Mr. Thomson, "the company will turn its attention to the promotion and sale of the Movietone for advertising."

The Dictaphone Corporation has already had made a talking picture for advertising media. A private showing of it was held at the Belmont Hotel in New York City last week. The picture used was a Bristol-phone synchronization. Discussing the talking picture for advertising purposes, Mr. Bristol is quoted as saying:

"The applications for these synchronized pictures are not limited to theatres, but may be used for industrial and educational purposes. There exists a large field for this type of motion pictures when synchronized with the voice to tell the story which will make the picture more interesting and entertaining."

Mr. Bristol is a successful mechanical engineer and has been working on the idea of a talking moving picture since 1915.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	30	4	71	5,831 Ft.
Blood Ship, The	—	—	26	9	78	6,843 Ft.
By Whose Hand	—	3	9	—	63	5,432 Ft.
College Hero, The	1	3	15	2	66	5,628 Ft.
Sally in Our Alley	—	1	14	—	68	5,892 Ft.
Warning, The	—	1	10	1	70	5,791 Ft.
FBO						
Arizona Nights	—	3	15	6	74	6,382 Ft.
Breed of Courage, The	—	2	8	—	64	4,910 Ft.
Chicago After Midnight	—	1	9	1	70	6,249 Ft.
Clancy's Kosher Wedding	—	2	16	2	70	5,701 Ft.
Coney Island	—	2	12	—	64	6,390 Ft.
Coward, The	2	2	12	—	60	5,093 Ft.
Gingham Girl, The	—	4	18	2	68	6,301 Ft.
Great Mail Robbery, The	—	7	17	3	68	6,507 Ft.
Harvester, The	—	10	14	2	61	7,045 Ft.
Hook and Ladder No. 9	—	3	9	—	63	5,240 Ft.
Jake the Plumber	—	2	8	—	64	5,186 Ft.
Judgment of the Hills	—	6	9	—	58	5,700 Ft.
Legionnaires in Paris	1	—	13	—	66	5,771 Ft.
Moon of Israel	—	3	25	5	72	6,680 Ft.
Not for Publication	—	4	9	—	61	6,140 Ft.
Racing Romeo, The	1	1	12	—	64	5,992 Ft.
Shanghaied	—	3	12	—	64	5,999 Ft.
South Sea Love	1	—	13	—	66	6,388 Ft.
FIRST NATIONAL						
American Beauty	—	8	30	—	64	6,333 Ft.
Breakfast at Sunrise	1	6	20	2	64	6,042 Ft.
Burning Daylight	—	2	11	—	65	6,500 Ft.
Camille	1	5	38	14	74	8,692 Ft.
Crystal Cup, The	3	7	16	1	58	6,386 Ft.
Devil's Saddle	—	1	13	—	68	5,488 Ft.
Drop Kick, The	1	6	27	3	67	6,802 Ft.
For the Love of Mike	1	8	20	1	61	6,588 Ft.
French Dressing	1	3	24	1	66	6,344 Ft.
Gorilla, The	1	7	29	6	68	7,133 Ft.
Gun Gospel	—	2	11	—	65	6,288 Ft.
Hard-Boiled Haggerty	2	6	32	—	63	7,443 Ft.
Heart of a Follies Girl	—	2	8	—	64	5,957 Ft.
Helen of Troy	3	9	18	6	63	7,694 Ft.
Her Wild Oat	—	9	27	7	69	6,118 Ft.
Home Made	1	1	9	—	63	6,524 Ft.
Ladies' Night in a Turkish Bath	—	1	13	—	73	6,592 Ft.
Life of Riley, The	-	4	33	2	68	6,720 Ft.
Little Shepherd of Kingdom Come	—	1	5	5	81	7,700 Ft.
Lonesome Ladies	-	6	13	—	61	5,718 Ft.
Love Mart, The	—	4	32	2	68	7,388 Ft.
Mad Hour, The	—	3	11	—	64	6,625 Ft.
Man Crazy	1	4	24	2	66	5,542 Ft.
Naughty But Nice	—	3	26	5	72	6,520 Ft.
Noose, The	—	4	23	8	73	7,331 Ft.
No Place to Go	1	9	8	1	55	6,431 Ft.
Patent Leather Kid, The	—	4	25	17	78	11,412 Ft.
Poor Nut, The	—	8	16	2	63	6,897 Ft.
Prince of Headwaiters, The	1	6	19	—	61	6,400 Ft.
Red Raiders	—	2	20	—	67	6,214 Ft.
Rose of the Golden West	—	10	19	4	65	6,477 Ft.
Sailors' Wives	—	2	10	—	65	5,484 Ft.
Shepherd of the Hills, The	—	3	27	9	75	8,188 Ft.
Smile, Brother, Smile	—	5	26	2	67	6,669 Ft.
Stolen Bride, The	—	4	33	3	69	7,179 Ft.
Texas Steer, A	—	6	27	1	66	7,419 Ft.
Three's a Crowd	2	6	10	1	57	5,668 Ft.
Valley of the Giants	—	2	32	2	70	6,336 Ft.
Whip Woman, The	2	2	7	—	55	5,087 Ft.
White Pants Willie	2	5	22	2	64	6,409 Ft.
FOX						
Arizona Wildcat, The	—	3	17	—	66	4,665 Ft.
Blackjack	—	2	11	—	62	4,777 Ft.
Circus Ace, The	—	3	18	3	70	4,810 Ft.
Colleen	—	4	10	2	66	5,301 Ft.
Come to My House	1	4	12	—	60	5,430 Ft.
Dare Devil's Reward	—	1	9	1	70	4,987 Ft.
Dressed to Kill	—	2	12	2	70	6,566 Ft.
East Side, West Side	—	2	24	5	73	8,154 Ft.
Gateway of the Moon, The	—	4	14	1	65	5,038 Ft.
Gay Retreat, The	—	1	25	9	77	5,524 Ft.
Girl in Every Port, A	—	2	9	2	70	5,882 Ft.
High School Hero, The	—	2	16	4	73	5,498 Ft.
Joy Girl, The	1	7	22	—	61	6,162 Ft.
Ladies Must Dress	—	3	12	2	68	5,599 Ft.
Loves of Carmen	2	8	30	9	69	8,538 Ft.
Paid to Love	—	5	16	1	65	6,888 Ft.
Pajamas	—	1	15	2	72	5,876 Ft.
Publicity Madness	1	7	15	—	59	5,893 Ft.
Seventh Heaven	—	4	52	40	81	8,500 Ft.
Sharpshooters	—	5	15	1	66	5,573 Ft.
Silk Legs	1	2	18	2	68	5,446 Ft.
Silver Valley	—	2	18	1	69	5,011 Ft.
Singed	1	3	6	—	56	5,790 Ft.
Slaves of Beauty	1	2	5	2	65	5,412 Ft.
Soft Living	—	1	9	—	67	5,629 Ft.
Sunrise	—	1	9	1	70	8,729 Ft.
Tumbling River	—	4	18	1	66	4,675 Ft.
Two Girls Wanted	—	6	13	2	64	6,293 Ft.
Very Confidential	—	2	13	—	66	5,620 Ft.
What Price Glory	—	1	58	51	84	11,109 Ft.
Wizard, The	—	3	16	—	65	5,629 Ft.
Wolf Fangs	—	3	7	1	65	5,331 Ft.
METRO-GOLDWYN-MAYER						
Across to Singapore	—	1	8	4	77	6,805 Ft.
Adam and Evil	—	6	26	—	64	6,667 Ft.
After Midnight	—	6	39	4	69	6,312 Ft.
Annie Laurie	—	9	30	4	67	8,730 Ft.
Baby Mine	5	6	18	1	57	5,139 Ft.
Becky	1	6	22	2	65	6,433 Ft.
Ben Hur	—	9	36	53	83	11,693 Ft.
Big City, The	—	3	17	3	70	6,838 Ft.
Big Parade, The	—	3	41	36	82	11,519 Ft.
Body and Soul	3	9	21	2	59	5,902 Ft.
Bringing Up Father	—	5	5	—	55	6,344 Ft.
Bugle Call, The	—	3	30	4	71	5,821 Ft.
Buttons	—	2	16	4	73	6,050 Ft.
Crowd, The	—	3	5	3	70	8,548 Ft.
Divine Woman, The	1	5	26	6	69	7,300 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Enemy, The	1	4	19	2	66	8,189 Ft.
Fair Co-Ed, The	—	—	38	12	77	6,408 Ft.
Foreign Devils	—	2	9	—	65	4,658 Ft.
Garden of Allah, The	2	10	34	8	65	8,200 Ft.
In Old Kentucky	—	9	28	3	66	6,646 Ft.
Latest From Paris, The	—	3	25	3	70	7,743 Ft.
Laugh, Clown, Laugh	—	2	12	—	66	7,045 Ft.
Law of the Range, The	—	2	8	—	64	5,393 Ft.
London After Midnight	2	6	30	9	70	5,687 Ft.
Love	—	—	9	1	73	7,365 Ft.
Man, Woman and Sin	4	11	30	5	62	6,280 Ft.
Mockery	3	9	31	3	63	5,957 Ft.
Patsy, The	—	3	15	3	70	7,289 Ft.
Quality Street	1	12	21	2	60	7,193 Ft.
Road to Romance, The	—	10	27	4	66	6,544 Ft.
Rose-Marie	—	1	22	—	69	7,745 Ft.
Smart Set, The	—	1	22	5	74	6,476 Ft.
Spoilers of the West	—	3	8	1	65	6,280 Ft.
Spring Fever	1	7	37	6	68	6,507 Ft.
Student Prince, The	—	1	25	17	81	9,563 Ft.
Tea for Three	—	5	16	—	63	5,273 Ft.
Thirteenth Hour, The	1	6	26	3	66	5,252 Ft.
Twelve Miles Out	—	5	35	10	73	7,899 Ft.
West Point	—	1	32	13	78	8,134 Ft.
Wickedness Preferred	—	1	9	—	67	5,011 Ft.
PARAMOUNT						
Barbed Wire	—	2	30	5	72	6,951 Ft.
Beau Geste	3	6	34	19	74	9,879 Ft.
Beau Sabreur	4	8	24	5	63	6,704 Ft.
Chang	—	8	30	12	72	6,536 Ft.
City Gone Wild, The	—	8	18	2	64	5,408 Ft.
Doomsday	—	5	10	—	60	5,665 Ft.
Easy Come, Easy Go	—	2	15	1	68	5,364 Ft.
Feel My Pulse	—	6	21	2	66	5,889 Ft.
Figures Don't Lie	—	2	29	4	72	5,386 Ft.
Fireman, Save My Child	1	8	28	7	68	5,399 Ft.
Gay Defender, The	1	4	32	2	67	6,376 Ft.
Gentleman of Paris	—	7	27	3	67	6,017 Ft.
Gentlemen Prefer Blondes	1	9	23	6	66	6,871 Ft.
Get Your Man	—	2	33	6	73	5,889 Ft.
Honeymoon Hate	1	5	12	—	59	5,415 Ft.
Hula	—	1	36	14	75	5,862 Ft.
Jesse James	2	6	23	3	64	8,656 Ft.
Last Command, The	—	1	24	18	82	8,234 Ft.
Last Outlaw, The	—	3	10	1	66	6,032 Ft.
Last Waltz, The	1	3	12	—	61	6,940 Ft.
Legion of the Condemned, The	—	—	21	9	79	7,415 Ft.
Love and Learn	—	3	18	2	69	5,737 Ft.
Madame Pompadour	1	8	20	—	60	7,180 Ft.
Man Power	—	4	37	8	72	5,617 Ft.
Metropolis	4	6	19	6	64	8,039 Ft.
Nevada	—	2	28	2	70	6,258 Ft.
Night of Mystery, A	—	3	15	2	69	5,741 Ft.
Now We're in the Air	—	8	37	9	71	5,798 Ft.
Old Ironsides	1	5	29	13	74	7,910 Ft.
Open Range	—	3	22	—	66	5,599 Ft.
Partners in Crime	—	1	14	—	68	6,600 Ft.
Pioneer Scout, The	—	4	12	1	65	6,118 Ft.
Red Hair	—	1	20	9	78	6,331 Ft.
Rolled Stockings	1	3	20	1	66	6,249 Ft.
Rough Riders, The	5	6	50	7	67	9,443 Ft.
Running Wild	2	3	21	2	65	6,368 Ft.
Serenade	—	6	16	2	65	5,209 Ft.
Service for Ladies	1	6	18	6	68	6,170 Ft.
Shanghai Bound	1	7	33	6	68	5,515 Ft.
She's a Sheik	—	4	29	3	69	6,015 Ft.
Showdown, The	1	6	13	2	62	7,616 Ft.
Soft Cushions	1	6	14	1	60	6,838 Ft.
Something Always Happens	—	1	11	1	70	4,729 Ft.
Speedy	—	1	19	14	81	7,960 Ft.
Sporting Goods	—	3	24	2	69	5,951 Ft.
Spotlight, The	2	2	15	3	67	4,934 Ft.
Stark Love	2	1	14	—	62	6,203 Ft.
Swim, Girl, Swim	—	1	47	4	72	6,124 Ft.
Tell It to Sweeney	1	8	21	1	62	6,006 Ft.
Ten Modern Commandments	—	4	23	3	69	6,497 Ft.
Three Sinners	—	1	8	2	73	7,029 Ft.
Tillie's Punctured Romance	2	3	8	—	55	5,733 Ft.
Time to Love	2	7	11	—	55	4,926 Ft.
Two Flaming Youths	—	—	15	4	76	5,319 Ft.
Under the Tonto Rim	—	3	12	2	68	5,991 Ft.
Underworld	—	6	36	13	74	7,643 Ft.
Way of All Flesh, The	—	2	36	23	80	8,486 Ft.
Wife Savers	1	8	18	3	63	5,413 Ft.
Woman On Trial, The	—	7	21	2	65	5,960 Ft.
PATHE-DEMILLE						
Chicago	—	3	14	—	69	9,992 Ft.
Country Doctor, The	—	1	23	3	72	7,500 Ft.
Dress Parade	—	5	27	4	—	6,599 Ft.
Fighting Eagle	—	1	20	1	68	8,002 Ft.
Forbidden Woman, The	—	7	9	4	67	6,568 Ft.
Girl in the Pullman	—	1	12	2	72	5,990 Ft.
Harp in Hock, A	—	5	10	—	—	5,999 Ft.
Leopard Lady, The	1	2	13	—	—	6,650 Ft.
Let 'Er Go, Gallegher	—	1	8	3	75	5,888 Ft.
Main Event, The	—	4	14	1	65	6,472 Ft.
Night Flyer, The	—	2	11	1	68	5,954 Ft.
Rejuvenation of Aunt Mary	—	1	7	3	75	5,844 Ft.
Skyscraper, The	—	2	9	—	65	7,040 Ft.
Stand and Deliver	—	2	17	—	67	5,423 Ft.
Wise Wife, The	—	2	17	2	70	5,610 Ft.
Wreck of the Hesperus, The	—	3	14	2	69	6,449 Ft.
STATE RIGHTS						
Cruise of the Hellion, The	—	2	8	—	64	6,089 Ft.
Satin Woman, The	1	2	8	—	60	7,000 Ft.
TIFFANY-STAHL						
Lightning	—	—	9	3	78	6,049 Ft.
Streets of Shanghai	—	1	10	1	70	5,276 Ft.
Wild Geese	—	1	27	3	72	6,448 Ft.
UNITED ARTISTS						
Circus, The	—	4	23	27	83	6,700 Ft.
College	—	5	17	2	71	5,362 Ft.
Devil Dancer, The	—	4	15	5	71	6,765 Ft.
Dove, The	—	10	20	9	69	8,400 Ft.
Garden of Eden, The	—	—	11	1	75	7,558 Ft.
Gaucho, The	—	3	31	19	79	9,256 Ft.
Magic Flame, The	—	—	39	6	74	8,300 Ft.
My Best Girl	—	4	43	21	78	8,500 Ft.
Ramona	—	—	4	6	88	8,200 Ft.
Sadie Thompson	—	3	28	12	76	8,700 Ft.
Sorrell and Son	—	2	24	18	81	9,000 Ft.
Topsy and Eva	—	12	7	2	56	7,350 Ft.
Two Arabian Knights	—	1	27	16	80	8,250 Ft.
UNIVERSAL						
Alias the Deacon	1	4	14	—	61	6,869 Ft.
Back to God's Country	1	6	23	1	64	5,751 Ft.
Cat and the Canary, The	—	4	49	14	74	7,190 Ft.
Cheating Cheaters	—	3	17	—	66	5,623 Ft.
Chinese Parrot, The	1	10	18	5	64	7,304 Ft.
Cohens and the Kellys in Paris	—	2	22	11	78	7,487 Ft.
Finders Keepers	—	2	7	1	57	6,081 Ft.
Four Flusher, The	—	2	9	—	65	6,193 Ft.
Hero for a Night, A	—	—	15	2	74	5,711 Ft.
Hero on Horseback, A	—	1	14	2	72	5,551 Ft.
Irresistible Lover, The	—	3	15	1	67	6,958 Ft.
Les Miserables	—	4	26	3	70	7,713 Ft.
Man's Past, A	1	4	14	—	62	6,135 Ft.
On Your Toes	—	4	13	—	64	5,918 Ft.
Out All Night	1	2	20	2	68	6,170 Ft.
Painted Ponies	—	2	22	2	70	5,415 Ft.
Painting the Town	—	—	26	4	74	6,045 Ft.
Shield of Honor, The	—	2	9	—	65	6,172 Ft.
Silk Stockings	—	3	19	2	69	6,116 Ft.
Surrender	—	1	9	—	67	8,249 Ft.
That's My Daddy	—	3	12	3	70	6,073 Ft.
Thirteenth Juror, The	—	3	15	1	67	5,598 Ft.
We Americans	—	5	10	—	70	9,151 Ft.
WARNER BROS.						
Beware of Married Men	—	4	7	—	59	5,421 Ft.
Bush Leaguer, The	—	2	20	—	67	6,281 Ft.
College Widow, The	—	2	27	1	69	6,616 Ft.
Desired Woman, The	—	2	13	1	68	6,408 Ft.
Dog of the Regiment, A	—	1	11	—	68	5,003 Ft.
Fortune Hunter, The	—	1	9	1	70	6,638 Ft.
Girl From Chicago, The	—	4	15	—	64	5,978 Ft.
Good-Time Charley	—	2	11	2	70	6,302 Ft.
Ham and Eggs at the Front	—	3	9	1	65	5,613 Ft.
Heart of Maryland	—	4	25	3	67	5,888 Ft.
Jazz Singer, The	—	—	8	19	91	8,117 Ft.
Missing Link, The	—	5	21	3	68	6,485 Ft.
Old San Francisco	—	6	37	4	69	7,961 Ft.
On Ramal Highway	—	1	21	—	69	6,375 Ft.
Sailor Izzy Murphy	3	3	5	1	53	6,020 Ft.
Silver Slave, The	—	5	13	—	62	6,124 Ft.
Slightly Used	—	6	16	—	62	6,412 Ft.
Tenderloin	—	1	7	7	82	7,782 Ft.
When a Man Loves	—	1	38	6	73	10,081 Ft.

Buck Jones Corporation Selling Territories

DURING the three weeks since the incorporation of Buck Jones Corporation the sales department has sold to six different companies in various parts of the country. W. G. Underwood, president of Liberty Specialty Distributing Corporation of Dallas, Texas, has closed a deal for Texas, Arkansas, Oklahoma, Louisiana, Mississippi, Georgia, Alabama, North Carolina, South Carolina, Tennessee and Florida. Richard C. Fox of the Richard C. Fox Film Exchange of Buffalo, N. Y., will distribute the Jones product in upper New York State. David Sohmer of the Biltmore Pictures Corporation, New York City, has purchased the rights for New York City the five boroughs and Northern New Jersey.

R. C. Rhoder of the Midwest Film Distributors, Inc., of Kansas City, has closed for Kansas and Western Missouri. Harry Lande, of Pittsburgh, has the distribution rights for Western Pennsylvania and West Virginia. Stern Bros., of Omaha, have bought the distribution rights for Iowa and Nebraska.

Tiffany-Stahl Signs Talent for New Productions

Tiffany-Stahl recently annexed the signatures of Elmer Clifton, Dorothy Nourse and Virginia Valli for work in the new productions for the 1928-29 schedule.

Clifton will direct "The Devil's Apple Tree," one of the star series to be made by Dorothy Sebastian. Miss Nourse, a graduate of the Paramount school for players, will be seen in the leading role of the new color classic, "No Woman Allowed." Miss Valli, signed to appear in two Tiffany-Stahl vehicles, will, it is said, appear in one of the John M. Stahl and one of the Reginald Barker specials, the titles of which have not been announced.

First National Writers Preparing 9 Stories

The First National staff of adaptors and scenarists are now engaged with nine stories for production at the studio at Burbank.

Pantages in Deal for 4 New Theatres

ALEXANDER PANTAGES, founder of the Pantages Circuit and owner of 70 theatres, announced in San Francisco he is closing deals for four new show houses one to be in San Francisco. "It is to be located somewhere in the Mission," said Mr. Pantages. "I cannot at this time give the location for obvious business reasons, but the deal is closed."

The other three new theatres he is planning are to be located in Oakland, Sacramento, and San Jose, where he already has options on sites.

The total investment for the four theatres, Pantages said, will be between $7,000,000 and $10,000,000. Each theatre itself will mean an investment of a million and a half and the buildings will be constructed for office purposes also.

Gerald Duffy is doing the continuity for "Out of the Ruins." Lajos Biro is writing both scenario and continuity for a new Billie Dove vehicle, Agnes Christine Johnson is writing the adaptation and continuity for "Outcast," Tom Geraghty is writing the adaptation and continuity for "Applesauce" and "Waterfront," James T. O'Donohue has finished the adaptation of "Show Girl," and is now working on the scenario, Forrest Halsey is at work on the adaptation of "La Tosca," and Gerald Duffy has been assigned to write the continuity for "Mutiny."

3 Features, 4 Shorts Due from FBO in July

The FBO releasing schedule for July consists of three features and four short subjects. "The Fighting Redhead," "The Trail of Courage' and "Sally of the Scandals" are the features and "Mickey's Triumph," "Standing Pat' and two of Bill Nolan's "Newslaffs' are the short subjects.

"The Fighting Redhead," starring Buzz Barton, will be issued on the first of the month. On July 8 will follow "The Trail of Courage," starring Bob Steele." Concluding the July features and arriving on the 15th will be "Sally of the Scandals," which has Bessie Love as the lead. The Mickey McGuire comedy will be released on July 2, "Standing Pat," a Standard Fat Men comedy, on July 9. The "Newslaffs" will be distributed on July 9 and 23 respectively.

"Glorifying the American Girl" Postponed

Production on "Glorifying the American Girl," which Paramount planned to screen in cooperation with Florenz Ziegfeld, will not be launched this season, an announcement from the production department of Paramount reads. The cause for the postponement is said to be due to the difficulty in obtaining a story adequate enough for the elaborate production planned.

Ruth Elder, who has signed for the leading role in "Glorifying the American Girl," will become the heroine of "Moran of the Marines" instead.

Norma Talmadge Ends "The Woman Disputed"

Camera work on "The Woman Disputed," her second independent production for United Artists, has been completed by Norma Talmadge. The picture will be distributed internationally in the early fall of this year. Oliver Marsh did the photographic work. Henry King, who directed, and Hal C. Kern, film actor, are now cutting the film down to eight reels.

Audrey Ferris Elevated to Stardom by Warners

Stardom has been awarded by Warner Bros. to Audrey Ferris after a year as a member of their stock company. The brunette player came to Warner Bros. in 1927 after appearing in prologues at Grauman's Million Dollar theatre in Los Angeles. A small role in "Slightly Used," with May McAvoy, gained for her the feminine lead in "Ginsberg the Great."

Theatre Owner Makes Loan from State

PETER MAGARO, pioneer motion picture theatre owner of Harrisburg, Pa., is the first individual ever to obtain a loan from the State of Pennsylvania. The amount is the modest sum of $400,000 which State Treasurer Samuel S. Lewis announced on May 29 had been advanced to Mr. Magaro for a first lien on the valuable property the former theatre man owns in the heart of the Harrisburg business distict at Fourth and Market streets. The loan is at 5 per cent and is the first to be made under a law which permits the State to invest custodial funds in first mortgages on real estate and other types of bonds. Mr. Magaro several years ago sold his Regent theatre to Loew's, Inc. There are unconfirmed rumors that he plans to erect a new theatre at his Fourth and Market site, but he declines to state the purpose for which he borrowed the money.

Miss Ferris is now scheduled for the stellar leads in four for next year. The first is "Women They Talk About," to be followed by "No Questions Asked." Other stories in which she will appear are "The Little Wildcat" and "Fancy Baggage."

6 Shorts from Pathe on Week of June 17

Six short subjects—Pathe Review No. 25, "Ride 'er Cowboy," an Aesop cartoon; "The Race for Life," chapter 3 of "The Yellow Cameo;" Topics of the Day No. 25 and Issues 52 and 53 of the Pathe News are Pathe releases for the week of June 17.

Pathe Review presents: "The Surf at Shikoku;" "Sahara the Mystic;" camera interviews with Graham McNamee, Major White and Nils Grunland.

Mary Brian Is Feminine Lead in Rogers' Film

Mary Brian will play her 26th leading role in motion pictures opposite Charles Rogers as the feminine lead in his new Paramount picture as yet without a title.

Advocates of Daylight Saving Defeat Theatres

THEATRE interests finally lost a bitter fight against the daylight saving time in Indianapolis when the city council passed the measure over the veto of Mayor L. Ert Slack.

Slack's veto partially resulted from the bitter protest of Charles R. Metzger of the Associated Theatre Owners of Indiana. Passage of the ordinance creating daylight time over the protest of theater owners and other prominent institutions was a surprise to Indianapolis residents.

Downtown theaters continued to operate on the central time schedule temporarily. Majority of institutions moved clocks forward Monday. Metzger said theaters will decide the issue individually.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

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Welsh General Manager of Universal City

Becomes New Studio Chief at West Coast Succeeding Henry E. Henigson, Resigned

CARL LAEMMLE this week announced the appointment of Robert E. Welsh as General Manager of Universal City, succeeding Henry E. Henigson, resigned. Mr. Welsh enters upon his new duties immediately. As the new Universal studio chief he will control all of the company's production activities.

Mr. Henigson retires after two and a half years as the "U" City General Manager. Mr. Laemmle accepted his resignation with regret.

The appointment of Mr. Welsh is a logical one. For the last six months he has been Carl Laemmle's personal representative at the Coast and has thoroughly familiarized himself with the personnel and the machinery of the net work of intercommunicating interests which comprise Universal's West Coast studios.

It would be a difficult thing to find in the whole industry a man with a better all around knowledge of the picture business than "Bob" Welsh. He has been an integral part of it from the trade paper stand, where he was Managing Editor of Motion Picture News and played an important part in the building of the paper; from the distribution standpoint; in the advertising, publicity and exploitation fields, and has had a very useful experience in cutting, titling and remoulding pictures.



Robert E. Welsh, newly appointed General Manager to the Universal Studios

Added to this picture experience is a thorough grounding in the daily newspaper field and an interesting experience covering twelve years in New Jersey politics.

"Lonesome" Pre-views Create Fine Impression

CARL LAEMMLE, JR. ,is assuredly following in the footsteps of his illustrious father as a pioneer. The heir to the Universal interests, who recently passed his twentieth milestone, has produced a picture called "Lonesome" which indicates that young Carl is destined, as was his father, to be a trail breaker.

Directed by Paul Fejos, "Lonesome" introduces a new type of menace—one that is not playd by an individual, but is depicted by circumstance, viz., the separation of the two romantically inclined youngsters who, after falling in love, are separated by circumstance, and temporarily lost to each other. The photographic effects, for which Gilbert Warrenton deserves much credit, are also in the picture's favor.

The Greater Movie Season

West Coast Greater Movie Season will be ushered in on August 18. Plans now being made indicate the greatest and most wide-spread campaigns ever held on the Pacific Coast.

Jeff Lazarus, advertising and publicity director of West Coast Theatres, has been appointed by Harold B. Franklin, president, chairman of the committee in charge of mapping out the comprehensive plan for Greater Movie Season that will be used throughout the circuit.

The new product will be ready by that time and it is said to be one of the most outstanding lineups ever offered exhibitors. President Franklin, accompanied by J. J. Sullivan, West Coast Chief buyer, is now in New York to line up next year's product and particular care will be taken in the bookings for the first four weeks of Greater Movie Season.

Settle Suit Out of Court

The suit of Ralph Spence, dean of filmdom's comedy title writers, against the Christie Film Corp., has been amicably settled out of court. Spence maintained he received but $2,000 on a contract guaranteeing him $5,000 for writing titles for "Tillie's Punctured Romance." Spence is now permanently affiliated with Metro-Goldwyn-Mayer.

At Miss Damita's Dinner

At the first dinner under the auspices of the Hollywood Association of Foreign Correspondents, held at the Hotel Roosevelt on May 29, in honor of Lily Damita, about 200 people assembled to welcome the French actress who recently joined the Sam Goldwyn forces.

Mr. Goldwyn, in extending a welcome to foreign writers, foreign composers, directors and stars, referred to Charles Chaplin and Mary Pickford as two foreigners who had made good. He also scored the French newspapers for bringing about the restrictive laws against American made films and said it was undoubtedly instigated by lack of cordiality on the part of Hollywood toward French artists.

Other speakers were Sid Grauman, Charles Chaplin and Miss Rita Kissin, secretary of the association. Forty-two countries were represented at the dinner and 16 languages were spoken by guests at the table.

Kermit Maynard Signed

Kermit Maynard, well known western cow-boy, stunt and trick rider, has been signed for five years by the International Producing and Distributing Company, and will be featured in a series of western features.

Maynard Westerns will be distributed to the Independent Exchanges, and his features will be produced from magazine stories by well-known authors, the first of which will be "Fires of Fate," by W. C. Tuttle. This will go into production about June 15 under the supervision of Colonel S. Elfelt, who produced the first western features in which Ken Maynard, Kermit's brother, was starred.

"Chuck" Reisner Engaged

The M-G-M comedy team composed of Karl Dane and George K. Arthur will have the benefit of direction from Charles F. ("Chuck") Reisner in their new picture, "Brotherly Love." It is a little known fact that Reisner, while a vaudevillian, wrote the wartime song, "Good-bye Broadway, Hello France."

Hollywood—*Continued*

Two Weddings Announced

Two popular members of the film colony are to be married in June. The announcement of the engagement of Phil Gersdorf, of the publicity staff of DeMille studios, to Miss Beulah Metcalf was recently made. They will be married in Fresno. Joseph Schenck's efficient secretary, Miss Ruth Nolander is also to be married in June to David Busch.

"U" Seeking Rights to Play

Negotiations by cable have been started by Edward J. Montague, editor-in-chief of Universal's Scenario Department, for the film rights to "Owl's Eyes," a baffling mystery play that proved such an extraordinary success in Bordeaux, France, where it was first produced, that it was immediately transferred to Paris and is now enjoying a run there.

A Busy Character Actor

William Courtright, who will have an important role in "Kit Carson," Fred Thomson's next production for Paramount, has been in every Thomson picture made during the past three years and Courtright was a mere youth of 62 when he applied for his first job in motion pictures—and got it. Courtright had been on the stage for 42 years as a Shakespearian actor, circus performer, comic opera singer, burlesque favorite and vaudevillian. Motion Pictures were just coming into serious consideration and while Mr. Courtright was in Los Angeles on a vaudeville tour, he met D. W. Griffith, who was then directing for Biograph. Courtright has been in motion pictures ever since.

Biro Completes Work

Lajos Biro has completed the adaptation and continuity of "The Squall," for First National and the direction has been assigned to the Hungarian director, Alexander Korda.

Beaumont's Assignment

Harry Beaumont is to direct "The Single Man," the next Lew Cody-Aileen Pringle comedy-drama for Metro-Goldwyn-Mayer. Mr. Beaumont recently completed "Our Dancing Mothers."

Barbara Kent Loaned

Universal has agreed to loan Barbara Kent to the British Canadian Pictures, Ltd., a motion picture company operating in Canada. The ranch of the Prince of Wales near Calgary, Alberta, Canada, will be partially used in making this picture. The Prince is reported as interested in the project and offered the use of his ranch which, incidentally, is only a short distance from the home of Miss Kent, at Gadsby

Berger to Direct Jannings

Ludwig Berger, the German director now under contract to Paramount, has been announced as the man who will handle "Sins of the Fathers," Emil Jannings' next vehicle. Berger has just finished directing another player of his own nationality, Pola Negri in "The Woman from Moscow."

"Fazil" at Carthay Circle

The run of "Street Angel" terminated this week at the Carthay Circle theatre. On Friday "Fazil," another Fox Production, will be presented by Fred Miller. Grauman's Chinese theatre will also end the run of "The Trail of '98" on Sunday, June 24, and "The Godless Girl" without a prologue will occupy the screen.

Ethel Jackson a Hostess

Miss Ethel Jackson, screen actress who appeared in "Drums of Love," entertained 75 guests at Tom Gubbin's unique Chinese restaurant in Chinatown last Wednesday night. Among the guests who assembled above Gubbin's art shop were Estelle Taylor, Jack Dempsey, Mr. and Mrs. Herbert Jackson, parents of the star, Agnes Cristine Johnson, Martha Sleeper, Sally Eilers, Matty Kemp, Arthur Lake, E. R. Moak, Jerry Mayer, Wade Warner, Monroe Lathrop, James Mitchell, Arthur Dunning, Dan Thomas, Ruth and Alice Tillesley, Dorothy Donnell, Mark Larkin, Marquis Busby and Mr. and Mrs. George Shaffer. Everyone was presented with unique souvenirs of the occasion.

Again With Warners

Jane McDonough has returned to the DeMille publicity staff, after several weeks at Warner Bros., on Hal Wallis' roster.

Starts a Saddle Club

Frances Starr, wife of Business Manager Darrill Faralla, at First National, has organized the Saddle Club, Englewood, and many of filmdom's elite are learning the gentle art of riding horseback.

Von Stroheim Back

Eric von Stroheim is back from New York, all set to direct Gloria Swanson in one picture on a ten-weeks schedule.

Jesse Weil Producer

Jesse Weil, publicist, has turned producer and is making a series of one reelers called "Embarrassing Moments."

Establish Story Agency in N. Y. and Hollywood

A LITERARY agency to be known as Anglo-American Authors, with offices in New York and Hollywood has been established with the amalgamation of the interests of Brandt and Brandt, James B. Pinker and Son, and Ann Watkins, Inc. The combine was made, it is said, to establish the story market in Hollywood.

Mary Ann Scully will represent the new organization in Hollywood and have complete charge of the selling of the agency's product on the west coast. Murray Howell of Pinker and Son, Leila Worthington of Brandt and Brandt and Ann Watkins will operate the eastern office.

Hersholt and Sloman

When Jean Hersholt and Director Edward Sloman finish the screen version of "The Girl on the Barge," Rupert Hughes' story, they will immediately embark upon another picture for Universal, "The Braggart," an original story by Benjamin Kutler. The continuity is now being written by Charles Kenyon. Hersholt and Sloman are now on location at Whitehall, New York.

Charlie Murray's Next

The First National studio is planning "Do Your Duty," an original story by Julien Josephson, as Charlie Murray's next starring vehicle. The veteran comic will be seen as a cop in this one. His vacation in the east completed, Murray is now back on his way to the coast.

A New Curwood Western

The first of the "stunt cowboy" series of 12 pictures which will star Bob Curwood has been placed into production by the Universal studio forces, under the title of "Jackson Comes Home." Walter Fabian is directing the series under the supervision of William Lord Wright. The credit for both story and continuity goes to Fabian. Supporting the cowboy star are Alma Rayford, George Cheseboro, Walter Brennon and others.

Evelyn Brent Returns

After a vacation spent in New York, Evelyn Brent is back in Hollywood where she is scheduled to begin work soon on a Paramount production in which she will be co-starred with Clive Brook.

M-G-M Signs Miss Dunn

Josephine Dunn, an ex-New York City show girl who has made good in pictures, has been signed to a long-term contract with M-G-M as a result of her work in the William Haines vehicle, "Excess Baggage," in which she is the feminine lead. The contract award followed the filming of the first few scenes. Miss Dunn will play the second feminine lead in "The Singing Fool," having been loaned by M-G-M to the Warner Bros.

Sign Screen Writer

First National Pictures have signed Tom J. Geraghty, well-known screen writer, who picturized "Harold Teen," "The Big Noise" and "The Mad Hour" among other of his recent works.

Wallace Lupino

The featured comedy role in the first of the Educational-Tuxedo comedies to go into work at the Educational Studios is being played by Wally Lupino, the talented brother of Lupino Lane. Betty Boyd has been chosen for the chief feminine part, and Jules White is directing.

Instead of starring one comedian throughout the series as the Educational studio did last year, nearly every one of the six two-reel Tuxedo comedies will feature a different comedian.

Conducted by
An Exhibitor for Exhibitors

MANAGERS ROUND TABLE CLUB
THE CLEARING HOUSE FOR BOX OFFICE PROBLEMS and THEATRE OPERATION



By Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

A Few Words on Personal Appeal

In the smaller towns where the one or two newspapers reach the greatest majority of the population, and is considered the most important publicity medium, there is one method of "personal appeal" that has been used with great success in several instances. We used it with fine results.

Of course, we concede one thing right now; that in some towns that we have visited we learned that the personal recommendation from the local theatre manager is sufficient to keep most of the folks away. But that is just one of the unfortunate conditions in our business today.

On "The Noose" we are reproducing an ad., which we inserted in our local paper on the day before the picture opened. What we consider the best part of this ad., is the fact that it really represented our feelings exactly as we wrote the copy. Over 1,100 letters were received within the week following the showing of the picture which we considered remarkable in a town of our size. But it brought out the fact, beyond the shadow of a doubt, that most of the people DO read the local paper, that they did believe what we said. And it also boosted our mailing list considerably. Now, it is admitted that this idea cannot be used for every ordinary picture. First of all remember, it must be all you claim for it—and even more, and it must be a picture that is really worthy of such advertising methods.

"Stunting" Without Picture Title

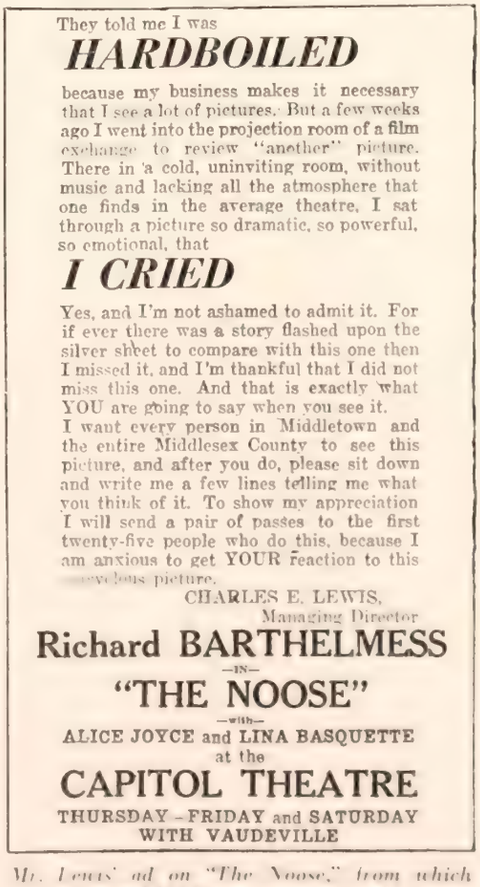
Creating a tie-up with a local department store, without necessarily tieing it up with some particular picture is just another way of keeping your theatre's name before the public.

In one of our towns we arranged a table-dressing stunt in the local department store by girls in the senior class of the high school. We gave it plenty of publicity, and the store furnished everything else including a window display calling attention to the "stunt." It attracted wide interest all over the town and it was impossible to accommodate the crowds who came to witness it. But throughout the entire stunt, the public knew that it was sponsored by the department store and the theatre. This same thought is applicable on numerous other ideas and merely confirms, what many never believed possible, that a theatre could tie up with some local store without bringing a particular picture into the proposition.

Good Publicity on Boys' Exhibit

The same might be said about the National Boys' Week Campaign which took place the first week in May. We were fortunate in having a large lobby and at the meeting of the Boys' Work committee of the Chamber of Commerce we sponsored the idea of an exhibit of boys' work. They got behind the idea solidly and the local grammar and high schools, the county Y. M. C. A., the city Y. M. C. A., the Junior Achievement, Boy Scouts and State Trade school all entered the exhibit. A portion of the lobby was roped off and divided among all those participating with exhibits and we reproduced the top of the front page announcement that appeared in the local paper. Thousands of people visited the exhibits and it is only reasonable to judge that the theatre benefited by the public coming into the lobby, where they saw, in addition to the exhibits, special display frames announcing the coming attractions. Our ushers and other attendants, who were on duty in the lobby, reported any number of remarks passed about the folks seeing these signs and mentioning that they would certainly not miss "such-an-such" a picture.

These incidents are just part of those "natural resources" that we mentioned in our first article. The small town today is crammed full of such possibilities if we would but take advantage of them.



They told me I was

HARDBOILED

because my business makes it necessary that I see a lot of pictures. But a few weeks ago I went into the projection room of a film exchange to review "another" picture. There in a cold, uninviting room, without music and lacking all the atmosphere that one finds in the average theatre, I sat through a picture so dramatic, so powerful, so emotional, that

I CRIED

Yes, and I'm not ashamed to admit it. For if ever there was a story flashed upon the silver sheet to compare with this one then I missed it, and I'm thankful that I did not miss this one. And that is exactly what YOU are going to say when you see it.

I want every person in Middletown and the entire Middlesex County to see this picture, and after you do, please sit down and write me a few lines telling me what you think of it. To show my appreciation I will send a pair of passes to the first twenty-five people who do this, because I am anxious to get YOUR reaction to this marvelous picture.

CHARLES E. LEWIS,
Managing Director

Richard BARTHELMESS
—IN—
"THE NOOSE"
—with—
ALICE JOYCE and LINA BASQUETTE
at the
CAPITOL THEATRE
THURSDAY—FRIDAY and SATURDAY
WITH VAUDEVILLE

Mr. Lewis' ad on "The Noose," from which over 1,100 letters were received

Organist, Weekly Change Feature

Theatrical entertainment is not unlike styles in wearing apparel, in that changes are constantly taking place. For the past season or two it has become very popular to play up your organ and organist with illustrated song stories. With a little plugging and any half-way decent organist you can popularize this form of entertainment in your own town. The slides themselves are obtainable from practically any music publisher at little and most times, at no cost at all. Feature your organist with a weekly change and put him or her under a "spot" while the slides are being flashed. It is so easy to create a following in the smaller towns on this stunt that with almost every theatre boasting of some sort of an organ, you should make it mean more than a relief instrument in your music pit.

On the Advisability of Specialty Nights

There is one subject that we have been questioned on more than any other in the past few weeks. That is the advisability of what is generally known as "specialty nights." These "nights" being devised to improve business on dull evenings. They come under the heading of events of different names among which you will find Surprise Nite, Opportunity Nite, Amateur Nite, Gift Nite, etc., etc.

Now, our frank opinion on this subject is that it must be treated like a patient by a doctor. Each case calling for some particular treatment.

In some towns, and in some theatres, it is almost suicide to attempt such things, as the high standard of that theatre might not permit such things. Then again most anyone of the above named specialty nights could be put on with enough surrounding dignity to let it fit in the finest theatre in the country.

We had a theatre with a Wednesday night business that would make you want

(Continued on page 1500)

to cry. It was brutal. Just one of those things, as you would say. We finally pocketed our "pride" if you want to call it that, and inaugurated a "Gift Nite" with a double feature policy.

At the start of this "Gift Night" business only improved about $25. They seemed to be skeptical, but within three weeks we had built up business on a "rotten" night from about $100 to almost $400, and it has been hanging around that figure ever since. We inject enough variety in the running of this feature to keep them interested and it certainly was profitable.

Surprise Night vs Opportunity Night

In another town we developed opposition and as a business booster they put in an Opportunity Night. We countered with a Surprise Nite. But the thing that worried us most was how to put it on without hurting the reputation of the theatre. This was one of those towns where they used to frown at such things. We tried several different methods and finally announced the Surprise acts in between the regular acts on the bill. We left it that way for about four weeks and then we were glad to drop it entirely.

So you can see the good and the bad. These ideas are all fine if they fit into the scheme of things in your town and theatre. But if you think such an idea would get you business on an off night, then put it on the proper way and get behind it with a real publicity campaign otherwise it will die before it comes to life.

Learned—Go Slow —from A. H. Schwartz

The most interesting part of our life is the things we learn and the people we meet while in it. "We" put in almost five years with one of the cleverest showmen around New York City. He was a man who had ideas radically different from those whom you generally meet. Considering the number of "big" men I have had contact with during the many years I have been in this business, I take my hat off to A. H. Schwartz. Some of the things I learned from him stood me in good stead ever since I first knew him. And I am glad of the opportunity which I now have of expressing myself through this great medium of the MOTION PICTURE NEWS.

One of the first things we learned from him was—Go slow, take it easy, and don't rush. Now, there are three great expressions that should head the list of advice for every real theatre manager. So much is done foolishly in haste that we often say to ourselves how different we would do if we could but do it over again. Our candid advice to all our readers is to apply that rule in everything you do. If, in your rash moments, you want to plunge headlong into something that might involve a lot of money—or some "stunt" that should really be carefully thought out with a view of not treading on someone's toes, or in fact, anything that you want to do right, then—GO SLOW, TAKE IT EASY AND DON'T RUSH. It was a great lesson, Mr. Schwartz, and I acknowledge it here and now.

We believe we have touched upon enough subjects for one week and we are going to close until next week.

MANAGER'S ROUND TABLE CLUB

Soon the list of Charter Members will be published and it will represent practically every REAL manager from points all over the country.

WILL *YOUR* NAME BE THERE?

Every state should be represented and then we will know what part of the country boasts of the greatest number of live-wire managers.

REMEMBER, MOTION PICTURE NEWS IS THE CLEARING HOUSE FOR ALL:

BOX OFFICE PROBLEMS
INTERCHANGING OF IDEAS
ADVERTISING HELPS
EXPLOITATION STUNTS
AND GENERAL GET-TOGETHER

The slogan of the club is "USE THE NEWS" and every week we offer another angle explaining this slogan. If *you* can suggest a way to USE THE NEWS, send it on and we will publish it.

THE APPLICATION BLANK IS BELOW, FILL IT OUT RIGHT NOW AND SEND IT TO ME CARE OF MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis



Exhibitors Service Bureau



Music Week Celebrated

Clubs, Schools and Musicians Help Make Exhibitors' Efforts Highly Successful

"MUSIC WEEK" was celebrated at the Tivoli Theatre, Chattanooga, Tenn., during the last three days of National Music Week in conjunction with the showing of "Easy Come Easy Go."

Musicians from three local school orchestras augmented Keese's Troubadours in such numbers as to make the personnel of the theatre orchestra total twenty-six, resulting in a volume of harmony comparable only to that produced by large symphony organizations.

Each school had a 'day' at the Tivoli; one on Thursday, another on Friday and the third on Saturday. And all played at both the matinee and evening performances. In addition to augmenting the Tivoli orchestra, certain members of the school orchestras rendered solos, such as singing and the playing of musical instruments.

Quoting from one of the local newspapers, "Since this is National Music Week, it is quite appropriate that the divine muse should hold sway and somewhat overshadow the silver sheet features; the Tivoli management thus heartily co-operating with the Chattanooga Music Club in making the week notable for enjoyable music events."

To the inspiring martial strains of Sousa's "Stars and Stripes Forever" the crimson curtains of the Tivoli part to disclose the augmented orchestra seated on four tiers of an enlarged dais beautified by rich drapes in tints of old gold and rose, giving the charm of harmony in color to the harmony of music.

Expressing appreciation for assistance given by the school principals and presidents of the three schools in making possible the elaborate program, Conductor Keese quite truly told the audience that the playing of the musicians from the orchestras of these three schools would be "a revelation" in respect to their ability, adding that the young entertainers today would be the artists of the years to come, thus meriting not only passing but permanent appreciation.

As a brilliant scenic climax to the musical program, the Troubadours gave a glimpse of Japan, wherein Keese wore the royal robes of a Mikado and the players donned mandarin headgear, a costuming quite appropriate to the ching-changing, bell-tangling, cymbal-ringing composition.

St. Petersburg, Fla.

A committee from the Carenno Club, a ladies' music organization asked Manager Roy L. Smart of the Florida Theatre, St. Petersburg, Fla., to run a slide for Music Week. Smart suggested that they obtain some of the best local talent available to appear on the stage to commemorate the annual affair. This they did.

On Tuesday and Wednesday nights, the High School orchestra of 24 pieces augmented by the Girls' Glee Club and a violin soloist—Christian Kirsch, the High School state championship winner appeared on the stage. The stage was dressed in green and white, the colors of the High School—using a band set. White syke, a large white and green High School banner done in colors in the center with two narrow green drapes skirting each side. One end formed a cover for the piano. The orchestra played on band parallels and the stage decorations also included two palms and two bouquets in stand vases.

Thursday night, a prominent baritone soloist did "King of the Road Am I" in Gypsy setting with four dances as an introductory number. The head of a local music school also rendered a soprano solo.

Friday night, an instrumental trip and a vocal solo. Saturday night, a ladies' quartette and vocal solo.

The musical program greatly helped business and also served as a goodwill stunt especially on the nights when the High School was represented.

The newspapers were generous with the amount of free publicity and the members of the Music Club announced the weekly program at various meetings and the members in general gave it plenty of publicity both by the written message and the word-of-mouth advertising.

Matinee Club Proves Most Effective in Toronto

To encourage juvenile patronage at matinee performances in a suburban theatre, Jules S. Wolfe of the Christie Theatre, Toronto, Canada, found a very effective feature in the form of a Christie Theatre Matinee Club. Membership cards were distributed among the child patrons and each time they attended an afternoon show their card was punched by the doorman. When the individual card has been punched 10 times, the holder is entitled to attend the theatre on the next occasion without charge by presenting the membership ticket.

The plan became so popular at the Christie that it has been adopted for all suburban theatres in Toronto of the Bloom & Fine circuit of houses.

Ontario Man Jumps Trade with Songs and Slides

C. T. Spencer of the Walker Theatre, Walkerville, Ontario, has reported that Saturday matinee business has jumped practically 100 per cent. Since the adoption of illustrated songs, community singing and amateur vocal numbers. He made it known that the latest popular songs would be introduced in Walkerville by this method and there was excellent response on the part of the young people, both in attendance and in vocal efforts.

Showmanship

Briefs

SEVERAL of the smaller Kansas City suburban theatres are finding otherwise untapped revenue during dull spring weeks by arranging, through Parent-Teacher Association groups, for children's parties at the theatres. The other day an attendance of about 200 children was on hand for two showings for feature pictures suited for children at the Bonaventure theatre. The Parent-Teacher groups of Kansas City have been unusually active—not antagonistic—in sponsoring certain types of films for children. Making a special "play" for the kids is one way of bolstering up summer business, exhibitors have concluded.

E. E. BAIR, manager of the Falls theatre, Cuyahoga Falls, Ohio, one of the chain of houses belonging to the Washington circuit, pulled what the civic authorities stated was "the best stunt ever seen' as one of the prime movers in the local Clean-Up-Week Campaign. Bair staged a Tin Can Parade. Every youngster from 3 years old to 16, was admitted to a free special morning matinee upon presentation of six tin cans. By the time the show opened there was a line of youngsters as far as you could see.

MONTHLY [illegible] found successful by the A. H. Blank organization, Des Moines, Iowa.

Cooperating with the Des Moines Register and Tribune and the Public Schools, each month, "birthday children," through doing certain work in school, receive a ticket to a "Movie Birthday Party."

H. Schrodt, manager of the Garden theatre, is the host to these parties.

MANY proprietors and managers are singing the praises of Manager L. E. Davidson who was responsible for their tying up on "Ramona" when that film was the feature attraction at the Capitol Theatre, Sioux City, Ia.

Every store in town that sold music was in on the tie-up.

Without exception, every store exhausted their supply of "Ramona" records and sheet music within two or three days.

MANY managers have successfully used the Coca Cola circus displays and Manager T. Y. Walker also found out that it was a good advertising medium in publicizing Charlie Chaplin in "The Circus" playing at the Noble Theatre, Anniston, Ala.

The Coca Cola circus displays are miniature tents with small circus wagons, horses, people, etc., placed in front. Twenty of these circus displays were on show in as many store windows with a banner underneath reading, "Charlie Chaplin in The Circus—The biggest show of mirth—Noble Theatre Monday-Tuesday-Wednesday."

MANAGER WARREN IRVIN used one of those "I do not choose to run" flivvers to ballyhoo "Thanks for the Buggy Ride" at the Carolina Theatre, Charlotte, N. C.

The flivver was minus a top and fenders and the once good-looking runabout had a home-made rumble seat on which two well-dressed men sat.

The front seat was occupied by two of the theatre's ushers; the driver being dressed as a woman.

Perutz and Maurice, Seattle, Stage Big Tie-up on "Patent Leather Kid"

W. S. PERUTZ, manager of the United Artists Theatre in Seattle, assisted by Sam J. Maurice, advertising and exploitation man, and First National representatives in the city, got eleven days of newspaper publicity and more than 150 inches of newspaper space in one tieup for the showing of "The Patent Leather Kid."

Three definite tieups with newspapers were made.

1—A scenario contest in the Star which published the first part of the "Patent Leather Kid" scenario and offered prizes for the best endings written by its readers.

2—The Star also tied up with the picture in its insurance plan which it offers to its readers. Richard Barthelmess, star of "The Patent Leather Kid," took one of the $10,000 policies of the newspaper. The Star featured the item strongly in its "house" ads for its insurance scheme, using two pictures of Barthelmess, his name in large type clear across its ads, with the name of the picture, and a telegram from the star.

3—The Post Intelligencer ran a doughboy contest for the theatre. Prizes were offered for the best letters describing the most outstanding experience in the war of the contestants.

Girl In Window Ballyhoo Boosts Trade for "The Crowd"

A LIVING girl, advertised as "one of the crowd," did much to focus public attention on Metro-Goldwyn-Mayer's "The Crowd" at the Fox Theatre, Aurora, Ill. Manager M. Berman, of the Fox Theatre, devised this and many other stunts for use in exploiting the film. He was assisted in his work by a Metro-Goldwyn-Mayer exploiteer.

A special tie-up was made with the Leath Department Store for a window display. The Leath store has large windows and one of these was converted into a self-containing apartment of combination kitchen-dining rooms, small living room and bedroom. The whole was boxed in with compo board on the inside, and presented the appearance of a real apartment with one glass wall the window measuring ten feet by twenty-five feet.

This apartment was made practicable, even to the cooking, and washing arrangements. An announcement was made in all theatre store advertising that "one of 'The Crowd' would live for three days in the window. To advertise this stunt three and four line teaser ads were inserted here and there throughout the paper.

A girl was obtained who—according to the news stories would live there for three days.

She cooked and ate her breakfast and luncheon in the window, in full view of the crowds streaming to work or dawdling about during lunch time. In the afternoon the girl cleaned up her 'apartment' and then went for a walk. In the evening, when people were returning from work, the girl cooked and ate her supper.

A large card was placed in the foreground of this display with the caption, "This girl is just one of 'The Crowd.' For a graphic picture of everyday life in America see 'The Crowd' at the Fox Theatre, now."

The girl did not remain in the window during theatre hours, but returned at ten in the evening and retired for the night in view of home-going theatre crowds. As soon as the girl had gone to bed the store lights were extinguished. The store watchman then let her out and she did not return until the following morning, but the newspaper stories were to the effect that she spent the entire night there. One enterprising reporter even interviewed the girl to find out how it felt to sleep with nothing but a wall of glass between one and the night crowds of the downtown section.

This stunt, so appropriate to the theme and action of King Vidor's epic of everyday life, attracted inordinate attention from passers-by, and did much to create interest in the film. The furniture store management was so pleased with the stunt that the managers of their other stores in Joliet and Elgin came to see it and requested that the same thing be put on in their stores.

Cut-Outs and Victrola Used With "Ramona"

MUSIC hath charms and so does it draw attention as was evidenced by Manager Emil Bernstecker in ballyhooing "Ramona" at the Publix Lyric Theatre, Jackson, Tenn.

The ballyhoo consisted of a bannered Reo truck on which were cut-outs of Dolores Del Rio and an orthophonic victrola.

The truck stopped at various places throughout the city long enough to play the record "Ramona" on the orthophonic. A loud speaker attached to the victrola made the music carry farther than it would otherwise have done. This stunt always attracted a crowd. And while listening to the musical strains, they had plenty of time to read the copy about the attraction.

The ballyhoo was used the day preceding and every day during the run of picture.

Jackson Man Puts Over "Legion of Condemned"

Manager Emil Bernstecker built a miniature landing field in his lobby to advertise "Legion of the Condemned" playing at the Lyric Theatre, Jackson, Tenn.

The miniature landing field and surrounding terrain was built out of dirt, mud and sand in one corner of the lobby. The display consisted of level stretch, hangar, toy airplanes properly painted, lake made by burying a mirror, hills covered with artificial snow and trees, derailed train in the hills, toy cattle and horses properly painted, small stream made out of mirror glass emptying into lake, figures of the characters cut from stills and mounted.

The entire display had a beaverboard back behind it which added to the appropriateness of the display in a painted scene. The title of picture, stars' names, theatre and play dates were painted on the beaverboard cyclorama.

An arrangement was made with the local D. A. R. whereby they received a 15 per cent commission on all tickets sold by them. The tickets sold by the D. A. R. were redeemed at the box office and in that way, the theatre had a close check on the whole transaction. 591 tickets were disposed of in this manner. The D. A. R. also ran a 12-inch ad telling of their arrangement with the theatre and all the members also made announcements at all the civic, social and service clubs in the city about the splendid picture and the arrangement between the D. A. R. and the theatre.

Both the lobby display and the D. A. R. tie-up were greatly helpful in putting the picture over to a big gross.

Ralph Spence to Compose for Fanchon & Marco

Because of the aggregation of big stars recently engaged, Fanchon and Marco have entered into negotiations with Ralph Spence, title writer and playwright of distinction, to compose witty dialogue for forthcoming stage presentations.

With the signing of contracts by such stars of the footlight and celluloid world as Ann Pennington, Bessie Love, Sally Rand and others, the producers of stage entertainment accompanying the showing of films are desirous of furnishing the cleverest of vehicles for their presentation.

Added to his reputation for wisecracking in the films, Spence's experience as a collaborator with Channing Pollock, Will Rogers and others in the famous Ziegfeld "Follies" and as the author of such productions as "The Gorilla," famous mystery drama, led Fanchon and Marco to seek his services in connection with their program of greater stage presentations.

Theatre Managers To Head Ball Leagues

THE important part that theatre managers have been taking in community activities in Regina, Sask., is shown by the fact that Pete Egan, manager of the Capitol Theatre, has been elected president of the Senior City Baseball League, while Jack Hunter, manager of the Regina Theatre, has been elected president of the junior baseball league.

Key City Reports

New York City

BROADWAY has still to cope with any hot weather problem and this, combined with a better than usual line-up of attractions, gave most houses a pretty good week. Even a balmy Decoration Day, Wednesday, and the usual holiday exodus, failed to cut business to an appreciable extent. The only signs of weakness came from a few of the two-a-days.

At the Paramount the strong combination of a Menjou picture, "His Tiger Lady" and the Paul Ash presentation, gave the big Publix theatre a very good week. In fact, business was well up to Winter standard and honors for the draw were about even between picture and presentation. But, as predicted in this column, there can be no doubt about Ash having arrived in this town.

One of the best bets in New York at present is "Tempest," at the Embassy, where the Barrymore-del Rio picture grossed $11,871 in its third week at this small house. The figures for the first two weeks were over capacity and the third showed an increase of $344 over the second. **Its a U. A. picture and this company also claims that their "Ramona" has shattered records at the Rivoli on its third and fourth week ends.** At the Rialto, **"Street of Sin" (Par) also rolled up a good week's business, as does most any Emil Jannings picture at this house.** Whether or not it was as good as some other Jannings films seemed not to make any difference. Jannings trade has been established at the Rialto.

The Capitol did a very good week's trade with Lon Chaney's "Laugh, Clown, Laugh" and again it was a case of strong Chaney intrenchment at this house for this, too, was criticized for not being quite up to marks set by other Chaney pictures. But, good enough anyway for the Capitol to hold over for another week, and that means something. **The Roxy had just another Fox program picture, "The News Parade" and again the Rothafel presentation helped things along to a mediocre showing.** Some of the Fox specials will go in within a few weeks and these are looked for to boost trade in anticipation of the Summer letdown—which will surely come if this big house doesn't get stronger fare.

As stated in last week's Motion Picture News, "Abie's Irish Rose" will be let out of the 44th Street theatre the middle of June. "Abie" will be treated for its ailment at Paramount's Long Island studios where sound picture apparatus is being installed, it having been decided that a voice will revive this Irish-Jewish film. Since its arrival at the 44th Street, "Abie" has taken a bad licking for the simple reason that the town is fed up on this sort of theme.

The Strand played the final week before going "Talkie" with "Lady, Be Good" (F. N.) and another of the Stanley shows and an average Strand week was the result. **"Tenderloin" (W. B.) will inaugurate the talkies**—to be followed by others.

Among the specials old daddy "Wings" continues to keep its head up at the Criterion, nearing a year's run and predictions are that this film will be kept through the Summer months. The Astor, with **"The Trail of '98," felt a slight depression—but nothing to worry about.** It will undoubtedly be on the Street for several more weeks. Fox's **"Four Sons' moved out of the Gaiety to make room for "Fazil,"** a new Movietoned Fox film—but it was time for "Four Sons" to go, anyway. Its run has been fair. Another Fox film, **"Street Angel," continues at a very fair pace** at the Globe.

Russian, German and English films were also along the Rialto. **"The End of St. Petersburg" at Hammerstein's appealing to local newspaper critics and many citizens from the Bronx, Brownsville and the East Side. It did well.** The Times Square had the much publicized Edith Cavell picture **"Dawn" and business was fair enough.** The German entry, **"Youth Astray," at the Cameo, trailed the trio** of foreign pictures.

At Warner's, **"Glorious Betsy" (W. B.) continues to demonstrate the popularity of talkies.**

Minneapolis

"SIMBA," Martin Johnson's jungle picture, was shown at the Metropolitan theatre last week as a roadshow, and did a good business, especially among the school children.

Emil Jannings, in **"The Street of Sin," proved to have only average drawing power** at the Minnesota. Many persons, including all the local critics, thought this excellent picture deserved capacity houses. The stage attraction was the Publix unit show, "Steps and Steppers."

"Laugh, Clown, Laugh," with Lon Chaney, attracted good crowds to the State, while **"Diamond Handcuffs,"** at the Lyric, did about the usual business.

Pantages featured Tom Mix in "Hello, Cheyenne," and this picture drew well, as Mix pictures always do.

"Skinner's Big Idea" was the photoplay attraction at the Hennepin-Orpheum, but most of the movie fans came to see Mary Kornman, Johnny Downs and "Scooter" Lowry of "Our Gang" fame.

Among the neighborhood houses, the Arion and Rialto made a nice showing with **"Speedy,"** while the Lagoon, Lyndale, Loring and American were exhibiting such pictures as **"The Crowd," "Old Ironsides," "Across to Singapore" and "The Girl from Chicago" with good results.** About the only real opposition the movies had was Edith Taliaferro in "The Garden of Eden," at the Shubert theatre.

Atlanta

COMEDY reigned high on Atlanta bills last week bringing some good box-offices in for the theatres.

"Why Sailors Go Wrong," a Fox opus with Sammy Cohen and Ted McNamara **sent the Capitol home with a good leap.**

Rod LaRocque at the Howard in "Hold 'Em Yale," plus special advertisement inducive to the college contingent, **drew well** for that house.

Next door Loew's Grand **enjoyed a fair week with "Becky,"** comedy romance with Sally O'Neil.

At Keith's Georgia, Leatrice Joy in **"The Blue Danube" was proclaimed with high accord.** This picture drew much attention from the critics.

The Rialto enjoyed a fine week with "Chicago After Midnight" synchronized with Vitaphone. **Movietone newsreel has not yet ceased to cast its marvelous spell** over the audience.

"The Tragedy of Youth" brought the Metropolitan **a fair week.**

Three fast numbers, "Ride 'Em High," "Thunder Riders," and "Red Riders of Canada" gathered a good box-office for the Tudor.

Philadelphia

WITH a week of sunshine and warmer weather, Philadelphia first run theatres, with one or two exceptions, began to feel the effects of the arrival of summer outdoor amusements.

There was a noticeable falling off in the usual line up after the first show at the Stanley, with Adolphe Menjou in "A Night of Mystery," and a "Jazz Carnival" with Buddy Page as master of ceremonies.

There were also some vacant seats at the Fox with "A Thief in the Dark" and an elaborate and entertainnig stage presentation, "Syncopation Gayeties," with Flo Perry as mistress of ceremonies.

"Simba," a remarkable collection of motion pictures of animal life in the African Jungle, taken by Mr. and Mrs. Martin Johnson on their expedition, which is being shown twice daily at the Garrick, is full of thrills and is the most interesting of the new films.

The Carman, with the Philadelphia premiere of **"Matinee Idol,"** featuring Bessie Love, and a "Comedy Frolic," in which laughter is the keynote, **seemed to strike the pouular fancy of uptown audiences.**

"Across to Singapore," with Ramon Novarro, proved a fairly good drawing card at the Karlton.

"Street Angel" closed a very satisfactory engagement at the Fox-Locust, to be succeeded by the Fox production, **"Mother Machree,"** featuring Victor McLaglen and Bessie Love.

"The Patent Leather Kid" continues its popular priced presentation at the Stanton.

"Hangman's House" held up well in its second week at the Victoria.

"Old San Francisco," with Dolores Costello and Vitaphone accompaniment, is in its final week at the Aldine.

The Palace, with Lon Chaney in **"The Big City,"** and the Capitol, with Estelle Taylor in **"The Whip Woman," had average weeks.**

Boston

MORE than two weeks of rain with a consequent delay of half a month in straw hat weather boosted box office receipts for local theatres and continued to keep New England theatres well above last season's gross business.

"The Drag Net" was the film at the Metropolitan which played to highly satisfactory business. Jene Rodemich and the stage band continued their popularity.

Loew's State with "The Patsy" did one of the best week's business for late Spring in years. Harry Fox & Co. made up the presentation. Loew's Orpheum presented **"The Enemy" for a better than average business.**

"Sailors Wives" was the film at the Scollay Square Olympia and **reports of satisfactory business** for the entire week.

Keith-Albee Boston's showing of **"Midnight Madness" proved one of the best box office attractions** in weeks.

Modern and Beacon, the twin theatres, played a heavy week's gross with the double features, "The Blue Danube" and "Sunset Legion."

Other theatres reporting satisfactory receipts are the Capitol, which has recently been acquired by Publix, with **"Dressed to Kill,"** the University with **"The Circus"** and **"Three Sinners,"** the Exeter with **"The Heart of a Follies Girl"** and **"A Night of Mystery,"** and the Bowdoin Square with **"The Garden of Eden"** and **"The Smart Set."**

Cleveland

A WEEK of cool weather, a series of good pictures, and a holiday thrown in for good measure, brought the average picture business up above normal for this season of the year.

"Drums of Love," beautiful and artistic production, done in Griffith's best style, was given added interest by a contest for a new ending to the story with a $50 reward for the best ending submitted.

The Allen had good business all week and very big holiday business with "A Certain Young Man," amusing, sophisticated, society drama, as the feature attraction.

"The Yellow Lily," unusually interesting presentation of the romantic love between a royal lover and his sweetheart who is not royal, **appealed strongly to the public and attracted full houses.** A new twist to an old story made **"Diamond Handcuffs" interesting to comfortably large audiences** at the State. **"The Big Noise"** was very well liked at Keith's East 105th Street theatre, **and played to a very nice business for the week.** Good satire, very well done. Reade's Hippodrome reports average success with **"The Sporting Age"** as the feature attraction, an interesting domestic drama made distinctive by Belle Bennett's work.

The Park did a whale of a business last week under the new split-week policy. Pictures both the first half and the last half were first-run neighborhood releases. **"Ramona" the fore part and "The Crowd" the last half both packed the theatre.**

The Cameo played a second downtown run of **"Ramona" with satisfactory results.**

Neighborhood houses report that business is decidedly poor.

Kansas City

A WEEK of rain failed to make much difference in the week's attendance at first run theatres of Kansas City, the attendance remaining "just fair," as it has been for the last several weeks.

At Loew's Midland, Douglas Fairbanks in "The Gaucho" drew a fair attendance, which also was the case with George Bancroft in "The Drag Net" at the Newman.

At the Liberty **a revival of Rudolph Valentino in "The Son of the Sheik" drew exceptionally good, as did "A Thief in the Dark"** at the Pantages.

"Vamping Venus" at the Mainstreet also showed a slight increase in attendance, while "Powder My Back" at the Globe drew average crowds.

Nothing exceptional in the way of exploitation was employed by any of the theatres, aside from increased newspaper advertising space by Loew's Midland.

Buffalo

ONLY fair box office receipts rewarded the theatres here last week for some pretty good entertainment. The advent of belated spring weather, which was the signal for the beginning of pleasure motor trips, and the Memorial Day holiday which gave hundreds of persons an opportunity to make out-of-town trips coupled with the opening of the beaches and summer resorts on Decoration Day, all combined to cheat the theatres out of the patronage warranted by the calibre of programs they offered.

Shea's Buffalo had a fairly good week with an excellent stage presentation, "Rah! Rah! Rah!", featuring the well-known 370-pound Johnny Perkins, and the latest Wallace Beery-Raymond Hatton comedy on the screen, "Partners in Crime."

The usual Hippodrome partisans visited this theatre to see an excellent bill, with Adolphe Menjou starring in the picture, **"A Night of Mystery,"** and a Keith-Albee vaudeville program headlined by Harry Kahne.

The Great Lakes celebrated its first birthday anniversary with eight acts of vaudeville headlined by Paul Specht and his orchestra, and "We Americans" on the silver sheet. The anniversary program was highly exploited, especially a huge birthday cake that was placed in the lobby, and the customers responded in good numbers. **Loew's State had "Gold Chevrons"** on the screen, with Private Clayton K. Slack, Congressional medal hero, in person, as the bait, **but the box office receipts were not up to expectations.** A good vaudeville bill also was offered. Loew's closed down Saturday until fall when it will be reopened under a new name and new management, the local holding company and the Marcus Loew Booking Agency having come to the parting of the ways.

The Lafayette didn't fare as well last week with "The Lion and the Mouse," a talking picture, as it had the week before, but then the second week's returns seldom equal the first week's when a picture is held over for a couple of weeks. Five acts of vaudeville accompanied the program.

Seattle

ANOTHER week of mediocre business among the first run houses, with no outstanding films, except "Wings," which opened a road show engagement at the Metropolitan theatre playing twice a day at $1.65 top to average gross only. The film has been highly praised and is doing slightly better than the usual road show, due somewhat to advertising to the effect that the film will not appear in any other Seattle theatre for a year.

"Easy Come, Easy Go" was the screen attraction at the Seattle theatre and it was one of the most disappointing films to play this big house since its opening in March. Boris Petroff's beautiful Publix stage show, "Tick Tock," and a good musical setting by Jules Buffano's stage band and Arthur Clauson's grand orchestra were the highlights of the bill, which was a distinct failure from the film standpoint. **Business was noticeably below normal.**

At the Fifth Avenue theatre, "The Little Shepherd of Kingdom Come" was received in a half-hearted manner. The star is popular here, but the story has been overworked in its theme, and it was not considered much of a film by the public. Fanchon-Marco's "Dance Paintings" on the stage was highly acceptable, and the Klein Brothers were an added factor in the stage show. **It was a fair week only.**

"Tenderloin" played its third and final week at Hamrick's Blue Mouse theatre and succeeded in filling the house nicely all week, although the film was not particularly strong. It was far from a second "Jazz Singer" in box office value, but was a successful picture when the three-week total is considered. A fairly strong week for the finish.

"The Hunchback of Notre Dame" was brought back to "U's" Columbia theatre for a week, but it was not much of a success, hardly denting the surface of the theatre-going public. **The week was very slack.**

"Valley of the Giants," at the United Artists theatre, was another unsuccessful film that was noticeably below par from every standpoint. The real hit of the bill was the Laurel-Hardy comedy, "You're Darn Tootin'." Even this, though, couldn't make a good show all alone, so the box office was very weak as a result.

"Honor Bound," at Pantages was fairly well received, but **"Alex, The Great,"** at the Orpheum, was decidedly unpopular, and the vaudeville programs at both houses were just fair.

"Once and Forever," at the Embassy, and **"Ladies Only,"** at the Winter Garden, were fair attractions. **Altogether, the week was poor.**

Canada

ALL of the leading theatres of Ottawa, Ontario, were popularly credited with having excellent film entertainment during the week of May 28, and, this fact, coupled with timely rain showers almost every day, made box-office returns highly satisfactory in practically every instance. A national holiday on May 24, Victoria Day, also helped to swell attendance figures. Radio reception has been terrible as well, so that most families have folded up their "hope chests" for the summer, and are finding recreation in shows or motoring.

It was generally agreed that **"Three Sinners,"** at B. F. Keith's Theatre, was the best of recent pictures in which Pola Negri has starred. Manager Franklin was told by a large number of patrons that they liked the film.

"Across to Singapore" is a two-fisted feature. It is not often that adult crowds applaud at the Regent Theatre, but there were outbursts of applause all week for this one.

"The Crowd" is extraordinary in its theme and treatment. Here is a picture with real acting, human interest and plenty of laughs and sobs. Everybody said so after seeing it at the Imperial. **Big crowds too.**

Billie Dove was literally as pretty as a picture in **"The Yellow Lily"** at the Centre Theatre. In fact, she was most of the picture because the story was similar to many others of its type. **Patronage was steady all during the week.**

"Rose-Marie" took better at the Rex Theatre, a neighborhood house, than it did at the downtown Regent some weeks ago— probably because fewer people knew the stage play. "Blake of Scotland Yard" is a serial that has many followers here.

"Stolen Bride" was a strong attraction at the Fern and Billie Dove was 60 per cent of the attraction. **Packed houses also enjoyed** "Atta Baby," comedy, and a chunk of "Melting Millions."

"Smilin' at Trouble," with Lefty Flynn, is the kind of a picture they like at the Columbia and Manager Nolan likes it too for box-office reasons.

St. Louis

AVERAGE business for the season was enjoyed generally by the first run and neighborhood houses of St. Louis and vicinity during the week.

A survey indicated that employment is somewhat on the increase due to such seasonal activities as building construction, road building, etc., while in Southern Illinois coal mining is looking up.

At Skouras Brothers Ambassador Theatre the screen attraction was Emil Jannings in "The Street of Sin," and it did not go over so big as some of this star's former offerings. Perhaps he is being offered too much in exactly the same type of picture.

At the Missouri Theatre a new personality was offered on the stage in the person of Frank Fay, and for that reason there was somewhat of an increase in the attendance among the younger element of the community. The screen offering was Billie Dove in **"The Yellow Lily."** Local critics had some good things to say about it.

At the St. Louis Theatre, Jacqueline Logan in "Broadway Daddies" was on the screen. Miss Frankie Heath was the vaudeville headliner. **Business was up to standard.**

Loew's State offered on its screen Gilda Gray in "The Devil Dancer" and the fair star was there in person to help draw them into the cash seats. Judging from the attendance at the various performances she knows this art to the 'nth degree.

Grand Central's Vitaphone offering was **"Glorious Betsy"** while Al Jolson headed the Vitaphone short subjects bill.

New Orleans

DOWNTOWN first run theatre business showed much improvement in New Orleans during the past week as compared with previous weeks. Excellent summer weather prevailed and crowds flocked to the houses, all of which are equipped with elaborate cooling plants.

At Loew's State Theatre, where the best business of the week was noted, George Bancroft was featured in "The Drag Net," one of the best films to play this house in months. **Coupled with five acts of vaudeville Loew's State business spurted, but it was the screen feature that brought them.**

Theatregoers who saw "The Street of Sin," featuring Emil Jannings, at the new Saenger Theatre, **went away well pleased.** The publix stage show was better than usual but **credit for whatever business this house did goes to the film.**

"The Escape" with Virginia Valli, was the Orpheum attraction, and proved a highly entertaining photoplay. Five high class acts were on the bill also and this aided in bringing patrons to the University Place house.

At the Strand Theatre "Diamond Handcuffs," with an all star cast, was the offering but the picture didn't fare so well. The Globe showed **"Husbands for Rent"** and was well liked. **Business was good. The Trianon presented "Across the Pacific," with Monte Blue, and despite the fact that the film had its premiere locally at the Liberty, drew well.**

Neighborhood houses also report an increase in attendance.

The signing of the Mississippi flood control bill by President Coolidge seems to have added new life to the city. For more than two months previous to the signing of the bill a spell of depression prevailed here and theatre business suffered heavily. Managers look forward to a steadily growing business from now on.

Albany

DECORATION Day saved the situation in Albany and Troy last week, and instead of the week being one of small profits, the crowds flocking to the motion picture theatres on Decoration Day, due to weather conditions, brought the week to the right side of the ledger.

The Leland and Clinton Square theatres in Albany reported the biggest business done on Decoration Day of any Decoration Day in the history of the two houses. The remainder of the week was characterized by only fair business at practically every theatre in the two cities of Albany and Troy. Had Decoration Day been pleasant, last week would have been one which would have cost more than one house a handsome penny.

The Leland used "Paid to Love" throughout the week, but the second show of the evening was the only one to pack the theatre. In connection with the feature, the Leland also used local pictures showing the opening of Albany's airport.

The Mark Strand played to just fair business throughout the week with "The Street of Sin," coupled with Vitaphone presentations. The business on Decoration Day, however, was of smashing proportions and served to bring up the week's average in splendid shape. **The Clinton Square theatre, using first run double features, including "The Play Girl" and "Hello, Cheyenne" reported business as being good throughout the week,** but admitting that Decoration Day was the saving feature.

At the Mark Ritz, in Albany, "Fools for Luck" ran consistently fair. Harmanus-Bleecker Hall, using vaudeville as well as a perfect girl contest, together with pictures, reported business as a little above fair. Proctor's Grand, in Albany, captured the crowds the first three days of the week with Peaches Browning, cutting heavily into the motion picture theatres.

Film salesmen covering northern New York, returning to headquarters on Saturday, reported that exhibitors generally in the smaller cities and villages are complaining over business.

In Troy, the Lincoln split the week with "The Devil Dancer" going over heavy the fore part of the week. "The Legion of the Condemned" did only fair in a split week at owing to conditions generally **Proctor's the last three days, showed some improvement.**

Business is not good, however, in Troy, owing to conditions generally. **"Proctor's used "Wickedness Preferred,"** along with its regular program of vaudeville.

Cincinnati

CINCINNATI houses have been getting bad breaks for the last several weeks, and the past seven days did not add anything to the intake that would give exhibitors much cause for hilarity.

The Capitol, with Gloria Swanson in "Sadie Thompson," aided and abetted by Vitaphone and Movietone, had the best business of any of the houses, although it was not necessary to call out the traffic squad to keep the crowds back. The picture is being held over for a second week, with the hope that the first week's record may be duplicated.

"Rose-Marie" at the Lyric did only a fair business, due, probably, to the fact that the piece has been in Cincinnati several times in musical form, and the customers were probably fed up on it.

Bebe Daniels in the **"Fifty-Fifty Girl" at the Albee, where presentation acts also hold sway, got off to a bad start,** and that's how business remained for the balance of the engagement.

The Keith Theatre, with "Sharpshooters," managed to pull an average attendance, but nothing at all to brag about.

Fred Thomson in "The Sunset Legion" at the Strand failed to click, and the same can also be said of "Coney Island," first half at the Family, and **"The Sporting Age"** last half. The two halves at this house didn't make anything like a decent whole.

The Palace, vaudeville and pictures, did not pile up a record gross by any means. This house seems to be suffering from opposition of the Albee, which is in the same chain.

No particular reason can be assigned for the slump, which was also experienced by the amusement parks, although they had unfavorable weather against them.

Indianapolis

BUSINESS was only fair in Indianapolis movies last week. Managers reported a noticeable loss of business as result of the daylight saving time adopted by most theatres a week ago. The extra hour was taken advantage of by many folks who sought other sources of entertainment. Thousands here Wednesday for the Memorial Day 50 mile auto race failed to help business.

Emil Jannings in "The Street of Sin" did fair business at the Indiana, leading downtown houses for the week.

Dolores Del Rio in "Ramona" at Loew's Palace did moderately well, business being pepped up by a "Ramona chorus contest."

Business at the Circle picked up some because of local interest in Dick Powell, new master of ceremonies, succeeding Eddie Pardo. Pardo spent six weeks as director of the stage band but failed to obtain satisfactory business results.

William Haines in "The Smart Set" did satisfactory business at the New Fountain Square. The new neighborhood house seems to have "caught on" neighborhood business.

Neighborhood houses have had light afternoon business with better results at evening performances.

Baltimore

DECORATION DAY coming in the middle of the week beginning Monday, May 28, helped business at the first run theatres here considerably.

The best business of the week was probably done at the Keith-Albee New Garden Theatre, where "We Americans," starring George Sidney, was presented on the same bill with six acts of Keith-Albee high class vaudeville, the headliner being Mr. Sidney in person.

Through the week the attendance was particularly strong and it was regarded as one of the best weeks the New Garden has had since it reopened last December.

At Loew's Valencia, "The Legion of the Condemned," featuring Gary Cooper and Fay Wray, went over better during its second week there than it did during the first. This is attributed to the fact that practically all who saw the production liked it and went away pleased, thus bringing many others into the house. A great many considered this air picture greater than "Wings."

At the Little Theatre, operated by the Motion Picture Guild, **"Czar Ivan, the Terrible," made by Sovkino of Russia, proved an excellent patron puller, and business there was excellent every day.** This picture was helped by advertisements in all foreign publications in Baltimore.

During the second week of its engagement at Warners' Metropolitan "Glorious Betsy," starring Dolores Costello and Conrad Nagel, with Vitaphone dialogue and music and other Vitaphone attractions **did so well that it was held for a third week.**

Good houses were the rule throughout the week at the Stanley, where "The Yellow Lily," starring Billie Dove, was the feature film attraction, on the same bill with a stage presentation act Venetian Nights with Sammy Kaufman and his stage band, and other vaudeville headliners.

"The Dragnet," co-starring George Bancroft and Evelyn Brent, proved a good attraction throughout the entire week on the bill at Loew's Century, with Bowery Follies featuring Ted Claire and his orchestra and other vaudevillians.

Keith's Hippodrome had a fairly good week with "The Desert Bride," starring Betty Compson and five acts of Keith-Albee family time vaudeville on the same bill.

But business only went along fairly well at the New Theatre with **"Why Sailors Go Wrong,"** co-starring Sammy Cohen and Ted McNamara.

Tampa

THE unusual slump in the show business last week was attributed to the Democratic primaries. Meetings nightly and picnics daily pulled good crowds, while the theatres, with excellent programs that should pull, found the going tough.

There is one exception, however, and that one is the Victory, which held up great, with "Glorious Betsy" and the Vitaphone and Movietone, closing a run of ten straight days to excellent business.

The Tampa had a good show the first half with **"The Big Killing"** featured. **Ordinarily this Beery and Hatton team would have made a killing, but the show went over to just ordinary returns.** The last half wasn't any better with **"Diamond Handcuffs"** featured.

The Strand had three excellent programs. **"Something Always Happens"** was great. **"The Heart of a Follies Girl"** and **"Wall Flowers" both good, but business just so-so.**

The same may be said for the Franklin which brought back **"The Hunchback of Notre Dame"** and **"Burning Daylight"** for second showings, and **"After The Storm"** and **"Drifting Sands"** for first runs.

Dallas

THE Dallas theatres checked off an average week's business the past seven days with no big grosses, but attendance was consistent and no red ink was necessary. Since the advent of hot weather the early shows are off but the later performances are heavier giving practically the same averages.

"Across to Singapore," with Ramon Novarro and Joan Crawford brought the Melba a nice attendance and the weekly report was a little above the average. The Melba is gradually settling on a firm basis and business is less erratic which shows that a patronage is being acquired.

At the Majestic, "Dressed to Kill," with Edmund Lowe and Mary Crawford and a good Interstate vaudeville bill secured the largest business of any of the first run houses although business was not big. A great deal of good publicity was expended on the bill as it was appreciation week.

Business at the Palace where "The Street of Sin" with Emil Jannings was being shown, fell below the usual Palace business, and failed to bring forth favorable comment. The Publix presentation failed to help out.

"The Blue Danube" starring Leatrice Joy, brought good receipts for the week to the Old Mill, and continued to hold up the good business secured last week.

At the Capitol "Love Me and the World Is Mine" with Norman Kerry and Mary Philbin **brought a little below the average Capitol attendance,** but was well liked.

At the Arcadia "Serenade" with Adolphe Menjou, and Harold Lloyd in "Speedy" brought forth large crowds for the entire week, which is not out of the ordinary for this theatre.

Baltimore

(Previous Week)

WHAT might be called fairly good business was enjoyed by the first-run theatres here during the week beginning Monday, May 21. **But the best business for the week was done at Warners' Metropolitan where "Glorious Betsy," starring Dolores Costello, with Vitaphone accompaniment and dialogue and other Vitaphone acts on the same bill, did a whale of a business and turned them away throughout the week.**

Pictures with Vitaphone dialogue, singing, accompaniment and sounds, have taken a strong hold on the people here which has been proved also by the success of the two previous Vitaphone features **"Tenderloin" and "The Jazz Singer."**

"Across to Singapore," with Ramon Novarro, Joan Crawford, and Ernest Torrence, proved a very good pulling attraction at Loew's Century with the Kat Kabaret on the same bill with Ted Claire, his orchestra and other vaudeville headliners.

The Keith-Albee New Garden theatre, where seven acts of high class Keith-Albee vaudeville were presented with a feature picture, **"Beyond London's Lights" started out with fair patronage and gradually rose to very good for the last three days** of the week.

"The Legion of the Condemned" featuring Gary Cooper and Fay Wray, proved a surprise, for everybody who saw it seemed to like it immensely, and had only praise for this picture which is a follower of Wings. **A good business was done throughout the week** and in some instances people called it better than Wings.

The reissued version of "Peter Ibbetson," co-featuring Wallace Reid and Elsie Ferguson which was released in 1921 as "Forever," did a good business at the Little Theatre, operated by the Motion Picture Guild, where it was shown for a week, and patronage held up very well during that time.

"A Woman Against the World," featuring Harrison Ford and Georgia Hale, was the film attraction at the Hippodrome with five acts of Keith-Albee family time vaudeville on the same bill. **Business held up there good through the week, and was very good on Saturday.**

The Stanley theatre did not go over so well with "The Gorilla," people in many instances remembering the thrills of the stage play which the motion picture version does not possess. Jazz Carnival, a stage presentation act, was offered on the same bill with Sammy Kaufman and his orchestra and other vaudeville headliners.

The Gainsborough British production of **"The Rat"** with Ivor Novello and Mae Marsh **was offered at the New Theatre and did a fair business which might be considered better than business which has been done lately at that playhouse.** Alphonse Berg's Parisian revue and Maury Leaf were offered in a stage presentation act.

Milwaukee

THE Memorial Day holiday in the middle of the week helped down town theatres to boost receipts for the week and succeeded in bringing business quite a bit above average. Business was very brisk for the week-end and on the extra holiday in spite of the beautiful mild weather.

"Ramona" at the Garden packed the house and is being held over for a second week. **"Harold Teen" brought in very gratifying business** to the Wisconsin. The Merrill featuring **"Circus Rookies" was fairly well attended. "Thanks for the Buggy Ride"** at the Alhambra succeeded in keeping the house very well filled. **"Three Sinners" played to capacity houses** at the Strand.

Neighborhood theatres found business rather slack throughout the week. Business was far more active in the down town theatres than it was on the outskirts. **"The Whip Woman"** was featured at the five Midwesco pre-release houses and **at all business was just fair. "Blonde for a Night" was well attended** at the Venetian. **"Old Iron-Sides" made a fair bid for popularity** at the Egyptian.

Chicago

GOOD business on the Memorial Day holiday helped boost the box office gross for the past week in Chicago theatres, where mid-week attendance has been far from satisfactory for some time past, particularly in the neighborhood houses.

Three long run theatres in the loop are changing programs this week end after doing fair to excellent business with their present offerings for some weeks.

"Sadie Thompson," which has proved a strong drawing card at the United Artists, makes way for the latest Del Rio feature, **"Ramona."**

"The Street of Sin," ends its good run at McVickers, where **"The Good Bye Kiss" opens** Sunday, and **"Laugh, Clown, Laugh"** yields the screen to **"The Drag Net,"** a detective-thriller, at the Roosevelt.

The Chicago program including **"The Yellow Lily"** as its screen feature, Lou Holz in person in a stage production Araby, and Spitalny's patriotic musical feature, **brought in good business.**

"Harold Teen," was the feature at the Oriental with Mark Fisher and his stage band in Here Comes the Bride, **attendance being satisfactory.**

"Sorrell and Son" was the screen attraction at both the Tivoli and Uptown Theatres. Bennie Krueger and his band, Ross Cropper in person, and other stage specialties made up a particularly strong stage bill at the **Uptown, where business was good.** The **Tivoli also had a satisfactory week.**

Another feature being shown simultaneously at two big houses was **"Don't Marry,"** which was the screen attraction at the Granada and Marbro. **Big programs, including Movietone and Vitaphone, were offered at both theatres and attendance was good.**

San Francisco

BECAUSE of abnormal weather conditions, business generally in the motion picture theatres was not as good as it should have been. It has been discovered that when a heavy wind blows, and the sky is cloudy, that people desire to stay at home and not visit either first run, down-town, or residential theatres. Although the residential theatres do better business in proportion than others, as the people visit those close to their homes.

Loew's Warfield theatre did the biggest business of the week of any theatre with the picture, "Steamboat Bill, Jr.,, which was shown together with "The Diving Venus," a Fanchon & Marco idea, and the orchestra stunts.

The Granada theatre did fairly well with "The Drag Net," on its screen, and "Fast Mail," a Publix Revue stunt.

"The Circus," held over another week at the St. Francis theatre, did not draw well, and the picture was not popular.

Poor box office receipts were reported at the California theatre even though the bill was long. The picture shown was **"Hell-ship Bronson,"** considered a good one.

"Sailors' Wives," together with vaudeville acts, at the Golden Gate theatre, did well, and the Union Square theatre reported good business with "Fangs of the Wild," "Tie That Bull" and "The Haunted Ship."

"Tenderloin," shown for a third time at the Embassy theatre, did fairly well, but not nearly what was contemplated.

Among the residential and second run theatres **none reported better business than the Coliseum, which was filled when "Feel My Pulse"** and a popular act were shown, and the picture, **"Chicago," together with good music, crowded** the Alexandria.

Harrisburg, Pa.

BY all odds **the best patronized picture of the week in Harrisburg was "The Patent Leather Kid,"** starring Richard Barthelmess, at the Colonial. Manager Lee Levy, of the theatre, had advertised it well in advance as "a $2.20 per seat road show at usual prices." The theatre was crowded the first day and the film took hold immediately with the Harrisburg fans, with the result that each night witnessed standing room.

Some other first run attractions did conspicuously less business. Wallace Beery and Raymond Hatton, in **"The Big Killing," did only fairly well** at the Victoria, while at Loew's Regent, where the feature film was Norma Shearer in **"The Actress," there were some nights when many seats were empty.**

On the other hand, the State had a successful week, the film attraction for the first half of which was **"If I Were Single,"** with May McAvoy and Conrad Nagel. The vaudeville side of the State's program headlined Franklyn Farnum, screen and stage star.

On Tuesday the Russell theatre offered a double feature bill, consisting of Karl Dane and George K. Arthur in **"Rookies,"** and Gilda Gray in **"The Devil Dancer." This proved to be a paying combination.**

Generally speaking, there was a falling off of movie patronage, which was considered seasonable, however, due to the opening of many outdoor amusements starting with Memorial Day, May 30. The Ringling Brothers and Barnum and Bailey circus showed in Harrisburg May 29. This probably helped rather than hurt the movies, however, as it attracted lots of out-of-town people who patronized both the pictures and the circus.

Opinions on Pictures

The Drag Net

Interesting Melodrama Here

(Reviewed by Laurence Reid)

EVER since "Underworld" created such a stir in producers and exhibitors' circles (to say nothing of the public) more than one company has tried to duplicate it. The results have been fairly successful, though the original still stands in a class by itself. However, the sponsors needn't be ashamed of the new release. It was directed by von Sternberg, the same man who had charge of "Underworld," and so, of course, he knew what he was shooting at. Incidentally, he has turned out a film which packs away the customary number of thrills.

The plot goes right down to the underworld for its action and unfolds some tense situations. Moreover it has George Bancroft and Evelyn Brent portraying characters not a great deal unlike their roles in "Underworld." The story gets real "intrikut," what with its theme projecting three murders. The central figure is a detective chief who is framed for murder when he attempts to round up a gang of crooks. Be it said for the "bull"—he gets his men. The piece is atmospheric and is acted with sufficient intensity to keep one's pulse active. It will satisfy.

Drawing Power: Suitable for any type of house. **Exploitation Angles:** Feature cast and bill as companion picture to "Underworld."

THEME: Melodrama of underworld with gang trying to frame detective.

Produced and **distributed** by Famous Players. **Length**, six reels. **Released**, June, 1928. **Cast:** George Bancroft, William Powell, Fred Kohler, Evelyn Brent, Francis MacDonald, Leslie Fenton. **Director**, Josef von Sternberg.

Fazil

Super Romance-Colorful and Interesting

(Reviewed by Laurence Reid)

STEAMING passion on the white hot sands—that's "Fazil," which projects Charles Farrell in the regalia of a sheik and thrusts him into a torrid romance. And the way he conducts himself indicates that he's qualified to show a few of the boys how passion should be registered. He takes the hurdle from sweet sentiment in a Paris garret ("Seventh Heaven"—you know) to burning ardor on the desert—and takes it with ease and surety.

This "Fazil" is a version of the East versus West theme—with Farrell playing an Arab chieftain who marries a sprightly Parisienne. Once she gets a taste of the monotony of the desert, life begins to pall on her. So she rebels, and in doing so precipitates a quarrel. The Arab leaves her to return to his dear desert where he establishes a harem. Eventually such a state of affairs makes her jealous, with the result that she comes back to him and compels the dusky maids to exit. In the end he is shot by her rescuers, but before he dies he poisons his wife. And they pass out together.

This is the plot, which is simple enough, but which holds the attention through the colorful incident, the red-hot love-making and the atmospheric backgrounds. It is a highly seasoned romance and capitally acted by Farrell and Greta Nissen.

Drawing Power: Farrell has a following. Suitable for every type of house. Women should love it. **Exploitation Angles:** Play up Farrell and Nissen. Billed as red-hot romance of desert sands, it should turn 'em away.

THEME: Romantic drama of Arab married to Parisienne.

Produced and **distributed** by Fox. **Length**, eight reels. **Released**, June, 1928. **Cast:** Charles Farrell, Greta Nissen, Mae Busch, Tyler Brooke, Eddie Sturgis, Josephine Borio, John Boles, John T. Murray. **Director**, Howard Hawks.

Don't Marry

A Trifling Tidbit—Just So-So

(Reviewed by Laurence Reid)

A SLIGHT tid-bit of romance comes right out into the open here and makes its bow, and all things considered it will probably entertain the young folks during moments of its brief hour. There's nothing to it, and most of the interest is centered around Lois Moran in a bathing suit—and some fairly bright captions. It could be condensed into three reels and not miss a thing. The plot is extremely slender and gives itself away as early as the second reel. Thus to keep it going the director resorts to padding it full of repetitious incident.

The story expands around the effort of a very modern flapper to convince a youth with mid-Victorian ideas that the old-fashioned girl is hopeless these days. He had frowned on Miss Flapper when she blows volumes of cigarette smoke in his face. So she masquerades as her antique "sister"—one given to playing the harp and dressing a la early nineties. After she makes a fool of him by parading around in such finery and talking an equally old-fashioned language, he is willing to accept the flapper. And that's all there is to it. Miss Moran makes a pleasing picture and acts her part with good shading. But the film is mostly a walking effort—the characters walking on and off the sets and scenery. It's just a movie, and not a very good one.

Drawing Power: Title has some appeal. Suitable for program houses. **Exploitation Angles:** Play up Lois Moran and feature her in bathing attire. Play up Neil Hamilton. Bill as romance of youth and summertime.

THEME: Romance of flapper who convinces youth that old-fashioned ideas of dress and deportment aren't so hot.

Produced and **distributed** by Fox. **Length**, six reels. **Released**, May, 1928.

The Strange Case of Captain Ramper

Good Idea, But Botchy Picture—Not For the Box Office

(Reviewed by Laurence Reid)

A GERMAN importation bobs up in this one, and it can't be handed much. A good idea is lost in the slip-shod method of producing it, and it sloughs off into a lot of mawkish sentimentality. Moreover, its central character is not sympathetic enough as portrayed by Paul Wegener, the Teuton who some may remember in the title role of "The Golem."

The picture has been extensively ballyhooed, but it doesn't live up to its notices. Its idea is fantastic and had it been treated with more imagination it might have proved a sensation. But it misses fire and has very little to recommend it.

Wegener plays an ape man, one who reverts to type when his plane is wrecked in the Arctic. His mechanic (the weaker of the two) succumbs, and Ramper, left to eke out an existence, loses his power of speech and his mind ceases to function beyond the instinctive processes. He also grows a thick coat of fur. Several years later whaling men rescue him and sell him to a side-show. Eventually he recovers his erstwhile talents, but is so disgusted at the human picture that he gladly returns to the Arctic.

Such a character as portrayed here wins little sympathy, not even when the side-showman's sister brings him to an awakening of himself.

Drawing Power: Has none at all except what you give it as something off beaten path. Suitable for houses which have extensive program. **Exploitation Angles:** Play up theme and star. Send question teasers asking if it is possible for a human to revert to lowest type of animal life.

Length, seven reels. **Released**, June, 1928.

"Sailor Boy"

(Educational One Reel)

THERE is something funny in the countenance of Monty Collins which provokes merriment even before he energetically swings into the fast-moving rhythm of these Cameo comedies and proceeds to hand out his gag material with a deft and effective touch. Educational discovered a [illegible] signed Collins and starred him in these Cameos. He's rising rapidly and carving his own little [illegible]. His latest, "Sailor Boy," is chock full of speedy stuff, and is calculated to set the fans alaughing.

Monty, attired [illegible] in a gob's outfit, visits the hospital where pretty Lucille Hutton works as a nurse. To gain admittance over the threshold [illegible] by Eva Thatcher, he throws a fit and is taken to the operation room for an examination. Monty [illegible] Miss Hutton while Miss [illegible] appears, but the doctor has no intention of letting him loose. A wild chase follows, Monty being pursued by the hospital internes and military policemen who are on the lookout for sailors overstaying their shore leave.

Snappy stuff.—RAYMOND GANLY.

"A Homemade Man"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

LLOYD "HAM" HAMILTON, a veteran comic who has clowned his way through many a laughable fun creation, tickles the ribs in this Educational two-reeler. The buffoonish "Ham" gives an impression of huge, dumb and stupid immobility. As a soda clerk he is sappy and articulately comical to such an extent that the gentle quakings he starts soon develop into genuine outbursts of hilarity. To be brief: "Ham" has a fine comedy. The hard-boiled exhibitor will concur with this statement when he hears the laughs it will pull from his clients.

"Ham" is a "mother's boy" whom Kewpie Morgan hires to fill a vacancy behind his soda fountain, at which the tired business men who frequent his gymnasium refresh themselves. Lloyd does a lot of silly things and his attempts to impress Lucille Hutton with the fact that he is a demon soda-jerker are all well done. After some hilarious moments behind the counter, "Ham" tries his hand at the gym paraphernalia. Here are some more occasions for gurgling laughs. Of course, they slapstick all over the scene and carry on a la roughhouse, but it is all good fun and if the latter half of the comedy is not as good as that which precedes, that cannot be laid at the door of Hamilton, whose oafish fun-making persists to the very end. A grand roughhouse finish tops it off.

"The Flight That Failed"
(Pathe—One Reel)

CARTOONIST PAUL TERRY'S use of the "good-will-flight" idea in this release, forms the background for a series of animated situations that will bring many laughs.

Farmer Al and Henry Cat depart on an air trip into the dark regions of Africa. Al Spies a lion, and upon descending endeavors to "glad hand" the beast, but instead is treated to a handsome cuffing. Saved by the Cat, old Al again tries his luck, this time with a tribe of man-eating cannibals. Al is given a royal reception, and is led to the speakers platform, where he urges a warmer relationship. He gets it, when the cannibals spring a trap door, dropping him into a pot of boiling water. Henry Cat once more comes to Al's rescue, and they turn the plane for home, but not before a family of skunks have made their way up the dangling rope ladder. In a desperate effort to escape their latest torture, the aviators finally wreck the ship.—GEORGE J. REDDY.

"Puppy Love"
(Pathe—One Reel)

ALTHOUGH there is no new twist to this Terry release, the animation is the cartoonist's usual clever brand, which rarely if ever fails to click.

Farmer Alfalfa's mischievous pups cause him no end of trouble, loosening the scaffold on which he is painting, tossing him into the well. The pups next turn their attention to Danny Dog and Adele Airdale, who are spooning in the park. The many tricks pulled by Danny to outwit the pups, supply most of the laughs of this number.—GEORGE J. REDDY.

"Thoughts While Fishing"—"Silver Shadows"
(Educational—One Reel)

EVEN in projection rooms where films meet their acid test these Bruce subjects of the beautiful outdoors charm the spectator. They contain so much of the beautiful, so much of nature's handiwork that they work right into your feelings. Imagine watching a delicious scene of a clear, swiftly running stream beneath whose surface you can catch glimpses of fish, of such numbers to be a magnet to any fisherman. Not only do these scenic awaken fruitful thoughts of nature, but they also produce a calm restful effect which can be ever so more strongly brought out in a sympathetic orchestral accompaniment. This Bruce subject will help an exhibitor's program immensely if scored with the proper music. A distinctive nature number.

Manipulating adjectives, one does not find them warm enough to describe adequately the unique camera effects of "Silver Shadows." You can liken them to rare paintings done in oil. All the artist in Bruce is apparent in these lovely shots, softly etched, expertly filtered, a record of beautiful shadows in the sky at dusk. Steeped in beauty, this little "Silver Shadows" is worth many a glance.—RAYMOND GANLY.

News Reel Resume

Last week Paramount News brought to Broadway the first pictures of Wilkins, conqueror of the North Pole, at Spitzenbergen. This was a beat over the other reels and, inasmuch as this same reel obtained the first picture of the Bremen crew on Greenely Island when competition was rife among all news organizations, the idea that the newsreel which Emanuel Cohen heads is a live one receives additional testimony.

On the whole, this week was uneventful. But there is more competition in the offing and the different newsreels will do their darndest to secure the new pictures of the Southern Cross and its courageous crew, whose flight across the Pacific is a thing to acclaim.

The synopsis of the reels follows:

Paramount News, No. 89: Olso, Norwegian capital, greets Wilkins; the Southern Cross and its crew at Oakland, Cal.; how the Sphinx looks after the restoration work has been finished; winner of the Indianapolis speedway classic; the 70th Congress adjourns; Jap forces mobilize at Nagoya; President Coolidge on Memorial Day at Gettysburg; the start of the balloon races at Pittsburgh.

More pictures of the Southern Cross and its crew at Oakland led off No. 90 of Paramount News. Additional stories were: the Wisconsin summer home of the Coolidges; Germany's giant seaplanes for ocean flights; Setsu Matsudaira, daughter of the Japanese ambassador at Washington; German amuses crowds by getting shot out of a cannon; Queen Marie at national school festival; golf course for business men atop Birmingham hotel; scenes of conflict between Chinese and Japanese forces; the first leg of the trans-atlantic flight of "Friendship," Miss Amelia Earhart, its girl passenger.

Fox News, Vol. 9, No. 71: Stanford defeating eastern rivals for track title; dog show in New Jersey; U. S. Davis Cup team defeating China; new entrants into the beauty pageant; passenger air line started in Cal.; Republican and Democratic baseball teams; Spanish girls embroidering mantle for Seville religious fete; a mountain log jam breaking in Wyoming; Denver gymnastic class in exhibition.

In No. 72 were: Spanish fliers before their take-off from Spain; the Southern Cross and crew at Oakland; the President at Gettysburg; U. S. girl athletes in training for Olympics; the Indianapolis automobile classic; London girl in beach apparel; the start of the Pittsburgh balloon race; motorcycles in pushball clash in Va.

International News, Vol. 10, No. 44: British air cadets in dancing exercises; President Coolidge at Gettysburg; yatch regatta in Long Island Sound; army balloonists in national meet; Chinese catching fish with their trained cormorants; French cyclists in race; the Indianapolis auto race; the Southern Cross and its intrepid crew.

No. 45: Annapolis middies in commencement parade; 60,000 in German Day festival at Chicago. U. S. defeating China in tennis; a turtle and a crocodile who are pals; poloists open season in Long Island; battered liner President Garfield towed back to port; the log cabin home where the President will vacation; Thea Rasche takes Mrs. James A. Stillman aloft in her plane; women athletes' games at Chicago; General Nobile and the Italia and crew at Spitzbergen; Miss Earhart and her plane in which she will attempt to fly the Atlantic.

Kinograms No. 5401: Coolidge delivering his address at Gettysburg; French launching odd speed boat in which they hope to cross the Atlantic; old men's billiard club in St. Louis; the balloon races at Indianapolis; the Southern Cross and her crew at Oakland.

No. 5402: The Southern Cross at Oakland; laying corner-stone of memorial to women's services in the late war; motorcyclists climbing hills; daughter of Japanese envoy leaves Washington for wedding in Japan; U. S. Ambassador Houghton arrives in N. Y. from England; foreign countries send beautiful girls to try their luck in beauty pageant; the future home of President Coolidge at Brule River, Wis.; auto employs rocket for motive power; Stanford athletes gallop through N. Y. A. C. meet.

Pathe News, No. 47: Rocket-driven auto tried out in Berlin; scholastic festival in Roumania; the President at Gettysburg; a kangaroo boxer battling a man opponent; raising the old German warship, the Moltke; balloons leaving Pittsburgh in fatal race; Jap divisions leaving for China front; the 500-mile auto classic at Indianapolis; the Southern Cross at Oakland.

No. 48: The Southern Cross in the air over Oakland; America's oldest military unit in review on Boston common; Italian race up high towers of Rome radio station; cleaning an elephant; ocean glider tried out on the Seine, France; where the President will spend his vacation; Thea Rasche and Mrs. Stillman; navy shooting planes from ship.

M-G-M News, Vol. 1, No. 84: Coolidge at the battlefield of Gettysburg; the motor speedway race at Indianapolis; more Jap troops leaving homeland for China war; 14 balloons which figured in recent balloon race; the kangaroo at it again; Soviet labor day in Moscow; the Southern Cross at Oakland; General Nobile and the crew of the lost Italia at Kings Bay, Spitzbergen.

No. 85: Troops in display before King George; U. S. defeating China in tennis fray; the torn ship, the S. S. Garfield in Boston harbor; girl athlete contestants in Chicago meet; diving bears at the St. Louis zoo; advance sidelights on the Republican convention in Kansas City; Miss Earhart and the Friendship as they looked before hopping off from Boston to Newfoundland.



A group of newspaper layouts showing how Lon Chaney in "Laugh, Clown, Laugh" was exploited at six of the first run theatres. The group includes ads used by the following houses: Loew's Palace, Indianapolis; Riviera, Waterloo, Ia.; Loew's Columbia, Washington, Ore.; Capitol, Des Moines, and Loew's Park, Cleveland.

Classified Ads

RATES. 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

Projectionist. Five years experience. Desires position, where real projection is appreciated. Any equipment, anywhere. Single, reliable. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

ORGANIST at liberty. Man with excellent references and recommendations at liberty. States bordering the Great Lakes preferred. Long hours no objective. Has good library and uses it. Address Box 198, care Motion Picture News, 729 Seventh Ave., New York City.

Studio and Laboratory manager desires change. Complete knowledge of cameras, laboratory, titles, animation, theatre trailers, news releases. Best references. Want position with future. If you can offer good salary and need a man who knows the game, write Box 353, care Motion Picture News, 729 Seventh Avenue., New York City.

THEATRE MANAGER desires change, wife organist, both thoroughly experienced Vaudeville, Pictures. If your theatre is a dead one let us bring it to life. Best references. Box 320, care Motion Picture News, New York City.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.

Wanted

WANTED.—Manager for Motion Picture House, live town of 8000, hard coal region. Good opportunity for right man who must be live wire with modern ideas and stand strict investigation. Don't write unless you can make good. State all first letter. Address K. R., care of Motion Picture News, 729 Seventh Ave., New York City.

For Sale

FOR SALE—700 fine pholstered opera chairs from first-class theatre, $2.75 per chair. Also 1,000 strong and durable veneer chairs at $1.10. Can be seen upon request. Box 425, care of Motion Picture News, 729 7th Ave., New York City.

Regional News from Correspondents

Des Moines

ELMER TILTON, manager of the Des Moines branch, First National, underwent an operation last week at one of the local hospitals. He was absent from the office for three days and got along nicely.

Marion Ackerson, who has been with M-G-M since the opening of that office, last week, announced her marriage to George S. Grisman, who was formerly in Des Moines as booker for the A. H. Blank theatres.

Mrs. L. Shepard, one of Iowa's progressive woman exhibitors, who operates the Princess theatre at Livermore, was seen along film row recently.

Katherine Hiller, cashier of the Educational office, is another bride of film row. She is now Mrs. Kenneth Pillis. Mrs. Pillis will remain at the Educational office.

Goldie Sparr, stenographer at the M-G-M office, has returned from a vacation at her home town, Albert City, Iowa.

Joe Benjamin Gerbracht, manager for the Commonwealth Theatre Company's houses at Ames, Iowa, was in Des Moines the past week and announced that work is progressing nicely on changes he is making in his theatres there.

J. W. Miller, theatre broker, reports the sale of the theatre at Cambridge, Ill., to Floyd Albert, of Primghar, Iowa. Mr. Albert was in the film business eight years ago in Iowa, but has since been in the banking business at Primghar. He bought the theatre last week but will not take possession until September 1st.

Universal's staff were a bit downhearted last week, coming fourth in the national contest. The Des Moines office held first place until the very end of the contest.

C. E. Carragher, of the Park theatre at Clear Lake, Iowa, was in to book pictures last week.

Miss Leone Mathews, secretary and treasurer of the Des Moines Film Board of Trade, returned from her trip to the coast.

Charles C. Miller recently bought the Tabor house at Tabor, Iowa.

Mindon, Iowa, is to have motion pictures on Wednesdays of each week as the result of a movement sponsored by the American Legion there. The pictures will be shown free of charge.

John D. Howard, who was formerly manager of the Broadway theatre at Council Bluffs, will take over the management of the Rialto theatre for A. H. Blank.

W. H. Eddy, of Indianola, secretary and treasurer of the Iowa M. P. T. O. expects to return to his home soon, after several weeks spent in a Des Moines hospital, following a major operation. His son has been operating the theatre in his absence.

George Adams, manager for the Reproduco Organ Company in this district, was in Des Moines last week.

Jimmy Winn, manager for Educational, returned from his company's convention in the east last week.

Visitors along film row recently were Mr. and Mrs. John Anderson, of the Princess at Boone; Mr. Garland, of the Princess at Glidden, and William Johnson, of the Strand in Fort Dodge.

E. W. Williams is erecting a new theatre at Manchester, Iowa, which it is announced is to cost $50,000.

The Garrick theatre in Des Moines will reopen in the fall under a new name. It will be known as the President.

A new motion picture house is to be constructed at Morrison, Iowa, soon. Contracts are to be let within a few weeks.

St. Louis

CURFEW will sound no more in Quincy, Ill. The community has decided that the strident whistle blown at 9 p.m. each evening to warn small children to be in their homes is a nuisance and unnecessary. The city council recently ordered it discontinued. Under the new arrangement children may stay a little late in their favorite picture show without fear of being arrested by a policeman.

G. E. McKean, who represents Fox in the territory west of the Mississippi River, returned last week from a convention held in New York City.

Paul Hughes, on June 9th, will open a 300-seat theatre in Bluford, Ill.

Tom McKean, of Progress Pictures, and Jack O'Toole attended the Play Golf convention in Cleveland, O., the past week.

The Crescent theatre, St. Francisville, Ill., has been closed.

A fire in the projection room of the Strand theatre, West Frankfort, Ill., during the matinee on Memorial Day destroyed eleven reels of film. The house, which is operated by Reed, Yemm & Hayes, reopened for the night performance the same day.

Guy Bradford, who traveled Arkansas and Tennessee for the St. Louis Tiffany Pictures exchange, has been promoted to manager at Kansas City.

Jerry Steel, formerly with Warner Brothers office in Cleveland, O., has succeeded Nicky Goldhammer as manager in St. Louis. Nicky, in turn, moved up to Minneapolis, Minn., his home town. Steel, who has had fifteen years' film experience, was special home office representative in the Cleveland territory for Warner Brothers.

Harry Strickland is traveling Southern Illinois for Tiffany Pictures. He returned recently from Atlanta, Ga.

Claude McKean, formerly vice-president of Premier Pictures Corporation, has been placed in charge of a newly opened branch office to handle Columbia Pictures in the St. Louis territory.

Chester Markert has succeeded Stuart Barrie as organist at Skouras Brothers' Ambassador theatre. He is a native of St. Louis and a pupil of Barrie. He helped to design the Ambassador organ.

Fred Wehrenberg plans to spend approximately $15,000 in improvements and redecorating his Melba theatre, Grand boulevard and Miami street. The policy of the house may be changed from five changes a week to two pictures a week with a stage show.

Everett Hays, manager of the St. Louis theatre, has gone east for his annual vacation. In his absence Ross Garver, manager of the Orpheum theatre, is in charge of the St. Louis.

Clarence R. Underwood, an instructor and salesman for the amateur department of the A. S. Aloe Company, St. Louis, was declared winner of the first prize offered by *Photoplay Magazine* in an amateur movie contest. His winning film was a study of the St. Louis Zoo in Forest Park.

South West

DEATH recently claimed I. J. Robb, seventy-eight year old father of H. B. Robb, of the R. & R. Enterprises. Burial at Big Spring, Texas.

Fred Smith will open his new Circle theatre at Tulsa, Okla., in the near future.

Charles Malone will also open a new theatre at Hobart, Okla.

A. B. Momand will remodel his Jackson theatre at Pawhuska, Okla., soon.

Mary Frew was selected as Miss Oklahoma City to compete for beauty honors at the Galveston, Texas, pageant early in June. She was selected from a group of seven, by judges who passed upon the entries in the Orpheum theatre contest here, which ended the latter part of May.

The Civic theatre of Oklahoma City has closed its season and reported good business for the entire run.

The Empire theatre at Eldorado, Okla., reopened last week following a closing of about a month.

Anna Russell, cashier for First National at Oklahoma City, is on sick leave and her place is being filled by her husband, R. R. Russell.

W. G. Underwood has purchased the Pantage theatre at Dallas, Texas, from R. J. Stinnett, and will shortly announce an unusual policy for its operation.

H. C. Husron reopened his Crystal theatre at Pittsburg, Texas, May 31st.

J. E. McCauley, head of the Peerless Lamp Co., was in Dallas, Texas, last week, on business.

Hughes & Kemp have purchased the New theatre at DeQueen, Ark.

The Pantages theatre at Dallas, Texas, has purchased a film Synchronizer which was designed and built by local men.

Incorporation: Grandfield Amusement Co., Grandfield, Okla., capital stock, $3,000. Incorporators, J. L. Hallmark, R. E. Stonesifer and Joe Brown.

Grace Bristow recently left Home State, Okla City, to return to her home town, Wichita Falls, Texas.

Jack Campbell and Cliff White, of Educational exchange, spent last week end at Sulphur, Okla.

Albany

AUSTIN INTERRANTE, one time manager for Warner Brothers in Albany, and later handling the Majestic theatre in Troy, will look after Columbia's interests in the territory between Albany and Buffalo, where that company will soon open exchanges.

The Hider theatre in Binghamton has closed for an indefinite period. It has been run by J. Kozaka.

The Sans Souci in Watervliet, owned and operated by Maurice Sullivan, is having its front remodeled and otherwise improved. The upper floors of the Mark Strand building in Albany are also undergoing improvements.

Mrs. Leland Dobbs, employed at the Tiffany exchange in Albany, returned to work last Monday, following an absence of three weeks, during which time she recovered from an operation.

Two new film salesmen have been added to film row. The newcomers are Joe Murphy, of Fitchburg, Mass., who will represent F. B. O., and Sterling Wilscon, who is associated with the Tiffany exchange.

John A. Thoma, manager of the Avon in Watertown for the past six months, was last week named as managing director for all of the Schine enterprises in that city, including direct supervision over the Olympic, Palace and Avon theatres.

Jack Krause, recently local manager for Tiffany, will now represent United Artists.

Margaret Maudrich, formerly of First National and Universal exchanges in Albany, is now with the Tiffany office force, succeeding Mrs. Catherine Burke, who resigned.

Charles Simmons, owner of a foundry on the outskirts of Albany, is remodeling the building, and contemplates running Sunday movies during the summer season.

In Willsboro there is a motion picture theatre which is run one night a week by the Maccabees, one night by the Odd Fellows and one night by the Champlain Club.

Arthur Richardson is back from Florida, and plans to open a theatre at Schroon Lake in the near future.

J. B. Harte of Bennington, Vt., attended the recent Vermont Republican state gathering at Burlington.

Burglars entered the Eagle theatre in Albany, owned and operated by Abe Stone, last week, and made off with about $45.

Burt Moran, formerly manager of the Pathe exchange in Albany, is now handling that company's branch at New Haven.

A new theatre, The Happy Hour, located at North Creek, was opened last week with Nick Baroudi at the helm.

Recent callers along film row were: Louis Schine and George Lynch, of Gloversville; Sam Hochstin, of Hudson; Mike Boumansour, of the Plaza in Malone; Lew Fischer, from Ft. Edward, and Charles Marshall, of Ausable Forks.

Charles Dery, of the theatre in Port Henry, reports that he has secured a permit to run Sunday night shows.

Although reports indicate that William Smalley of Cooperstown has recovered his health, he has not appeared in Albany in several weeks.

Mrs. Smith, who has served as vice-president and treasurer of the the Howell Trucking Service in Syracuse, has started a service of her own and will operate in the delivery of film between Albany and Buffalo.

Cincinnati

THE numerous rumors which have been current in Cincinnati for the past several weeks as to the future of the Walnut theatre have been definitely set at rest. The building, acquired by the Keith-Albee-Harris-Libson-Heidingsfeld interests during recent months, has been disposed of to local parties, who will convert the structure into a large public garage. Constantly declining business is the reason assigned for disposing of the property.

Following closely upon the announcement by the Keith-Albee and allied interests that the Palace theatre, Cincinnati, playing vaudeville and pictures, would hereafter play a lesser number of acts and give three instead of four performances, except Saturdays, Sundays and holidays, the local offices of the same organization has given out information that a retrenchment policy would likewise be inaugurated at the Lyric, Capitol and Strand theatres. Six musicians will be dispensed with at each of the first two houses, and three from the Strand. No reduction in admission prices is mentioned in the announcement.

Andrew G. Hettesheimer, managing director of the Strand, Family and Keith's theatres, Cincinnati, was elected to the board of directors of the Stage and Screen Scribes of America, at the annual meeting held at Chester Park, Cincinnati, recently.

William M. James, president of the M.P.T.O., Ohio, was the featured speaker at a recent meeting of the Kiwanis club, at Oxford, Ohio, which was attended by several exhibitors from nearby cities.

G. J. Reister, manager of the Ohio theatre, has dispensed with his corps of male ushers, and replaced them with the female of the species whose outer apparel consists of attractive blue smocks.

Although it is understood that the Loew interests are looking for a house in Cincinnati to be in close proximity to the recently-opened Albee theatre, located on Fountain Square, it is certain that they will not secure the Grand Opera House, as unofficially stated in many recent reports. A. L. Erlanger, who holds the lease on the house, has signed contracts for an extensive remodeling program to cost around $200,000, and will rename the theatre Erlanger's Grand Opera House when it opens in September, probably with a road-show picture in advance of the regular legitimate season.

Hamilton, Ohio, managers not only see red, but say they will probably have to purchase an extra supply of red ink for the summer months. Reason is that a several weeks' season of running races has been attracting the public, and now a 100-day season of dog races has been inaugurated, which not only diverts the crowds from the picture houses, but depletes the exchequer of the public to the extent that comparatively few coins are jingling in the theatre box offices.

The Eagle theatre, Hamilton, of which Lou Snitzer is manager, is playing vaudeville on Sunday in addition to the regular picture program.

Baltimore

NEW estimates on the building of a theatre by Lake's Tuxedo Company in a suburb of Baltimore, will be asked in the autumn because bids received have been rejected. The building was designed by Stanislaus Russell, architect.

Four stores, a library room and eight apartments are to be included in the motion picture theatre building to be erected by the Lyndhurst Theatre Corporation at Edmondson avenue and Edgewood street here, to cost about $200,000. H. L. Maas has received the contract for the work.

Welden Waters, publicity representative of Paramount, Washington, D. C., exchange, is at present on a trip to North Carolina.

Having recovered from a broken ankle, Maurice Langbart, a salesman for Universal Washington, D. C., exchange, has returned to his work.

A bouncing boy was presented to Tom Smith, booker for F. B. O. exchange, Washington, D. C., by his wife recently.

Having suffered a nervous breakdown, Margaret Hannah, of the Paramount, Washington, D. C., staff is now on the way to recovery at a sanatorium near Washington.

The New theatre, operated by the Whitehurst Theatrical Interests, here, of which Dr. J. H. Whitehurst is president, with 1600 seats, wil close for the summer on June 9.

The new Lyceum theatre, Chestertown, Md., seating 600 persons, wil be used for moving pictures in the fall, when it will be ready for opening. This house is owned by L. Bates Russell, who also operates the Town Hall.

Mrs. Frances Whitcomb, former secretary of Harry Hunter of the Paramount, Washington, D. C., exchange, has become a mother.

A moving picture to be entitled "The City Beautiful" is being made in Baltimore, which shows the development of that city from the early days to the present. It is being made under the auspices of the Woman's Civic League. During the summer, when the Municipal and Park bands give their concerts, it will be shown.

Due to lack of patronage, the Garden Roof dance pavillion over the New Garden theatre here will be opened only on Wednesday and Saturday nights throughout the summer instead of every night as had been planned.

South East

Editor's Note: From this issue on all regional news from the Carolinas, Georgia, Alabama and Florida will be grouped under masthead Southeast.

CHARLOTTE, N. C., city commissioners will not condone the showing of any motion pictures on Sundays, even though the performance is free. Neither will they permit the use of any theatre on Sundays for any other purpose than holding religious or memorial services. They made their stand clear at the morning board meeting last Saturday when the manager of the Charlotte theatre requested permission to hold a free performance on Sunday.

Harry Hardy, formerly booker of Publix Theatres Corporation, has been promoted to district manager for the Charlotte territory. W. E. Drumbar, the former district manager here, has been transferred to Atlanta, Ga. Charles Oswald, of Jacksonville, Fla., arrived last week to take over Mr. Hardy's duties as booker.

C. B. Ellis, manager of F B O exchange, Jacksonville, visited Atlanta last week.

Manager Charles Lester, of Universal exchange, Jacksonville, traveled the territory last week.

F. E. Williamson, of Winterhaven, Fla., was a visitor at the Paramount exchange recently.

The Crescent Amusement Company, Nashville, Tenn., of which Tony Sudekum is president, has purchased two theatres in Alabama City, the Ritz and the Star, to add to its chain of 140 thetares which it now owns. The property was purchased from Jack Martin, who built the Ritz and also owned the Star, the deal being closed by J. P. Masters, location man for the Sudekum firm.

The Crescent Amusement Company owns the Princess theatre in Gadsden, Ala., and is building another theatre, the Capitol, which will open soon. All four houses will be under the general management of Lee Castelberry, but the two recently purchased will be in charge of R. Smith, who has been with the Princess for two and a half years.

Mr. and Mrs. Malcolm Estes spent the past Saturday and Sunday in Jacksonville, Florida. Mr. Estes is manager of a theatre in Palatka. He was formerly in Jacksonville at the Riverside theatre and at one time at the Imperial.

G. S. Owen, manager of the Royal theatre, Opp, Ala., announced last week that he, in association with T. P. Winston, would start building a new motion picture theatre in Samson, Ala. It is expected that the house will be ready for opening some time in July, although no date has been set.

Dan Michalove, southern division manager for Pathe, will leave Atlanta, Ga., Sunday for a tour of the Pathe exchanges in his division, winding up at Dallas, where the regional convention for the Southern division will be held at the Baker hotel, June 10 and 11.

Harry Scott, short subjects sales manager from the home office, will join Mr. Michalove in Dallas and the two will share the responsibility of presiding at the meetings.

M. A. Brown has been appointed Charlotte booking manager of the Paramount Famous Lasky Corporation.

A new theatre is being erected at Forest City, N. C., by Walter Haynes.

R. T. Goode, formerly with Universal, at Charlotte, is now connected with F B O as salesman.

C. L. Henry, formerly with the F B O Charlotte exchange, is now with Universal as salesman.

Among visitors in Charlotte last week were U. K. Rice, of the Colonial theatre, Winston-Salem, N. C.; W. S. Freezor, of the Badin theatre, Badin, N. C.; C. H. Stokes, of the Rialto theatre, Greer, S. C.; L. G. Heilig, of the Youngs theatre, Lexington, N. C.; C. E. Carpenter, of the Imperial theatre, Kings Mt., N. C., and D. M. Eaves, of the Eaves Theatre Circuit, Union, S. C.

Sarah Garrett, of Liberty's Atlanta personnel, resigned to become cashier for Vitaphone Corporation. She will be succeeded by W. C. Spires, newcomer to film row.

Salesmen L. S. Callen, J. J. Rogers and G. F. Blethen, of Liberty's Atlanta branch, have returned to their respective territories after attending the company's sales convention in Memphis, Tenn.

Recent callers on Atlanta's film row were: Hugh Manning and J. H. C. Wink, of the Manning and Wink circuit, Ettowah, Tenn.; Bill Wood, of the Belle theatre, Gadsden, Ala.; J. B. Snider, Grand, Bessemer, Ala.; Max Jackson, Strand theatre, Alexander City, Ala.; Colonel E. Schiller, Loew's Incorporated, N. Y. C.; H. B. McGowan, Ocilla, Ga., and E. L. Fain, of the Palace theatre, Leesburg, Fla.

Milwaukee

THE Imperial theatre, at one time one of the most popular first run motion picture theatres in the city, has closed its doors. West Coast owned this theatre. Plans for its future have not been announced.

Chas. Muehlman, Al Oxtoby and Newt Levy have returned from the First National Convention which was held at the Drake Hotel, Chicago.

G. C. Parsons recently returned from the M-G-M convention held in Chicago.

Lora West, of the Paramount contract department, went to Portland for a vacation and will stay there permanently. She is taking a position in the Paramount exchange there.

C. Van Horn returned last week to the local M-G-M office from an extensive road trip.

T. C. Revis, of Santa Rosa, was a recent out-of-town visitor.

W. E. Matthews, local branch manager of F.B.O., recently attended his organization's convention in Chicago.

The motion picture theatre at Half Moon Bay has changed hands. Benjamin Cunha, who has operated the theatre since its inception, has disposed of his interests to a newcomer.

Earl Cohn and Johnnie Meyers have returned from a successful fishing trip at the Klamath River.

Felix Feist, M-G-M's general sales manager, was in town recently visiting the local exchange.

Dave Bershon, United Artists' district manager, was in town for several days last week conferring with Kenneth Hodkinson, local branch manager.

C. M. Adams, manager of the Susanville theatre, was a recent visitor on the Row.

W. G. Seib, formerly with Pathe, is now with Ad-Vance Trailers and left last week for Los Angeles. He will work out of the Los Angeles office.

R. L. Killingsworth has sold his Rialto theatre at Willows to the Principal Theatres, Inc.

Plans are being completed by Reid Bros., San Francisco architects, for Blumenthal Theatre Circuit, for a one-story Class C reinforced concrete theatre building. It will be erected in Mill Valley, Marin county, and will have a seating capacity of 1,000. The house will cost about $75,000.

San Francisco

THE Milwaukee branch of Universal has been announced winner of the Carl Laemmle Anniversary drive, a fifteen weeks sales campaign. Branch manager George Levine wins a two weeks trip to any part of the United States or Havana that he chooses, and the sales force wins a $750 cash prize.

Max Weisner is reported to have sold his exchange to Columbia Pictures.

G. G. Bandy, manager of the Majestic theatre at Rhinelander, was in at the exchanges recently, arranging summer bookings in anticipation of a big season.

George Huebner, manager of the Strand theatre at Oconomowoc, made his first visit in several months to film row last week.

George Beyer is managing the Mermac for Al Bartelt.

The Majestic theatre at Reedsburg, which P. H. Conley recently closed, has been taken over by O. V. Kelly, who also manages the Badger, of that city.

The New World theatre on the south side will be opened about June 10th, according to an announcement from the Atanasoff Bros., managers.

Other visitors to the exchanges recently were: Neil Thompson, manager of the Crystal theatre at Ft. Atkinson; Ed. Michaelson of the Palace at Madison, and Percy Palmer, manager of the Rialto theatre at Edgerton.

Ben Koenig, secretary of the Film Board, returned last week from his trip to the convention on the west coast.

The Strand theatre at Madison, it is reported, wil close very soon for an indefinite period. Sylvester Kelsenberg is now managing the house.

Minneapolis

THE Palm theatre, at Two Harbors, Minn., was completely destroyed recently by a fire which is believed to have been of incendiary origin. A number of reels and some equipment, together with the projection machines, were saved, but the damage amounted to $8,000. The owners, Laird, Wright and Christenson, have announced that a new 600-seat house will be erected in Two Harbors as soon as plans can be drawn. They plan to spend $25,000 on the new building. The Palm theatre was an old landmark.

The Minneapolis Pantages is to undergo a number of improvements, including complete reseating of the house, which has a capacity of 1,600. The change will be made without closing the theatre. Manager Bostwick has put into effect a new policy of Friday change instead of the regular Saturday change. It is thought that this will help the Friday business without hurting Saturday, which is always a good day.

Roy Miller, manager of the Minneapolis branch of Tiffany, has been notified that his organization won second place in the Tiffany National Sales and Collection drive, which ended recently.

A. H. Fischer, exchangeman in Minneapolis, has joined the sales staff of Columbia Pictures, and for his first assignment has been asked to open the company's new exchange at St. Louis. For a number of years Fischer was manager of the Minneapolis M-G-M branch and then went to Warner Bros. in charge of middle west branches.

At a free show given in the Community hall, Cogswell, N. D., a fire broke out destroying a reel of film and badly damaging the projector, a small portable type. The house was crowded at the time and a panic was narrowly avoided.

Alex Hyde replaced Allan Kane as master of ceremonies at the new Minnesota theatre in Minneapolis last week. Kane had served in that capacity since the theatre opened.

The Pavilion theatre at Maynard, Minn., has been closed by H. M. Swam, who has given as his reason that he cannot compete with towns around which are permitted to have Sunday shows.

Reports have it that F. & R. is negotiating for the purchase of property in Fergus Falls for the erection of a theatre.

The Cosmo theatre, at Winner, S. D., has been purchased from J. C. Lakin by R. C. Metzger, who will take possession August 15. He will spend about $3,000 in remodeling and new equipment. Metzger owns theatres at Wagner and Tyndall. S. D.

An interest in the theatre at White Rock, S. D., has been purchased by Wallace Hardy, and the house has been reopened after being dark for some time.

A new theatre is to be erected by J. R. Elliot, who has been running the Grand theatre at Dassel, Minn., for the past year.

The Princess theatre, at Sioux Falls, S. D., has been sold by Sam Cornish to the McCarthy Theatrical Enterprises, owners of a string of theatres in this territory.

The Florence theatre at Elk Point, S. D., has been sold by C. S. Bovee to J. W. Smith.

The Elko theatre, at Bemidji, Minn., has been closed by Bennie Berger to allow for extensive improvements and installation of new equipment.

The Gem theatre at Hill City, Minn., has been purchased from George Keenan by W. N. Dale. Keenan has operated the house for the past three years.

Charlie Bell, Northwest cameraman, has returned to St. Paul with 20,000 feet of animal pictures which he took in the interior of Africa during a four months' trip. Bell has not decided as yet how he will distribute the pictures, but is busy editing and titling them.

E. E. Johnson has been transferred from the management of the Minneapolis office of the Premier Film Company, Minneapolis, to the same capacity at Milwaukee, and Frank Rubel has been appointed to succeed Mr. Johnson. Rubel was formerly out-of-town booker with F. & R.

Seattle

HAL ELIAS, publicity and exploitation man of the Metro-Goldwyn-Mayer exchanges in Seattle and Portland, returned last week from New York, where he paid his first visit to his old home in eight years. He made the trip East as one of the party with Ben Fish, local M-G-M manager, who went to attend his company's annual convention.

Thieves who broke into the Clemmer theatre in Spokane, last week escaped with $800 in receipts. A larger sum had been stolen just a short time previous.

Co-Operative Film Exchanges ended their local history last week with the closing of their exchange and the assumption of the business by Jack Lannon of Greater Features, Inc. Floyd St. John, head of Co-Operative at San Francisco, came up to wind up affairs, and J. W. Davis, manager here, expects to remain in this territory with another company.

L. H. Kubely, owner of the Dream theatre in Ketchikan, Alas., visited film row last week, buying and booking for the summer season.

Art Huot, manager of the F. B. O. exchange, left last week for his company's convention.

Al Brake, formerly connected with Manager James Q. Clemmer's Fifth Avenue theatre, and also the United Artists theatre here, last week was appointed house manager of West Coast's Colonial theatre in Tacoma.

Roy Cooper, manager of the Capitol theatre in the Danz Sterling Chain group of houses, has been confined to his home, a result of a severe attack of influenza, but is reported to be progressing nicely.

Pete Carroll of Columbia Film exchanges and Neal East of Paramount were the two exchange executives to leave most recently for their company conventions.

Visitors along the row last week were: Benjamin Fly, showman of Renton; C. D. Stickley of Concrete, Washington, and "Dad" Abbott of Sedro-Woolley.

Information received from Tacoma last week indicated that the Heilig theatre in that city has been subleased to Will Starkey, head of the Will Starkey Amusement Company of Spokane. It is expected that the house will be taken over for the Maylon Players, a stock aggregation, who have been playing to good business at the Hippodrome theatre in Spokane.

Jack Lannon, head of Greater Features Exchanges, Inc., last week got his organization settled in comfortable new quarters at 2418 Second avenue, a part of the new film row.

Potter's Temple theatre at Lewiston, Idaho, was closed last week by E. J. Potter, manager, following a slump in business. Future plans for the house have not yet been determined.

Ray Folker, [illegible] of the Universal suburban houses in this territory, last week took over the management of the Joe Daniels Booking Agency in Portland, handling the bookings for the Pacific Interstate Vaudeville circuit.

Dallas

BEN CAMMACK, short subject sales director for Universal Pictures Corporation, stopped over in Dallas on his way east from the west coast. Mr. Cammack formerly worked out from the Dallas Universal office as salesman, and was later branch manager for Universal in Atlanta, which position he held until his recent promotion.

Al Lever, manager of the Old Mill, is back at the theatre after a tonsil operation.

Mr. and Mrs. L. E. Schneider of the Publix organization left last week for New York, after a trip around the Publix circuit, assisting in the installation of Vitaphone

L. E. Harrington, manager of the local F. B. O. office, spent several days last week in Wichita Falls on business.

Raymond Terranella, publicity manager of the Palace theatre, recently took a trip to Fort Worth and returned in the cab of one of the new oil burning types of locomotives as a guest of an engineer.

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Buffalo

ANNOUNCEMENT by Frank Sardino that his Crescent theatre in Syracuse would close, followed the consummation of a deal last week by which the Crescent site will be used for the erection of a new $400,000 building for the W. I. Addis Company. Erected about 20 years ago, the theatre had been operated successfully on a picture-and-independent vaudeville policy.

Emma Applanalp, secretary of the Buffalo Film Board of Trade, returned last Thursday from California where she attended the national convention of secretaries of Film Boards of Trade.

Phil Gentile, formerly of First Graphic exchanges of Buffalo, and more recently head of the Rochester film exchange at Rochester, is moving his headquarters to Buffalo, having taken office space in the old film building at 257 Franklin street. It will continue to be known as the Rochester film exchange.

Michael Shea, veteran theatre operator in this section, was made an honorary life member of the Buffalo Lodge of Elks last week. The presentation was made on the stage of Shea's Buffalo theatre by Exalted Ruler John H. Burns during a midnight performance for the benefit of the Elks' charity fund. Mr. Shea, a charter member of the Buffalo lodge, not only donated the theatre for the Elks' show, but also furnished the entire performance.

Phil Bloom, booker at B. F. Keith's theatre in Syracuse, stepped out of the Keith-Albee-Orpheum organization on last Saturday to become chief booker for the William Fox circuit, replacing Edgar Allen.

Visitors at the Warner Brothers Buffalo branch last week included Mr. Krieger, a Vitaphone representative, and Mr. Dunn, manager of the Warner Brothers Pittsburgh office, who came here for an extended conference with C. E. Almy, district manager for the Warner organization.

The Great Lakes theatre celebrated its first anniversary last week.

The Gayety theatre has closed for the summer season, and is undergoing extensive renovating. Changes being made and refurnishing in the house will cost around $5,000, according to Roy E. Van, managing owner of the house.

Mildred Caskey, assistant secretary of the Film Board of Trade, left last week, accompanied by her father, on a motor trip.

Announcement was made last week of the resignation of James Savage as head of the Chase Pictures Corporation here, to take charge of the Columbia Pictures Corporation office, which will be opened at the film building at 505 Pearl street. Chase Pictures exchange heretofore has been handling the Columbia product.

E. J. Wolf of the Plaza theatre, Syracuse, and Frank Aprile of the Rex theatre, Genesea, N. Y., were among the visitors last week at the Paramount-Famous-Lasky Buffalo exchange.

Frank Cornwall of New York City will become master of ceremonies at Loew's State theatre in Syracuse on June 16, succeeding Ralph Pollock. Mr. Cornwall is coming from Jansen's Hofbrau in New York, where he has been a feature for two years.

Manager William Raynor of the Lafayette theatre, Buffalo, made a trip to New York last week to look over picture lists for fall presentation.

Herbert Straub will become stage band leader and master of ceremonies at Shea's Buffalo theatre on June 9, succeeding Ted King, who is being transferred to another house. Straub will continue also to direct the symphony orchestra at the Buffalo.

Central Penn

IT is announced by the interests planning the erection of a new $200,000 picture theatre at Kulpmont, near Mount Carmel, that the enterprise is independent of any chain of theatres, offsetting the rumor that the house would become a part of either the Comerford or the Chamberlain circuits. The new Kulpmont enterprise is backed by the Imperial Amusement Company, owned by a trio of Mount Carmel bankers, Dr. W. R. Buckley, Joseph Malinowski and John Zotkiewicz.

Use of the Russell theatre, Thirteenth and Derry streets, Harrisburg, was obtained for last Sunday afternoon, by Mt. Vernon Council, Independent Order of America, for the presentation of the patriotic Memorial Day service.

According to annual custom, Robert S. Steele, owner of the Strand theatre, Carlisle, granted the use of the theatre on Memorial Day for the holding of patriotic community exercises. The Rev. M. C. Manning was the orator of the day.

Tom Singleton, burgess of New Cumberland, announced that beginning June 1st the borough ordinance that calls for the closing of all amusements at midnight would be strictly enforced. This is aimed chiefly at pool rooms, though the law provides also that automatic pianos and other musical devices must not be played in places of amusement after 11 p.m.

While firemen were working at top speed to save one of his largest theatres—the Poli, in Scranton, which was menaced by flames in a nearby hardware store, recently —M. E. Comerford, who is honorary chief of the Scranton fire department, in addition to being head of the Comerford chain of theatres, was delivering an address at a banquet of the Anthracite Male Chorus, in the Chamber of Commerce building. When told of the fire, Chief Comerford refused to go, stating he was confident nothing would happen to his theatre so long as his firemen were battling the blaze.

Edgar Brown, who operated the Garden theatre, Pottsville, for many years, has just obtained two patents from the U. S. Patent Office, and plans to place both devices on the market. One is an automobile brake and the other a brake mechanism to be applied to other vehicles.

The picture theatres of Allentown will face the competition of stock throughout the summer, the Roberson-Smith Players having announced they will continue playing there.

Samuel Friedman, manager of the Capitol theatre, Pottsville, has returned to that city after a visit to Scranton, where he transacted business at the home office of the Comerford Amusement Company, which controls this house.

Philadelphia

THE Garden theatre, 4th and Spring Garden streets, Philadelphia, owned by the Goodstein Amusement Company, has been closed for an indefinite period by order of the Department of Public Safety, acting under special orders of Fire Marshal James O. Mulhern. This drastic action was taken after the owners of the theatre had refused to discontinue the presentation of vaudeville numbers after being warned several times by the marshal's office that the house was not properly equipped for such acts, having no fire curtain, no proscenium wall and improper piping and wiring. In addition, the theatre is licensed only as a motion picture house. The theatre's license has not as yet been revoked, but it will not be allowed to reopen until its owner has satisfied the department that he intends to comply with the regulations. The Fire Marshal has issued a statement to the effect that his department is starting a campaign to close all motion picture theatres that violate fire and building regulations.

Oscar Neufeld, proprietor of Success Pictures Exchange, will have a formal opening in the new offices at 13th and Vine streets on June 11th, with a reception to exhibitors from eleven to two o'clock. A number of independent producers have signified their intention of being present.

Several hundred persons, including city officials, members of the Board of Education and the family of the late Jules E. Mastbaum, president of the Stanley Company of America, attended the exercises in conjunction with the laying of the cornerstone of the new Jules E. Mastbaum Vocational School, Frankford avenue and Clementine street, Philadelphia, recently. William Rowen, president of the Board of Education, presided at the exercises and in a short address eulogized Mr. Mastbaum.

In addition to his duties as manager of the local F B O exchange, Jerry Safron returned from the national F B O convention in Chicago with the title of division manager and will now supervise the Pittsburgh territory as well as Philadelphia.

New England

THE Midway theatre at Aldenville, Mass., has closed with the exception of Sunday, when double feature programs are presented.

Interstate Amusement Co. has taken over the Crescent Gardens theatre at Revere, from Joseph Levenson. A new company is to be organized to conduct the theatre known as the Crescent Gardens Operating Co., which will be a subsidiary to the Interstate company.

The summer theatre at Nuttings Lake, Billerica, Mass., is scheduled to open about June 18th.

Charles Murray, popular motion picture star, was a guest at exchanges along Boston film row last week.

The Casino theatre at Old Orchard, Me., opened the past Tuesday. William Duffy will operate the theatre.

L. J. Hacking, the new Eastern Division manager for Pathe, was in Boston recently on business. Mr. Hacking comes east after acting as special representative for Pathe in the Middle West.

Branch Manager R. C. Cropper and Frank Ross of the sales staff of Pathe have returned to Boston following the Pathe convention at the Drake Hotel, Chicago.

Norubega Park opened last Saturday. William White will manage the theatre this season.

Seven members of the Boston exchange of Fox attended the regional convention at the Park Central Hotel in New York last week. They are Moe Grassgreen, Samuel Berg, Tom Jennings, Harry Alexander, Irving Shiffman, "Chick" Varney and Jack Basch. At New York they joined District Manager Harry F. Campbell, who had been in that city several days previously for the district managers' meeting.

Sunset theatre at Nantasket has opened for the season. M. R. Burns is operating the house.

Fraternity Hall at Baldwinsville, Mass., has been sold by J. Matthieu to E. J. Maynard.

The Park theatre at Lebanon, N. H., formerly operated by F. P. Sharby, was sold to C. L. Beede, who operates theatres at Enfield and other New Hampshire towns.

The Central theatre at Westerly, R. I., has recently been sold by M. Nobogroski to J. L. Weydt.

The Strand theatre at Norwich, Conn., has been sold by N. B. Lewis to S. W. Feld.

Another new theatre is proposed for North Attleboro, of the community type. Ernest C. Mulvey and Donald LeSage are leaders of the movement to raise a fund within the town to construct the playhouse.

Office Manager Harry Martin of the American Feature Film exchange at Boston is back on the job after several weeks' illness.

Edward Selette of the Metropolitan booking offices has returned from a trip to Baltimore. Stanley Willis of the same office is back from a business trip to New York City.

The Markel Amusement Co., of which Phil Markel is the head, has taken larger quarters and is now located at 60 South street.

Jack Goldstein, formerly with Metro-Goldwyn, has been made assistant in the advertising department of the New England Theatres Operating Corporation.

Cleveland

THE third annual Cleveland Film Golf Tournament is all set to take place June 22nd at the Beechmont Country Club. Everyone connected with the film industry is eligible to attend. Prizes will be awarded to those entering contests. A charge of $10.00 is made for players and of $50.000 for non-players. This includes greens and caddy fees, luncheon and dinner. W. N. Skirboll, Columbia franchise holder, and O. J. Ruby, manager of the Pathe exchange, are handling arrangements. Last year's tournament was a great success, but it is expected that there will be a record turn-out this year.

Meyer Fischer, president of the Fischer Film Company, was in New York recently lining up the company's product for next season.

Jesse Fishman, general manager of the Standard Film Service Company, has returned from New York. Fishman states that he has closed for a complete line of product for the coming season.

The Stillman theatre has announced that it will offer some of the biggest attractions of the year during the summer months instead of saving them for the fall. The new theory of exhibition is that only the big pictures will do business in the summer time, while in the winter the lesser attractions will get by.

F B O announces a shifting of salesmen in this territory. H. Hull will cover Akron, Canton and Youngstown in the future instead of W. G. Sturgis, who has been transferred to the Detroit F B O office. Hull was formerly in Indianapolis.

It has been reported that Chester Loewe has joined the Columbia staff in Detroit.

The new policy at the Park theatre opened last week with a bang. The house was packed. The new policy is offering a complete change of program on Thursday, and substituting vaudeville for presentations.

William Haynes, manager of the Allen theatre, does not confine himself to the executive end of the business. He is also a musician, and he personally arranges the orchestra overtures presented each week.

Herbert Ochs, assistant manager of the First National exchange, and J. S. Cangney have purchased the Park theatre, Painesville, from the Park Amusement Company. Cangney, who is an experienced exhibitor, will run the house.

H. W. Johnson, who owns and operates a chain of motion picture houses in Conneaut, has purchased the Liberty theatre, Geneva, from F. P. Garber. Change of ownership becomes effective June 15th.

Caldwell Brown is slowly but surely gathering under his banner all of the theatres in Zanesville. The Grand is his latest acquisition, having just purchased it from Messrs. H. S. Winn and J. Barker. Brown's other houses are the New Liberty, the Opera House, and the Weller.

Kansas City

C. E. REYNOLDS, former Universal representative in the Kansas City territory, has joined the Warner Bros. sales force and is covering Southern Missouri.

E. C. Roden, president of Midwest Theatres, Inc., made a hurried business trip to Dodge City, Kans., last week.

John Graham, formerly booker at the Tiffany exchange, has joined the F. B. O. branch sales staff at Kansas City.

Edward Smith, sales manager for Tiffany-Stahl, Kansas City, has returned to his desk after an illness of several weeks.

The Colonial theatre, a suburban house of Kansas City, has been sold by Dr. R. H. Simons to Mr. and Mrs. Robert Blond for $54,000. The house, which seats about 1300 persons, is under a 9-year lease at a $6,000 annual rental, the lease being held by H. H. Barrett, operator of the theatre.

David Bader, in charge of accessories for all Universal branches; Harry Charnas, home office representative for Warner Bros.; J. F. Burke, home office auditor for Educational; Jesse L. Lasky, vice-president of Paramount, and Harlan Thompson, Paramount scenario writer, were Kansas City visitors last week.

The annual report of Guy Holmes, city motion picture censor of Kansas City, shows that more pictures were submitted to the censor's office during the year ending April 30th than during the previous year. There were 5,581 reels submitted during the present year, as compared to 5,023 the past year, the report showed.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Salt Lake City

DAVE FARQUHAR is manager of the new office recently opened for the distribution of Columbia Pictures on film row. Mr. Farquhar will leave for the state of Idaho on an extensive sales trip in about a week.

Fred Gage, manager for United Artists, returned a short time ago from a swing into the territory, during which he covered most of the key points of Montana.

Able Davis is representing United Artists in the state of Idaho at this time.

Wm. Mendelsohn, special exploiteer for United Artists Western Division, spent the past week in this city. He expects to return to Salt Lake again during July for a special assignment.

It is reported that J. K. Burger, one of the Home Office representatives for United Artists, will arrive in this city on a tour of inspection during the coming week.

Mr. and Mrs. Littlejohn of Price, Utah, made a visit to the exchanges of this city recently.

Neil Schettler, orchestra leader, who for the past few months has been in charge of the Victory theatre orchestra, has been given charge of the orchestra at the Paramount theatre.

E. Ostlund of the Rivoli theatre at Springville, Utah, spent a short time in this city conferring with local branch managers, as did Ernest K. Pappas of the Diana theatre at Copperfield, Utah.

Other exhibitors along film row last week were: S. B. Steck of the Lyceum theatre, at Ogden; Mell Stringhom, of the Colonial at Ogden; Steve Deal, of the Star at Springville, Utah; J. W. Nixon, of the Bonita theatre at Provo, Utah; J. E. Tietjen, of the Jewel et Santaquin, Utah; J. J. Gillette, of Tooelle, Utah; B. G. Thatcher, of the Capitol and Lyric at Logan; George Lindsay, of Eureka, Utah, and the Peery Brothers, of the Egyptian and Ogden theatres at Ogden, Utah.

Manager Chas. Walker is back at the local Fox office, following the National convention held in New York.

Clyde H. Messinger, local manager for Educational, returned last week from Montreal, Canada, where Educational Pictures Corporation held their convention.

Jos. Skirboll, special representative for Vitaphone, is in this city for a short visit, negotiating with managers of the larger towns of the territory for the Vitaphone.

The local Warner Brothers exchange has recently had two new salesmen added to the force, namely, S. Gustaveson, who will work the state of Idaho, and Charlie Hamal, well known here through his association with Metro-Goldwyn-Mayer, who is to cover Montana. Ed C. Mix is to be transferred to the Utah territory from the Idaho branch, where he has been for several months past.

H. C. Charnas, special representative for Warner Brothers franchises, conducted a sales meeting in this city last week.

Manager Wayne Ball of the local Warner Brothers office is at present out in the Montana territory.

Play Date Representative Burret Jacocks, of Universal, is spending some time in this city from the Pacific Coast.

Manager Al O'Keefe returned from Chicago last week, where he attended the Pathe convention held from May 21st to 25th. A sales meeting was held at the local Pathe office upon the return of Manager O'Keefe, by Division Manager L. W. Weir. Salesmen Jack Connors, Lon Hoss, George Hayes, Dave McElhinney and Bob Boomer, as well as Manager O'Keefe, were in attendance.

Branch Auditor Leo Adler is at Salt Lake City Pathe exchange.

L. L. Savage, Pathe district representative, departed for the coast recently after an extended visit to this city.

Manager L. C. Wingham of the local Metro-Goldwyn-Mayer exchange was in Idaho the past week and is now back at the exchange.

A motion picture reel, "A Trip Through a Paper Mill," was shown at the regular weekly meeting of the Kiwanis Club of this city at the Hotel Utah, May 31st.

New York & New Jersey

THE Rialto, Strand and Playhouse theatres in Poughkeepsie, formerly owned by George Cohen, have been taken over by S. Rosenthal, who will run the houses under the name of Newpo Theatres, Inc. Rosenthal has also secured from Cohen the State, Cameo and Star theatres at Newburgh, New York, to be operated under the same management.

Frank Curran will open the new Graham theatre at Gerrittsen Beach, Brooklyn, on June 1st, using a straight picture policy.

With the return of A. Pincus to the Park theatre, 5th avenue and 44th street, Brooklyn, the house, which formerly ran pictures and vaudeville, has changed for the summer to pictures and tabloid. Mr. Pincus was temporarily in charge of the Fort Way theatre.

The Art theatre, Brooklyn, formerly operated by R. Robertson, was recently taken over by James Michaelson.

Ray Lestrange, now manager of the Tivoli theatre, Brooklyn, recently inaugurated a summer policy of pictures and tabloid.

J. Seigal has been appointed manager of Loew's Manor theatre, Coney Island avenue, Brooklyn. Mr. Siegal is to occupy the place vacated by H. Brown, who has been transferred to Loew's Premier.

C. F. Burns is at present managing Loew's Universal theatre, Borough Park, Brooklyn, which was recently purchased from Universal.

The S & S circuit have closed down the Globe theatre, Sumpter street, Brooklyn.

Joseph Seider, of Prudential Film Distributors, accompanied by Mrs. Seider, spent several days last week in Montreal, Canada. Mr. Seider, who has been ill, decided he needed a little vacation.

The management of the Strand theatre, one of the Sydney S. Cohen group, at 161st street and Westchester avenue, the Bronx, contracted last week with Joe Hornstein, of National Theatre Supply Company, for two Simplex projection machines, two Peerless lamps, one Goldfibre screen and one Hertner transmitter.

The M. & S. Delancey street, theatre, formerly operated by Meyer and Schneider circuit, is now in the hands of Fred Baum.

It is rumored that Mr. Thompson, of the State theatre, Elizabeth, New Jersey, has purchased the Park theatre at Roselle Park.

Stanley-Fabian circuit have closed their Castle theatre at Irvington, N. J., for the summer months.

The Strand theatre in Newark, New Jersey, and the Cameo in Nutley, after extensive alterations, will reopen the latter part of June. These houses are owned by Louis Gold.

Following their usual policy, the management of the Airdrome theatre, Seabright, New Jersey, will open for the summer months.

Joe Kennedy, manager of Loew's Warwick theatre, Brooklyn, is absent on a two weeks' vacation.

Fred Faulkner, owner of the Strand theatre, Ocean Grove, New Jersey, expects to open the house around the 20th of June.

It is reported that ownership of the Liberty theatre, East Islip, Long Island, has changed hands. The identity of the new owner has not yet been learned.

A new theatre is announced for opening at Hillside, N. J., next Saturday, to be named the Mayfair.

The 110 Sherman Avenue Corp., Fred Rudinger, president, sold to a client of A. Freundlich, a one-story and basement taxpayer located at 110 Sherman avenue, the Bronx, which is now in the course of construction.

Said property was held at $100,000 and was sold for all cash above a $60,000 mortgage. A. A. Silberberg, attorney, represented the seller.

Canada

TWELVE more moving picture theatres in Montreal, Quebec, adopted the Saturday opening policy for program changes, starting June 2, when all houses of United Amusements, Limited, directed by George Nicholas, switched from Sundays to Saturdays to start new bills.

The theatres affected included substantial houses throughout the whole city, comprising the Rosemount, Corona, Belmont, Papineau, Westmount, Amherst, Plaza, Mount Royal, Rialto, Regent, Rivoli, and the Strand.

Some time ago the leading film houses of Canada's largest city, such as the Capitol and Palace, turned to Saturday openings and now theatres throughout the city are operating on this plan.

After being rebuilt, the Arcade theatre, St. Catherine and Maisonneuve streets, Montreal, has been reopened under the direction of Joseph Cardinal.

Projection

Optics, Electricity, Practical Ideas & Advice

Emergency Lighting Units

THE need for a separate source of electrical energy apart from the main service brought into the theatre has long been recognized as necessary to take care of emergencies created by breaks in the regular service.

In some states, it is even mandatory that all exit lights be supplied with dual service, the emergency source of supply taking the form of storage batteries placed within the theatre or a direct connection being made to the street mains ahead of the house meter.

These legislative precautions, however, in those states which have them, are restricted solely to exit lighting, the idea being to provide for a sufficient amount of illumination to permit ready egress from the theatre in times of distress.

Aside from these minimum requirements, theatre owners were quick to realize that it also would be good business to extend this idea to include the major part of the electrical equipment in the theatre in order to assure operation at all times and especially during the brief intervals of momentary interruptions caused by minor accidents to the public service.

It is not at all uncommon now for theatres to install two separate motor-generator outfits, the individual units being so wired as to permit single action interchangeably or double action in parallel. This safety measure, which is directed entirely toward continuous operation of the theatre while the show is in progress is quite logical and necessary although it by no means takes care of interruptions in the main electrical service. Such an interruption, when it occurs, affects the entire theatre and all equipment contained within it so that some other agency is required to relieve this emergency.

This is best accomplished by means of a self-contained and separate emergency lighting outfit. Until recently the types most commonly used, employed a bank of heavy duty storage batteries, the combined capacity of which was sufficient to supply current simultaneously to one motion picture projector, a spot lamp, the house lights and even back stage lights.

Specially constructed sets even go so far as to provide service to the entire theatre regardless of equipment thrown on the line, the time limit of operation being in the neighborhood of one hour or more.

The battery sets are so designed and arranged that when a break in the main service occurs, an electrically actuated switch automatically and instantly changes the service over to the emergency set so that no break in the service to the equipment being used at the moment can be noticed.

A new form of emergency lighting set which incorporates old principles in a rather novel manner has been introduced to the theatre field and holds forth promises because of its extreme compactness and simplicity.

A distinguishing feature is its ability to supply current to the theatre for an indefinite period of time so that no matter how long the main service may be out of action there is no danger of the emergency system being unable to provide current continuously.

This outfit consists of a 110 volt direct current generator directly connected to a Pelton Water Wheel with the necessary automatic equipment to control the starting and stopping of the set when a service failure occurs.

When in operation, the Pelton Wheel (A Water Turbine) is driven at a high rate of speed by the impact of water issuing from a nozzle placed tangent to the edge of the wheel. Water is taken direct from the city mains so that a reliable prime mover is available at all times.

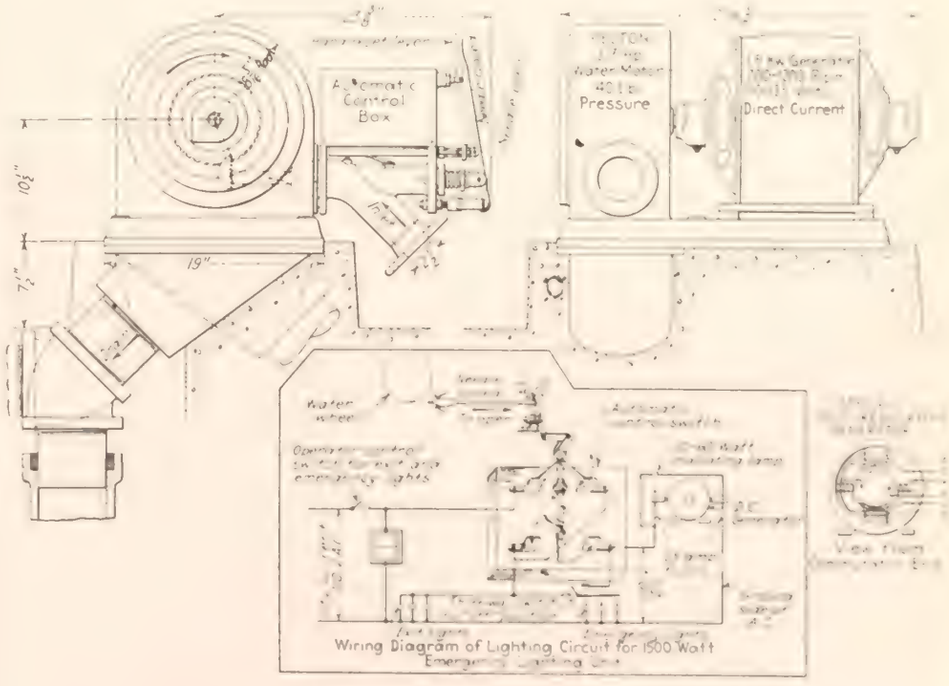
The automatic starting device, on the control panel, consists primarily of a solenoid which is connected to the house side of the switch that controls the exit or emergency lighting circuit. The solenoid is energized only as long as these lights are supplied with current from the outside or regular source of supply. When this current is cut off, the solenoid is de-energized and immediately and automatically causes the needle nozzle to open, which starts the water wheel and brings the generator up to full load and voltage within three seconds.

Simultaneously with the opening of the needle nozzle, a switch, which is part of the equipment, closes and turns the current, generated by the Hydro-electric emergency unit, into the theatre circuit. The unit continues to furnish current until the regular service is restored, whereupon it is necessary to close the needle nozzle manually, by closing a lever. The unit is, then, again ready to function automatically when the next interruption in the regular source of current supply occurs.

Figure 1 shows the general layout of the equipment and its manner of installation. These units are available in two standard sizes, 300 Watts and 1500 Watts. They are so designed, however, as to permit a heavy overload for several hours. Special units may be had in any size up to and including 5000 Watts.

With the present standard capacities, these sets are limited strictly to providing emergency lighting of a general nature in addition to the required exit lighting. Even the maximum capacity of 5000 Watts is hardly sufficient to take care of ordinary forms of projection equipment and the operation of a high intensity arc equipped projector would be out of the question.

For strictly emergency lighting purposes, however, there appears to be no reason why this type of set would not offer numerous advantages.



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St. Louis Theatres Prepare For Hot Weather

Amusement life in St. Louis, Mo., within a comparatively few years has undergone a complete seasonal change.

In the days when the old Century and Olympic were the city's leading dramatic theatres, the Columbia the leading vaudeville house; the Standard the home of folly two frolics daily and the Haviland and Imperial the places where real thrillers could be viewed for a dime and upwards the theatrical and musical life of the town went on vacation late in May.

Now, thanks to the use of electrical refrigeration and other improvements in cooling, amusement palaces get a fresh start with the coming of dog days while outdoor forms of entertainment not thought of twenty years ago are now the vogue.

On June 4 the annual season of light operas at the Municipal Theatre in Forest Park got under way while dozens of air-domes will be in full glory before the close of June. The Garden Theatre in St. Louis County has also added much to the Summer amusement life of St. Louis and vicinity.

Such houses as the Ambassador, Loew's State, the St. Louis, Missouri, Grand Central and Grand Opera House, being equipped with the very last word in cooling system, never close their doors because of hot weather and in fact when Sol is going strongest attract patrons because of the cool atmosphere that prevails in the auditorium.

Perhaps no city in the world has solved the hot weather amusement problem so effectively as St. Louis.

Remodeled Lyric Theatre Opened at Waycross, Ga.

After having been closed for several weeks for remodelling and complete renovation, the New Lyric Theatre, Waycross, Ga., has been reopened. To all appearances the house is brand new and is now one of the handsomest theatres of its size in South Georgia. The effect inside is of a Mediterranean castle.

The foyer has been completely changed and made more distinct in arch construction, being decorated with artistically arranged draperies. Beautiful iron grills have been placed in the arch construction, while the lighting effects have been installed to carry out the idea of soft shade and harmony. The decorations were by L. D'Englere, of Jacksonville, Fla., who is noted for his artistic work. In the New Lyric work he was assisted by T. J. Darling, Waycross contractor.

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel.	Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb.	10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar.	10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb.	20	2 reels	
Cutting Up	McDougall Kids	Mar.	20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan.	2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb.	1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April	20	2 reels	
Lost In the Lurch	P. Murdock-N. Cavalier	Mar.	1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan.	20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April	19	5459 feet	
By Whose Hand?	Carter-Gilbert	Sept.	15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April	7	5406 feet	
College Hero, The	Agnew-Lease-Garon	Oct.	9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forrest	Mar.	26	5425 feet	
Fashion Madness	Windsor-Howes	Dec	8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May	1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept.	27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan.	25	5471 feet	
Matinee Idol, The	Walker-Love	Mar.	14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May	13	5540 feet	
Name the Woman	Stewart-Glass	May	25		
Opening Night, The	Windsor-Bowers	Nov.	14	5524 feet	Mar. 17
Ransom	Wilson-Burns	June	7		
Sally in Our Alley	Mason-Arlen	Sept.	3	5892 feet	
Siren, The	Revier-T. Moore	Dec.	20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb.	6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar.	2	5467 feet	June 2
Stage Kisses	Harlan-Chadwick	Nov.	2	5435 feet	
That Certain Thing	Graves-Dana	Jan.	1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct.	21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov.	26	5791 feet	Jan. 7
Wife's Relations, The	Mason-Glass	Jan.	13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb.	18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes	Revier-M. Moore		
Gangster, The	Livingston-Day		
Way of the Strong, The	Day-Livingston-Von Eltz		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel.	Date	Length	Reviewed
All Bear	Curiosities	April	29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan.	15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb.	5	2 reels	Feb. 18
At It Again	Monty Collins	May	13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar.	18	2 reels	
Blazing Away	Lloyd Hamilton	April	22	2 reels	April 7
Blondes Beware	Johnny Arthur	July	15	2 reels	
Builders of Bridges	Bruce Outdoor Sketch	Feb.	26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan.	1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb.	19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar.	25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar.	11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June	3	1 reel	May 26
Cutie	Dorothy Devore	Jan.	15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan.	29	1 reel	Feb. 25
Dummies	Larry Semon	Jan.	1	2 reels	Dec. 23
Fall In	Monty Collins	Jan.	1	1 reel	Dec. 23
Fandango	Lupino Lane	May	6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May	13	1 reel	June 2
Felix the Cat in Astronomeeous	"Sullivan Cartoon"	July	8	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April	1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan.	22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April	29	1 reel	May 26
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June	24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May	27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar.	4	1 reel	Mar. 31
Felix the Cat in Jungle Bungles	"Sullivan Cartoon"	July	22	1 reel	
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb.	19	1 reel	Mar. 17
Felix in Outdoor Indore	"Sullivan Cartoon"	June	10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar.	18	1 reel	April 14
Felix in Sure-Locked Homes	"Sullivan Cartoon"	April	15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb.	5	1 reel	Mar. 10
Felix in the Smoke Scream	"Sullivan Cartoon"	Jan.	8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar.	25	1 reel	Mar. 10
Gloom Chaser, The	"Big Boy"	June	24	2 reels	June 2
Green-Eyed Love	Ruby McCoy-George Hall	April	8	1 reel	Mar. 24
Hard Work	Wallace Lupino	July	29	1 reel	
Hectic Days	Lupino Lane	June	17	2 reels	May 26
High Strung	Jerry Drew	Jan.	29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April	22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb.	26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June	17	2 reels	
Hop Off	Charley Bowers	July	1	2 reels	
How to Please the Public	Hodge Podge	Mar.	11	1 reel	Mar. 17
Indiscreet Pete	Jerry Drew	Mar.	11	2 reels	Mar. 10
Just For Art	Curiosities	May	27	1 reel	June 2
Kitchen Talent	George Davis	April	15	2 reels	Mar. 31
Ladies Preferred	Jerry Drew	July	8	2 reels	
Leaping Luck	Davis-Collins	July	29	2 reels	
Listen Children	Lloyd Hamilton	July	22	2 reels	
Listen Sister	Lupino Lane	Mar.	25	2 reels	Mar. 24
Lost Laugh, The	Wallace Lupino	July	15	1 reel	
Love's Springtime	Hope Hampton	Feb.	12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar.	4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb.	12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May	27	2 reels	May 12
Never Too Late	Wallace Lupino	May	6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan.	1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April	8	1 reel	April 21
No Fare	"Big Boy"	April	8	2 reels	Mar. 24
Oh Mama	Miller-Hutton	July	1	1 reel	
Off Balance	Monty Collins	April	22	1 reel	April 14
Peculiar Pair o' Pups, A	Bruce Outdoor Sketch	May	20	1 reel	May 5
Penny Postals	Curiosities	April	1	1 reel	Mar. 17
Pictorial Tidbits	Hodge-Podge	June	10	1 reel	
Pretty Baby	Monty Collins	Feb.	26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan.	8	2 reels	Jan. 28
Rah Rah Rah!	Dorothy Devore	June	3	2 reels	May 26
Recollections of a Rover	Hodge-Podge	Jan.	8	1 reel	Feb. 4
Roaming Romeo	Lupino Lane	July	29	2 reels	
Rubbernecking	Curiosities	Feb.	5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan.	29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June	17	1 reel	
Say Ah-h	Charley Bowers	Feb.	19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb.	12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April	29	2 reels	April 21
Spring Has Came	Monty Collins	Mar.	25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb.	5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb.	12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan.	1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June	17	1 reel	
Three Tough Onions	Monty Collins	May	20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar.	4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May	6	1 reel	May 26
Wedding Slips	Monty Collins	Jan.	1	1 reel	Feb. 11
Whoozit	Charley Bowers	April	1	2 reels	Mar. 17
Who's Lyin'?	Davis-Collins	June	10	2 reels	May 26
Wildcat Valley	Johnny Arthur	Jan.	22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch	July	15	1 reel	
You'll Be Sorry	Charley Bowers	May	20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov.	15	5980 feet	
Bit of Heaven, A	Lee-Washburn	May	15	7000 feet	
Bowery Cinderella, A	O'Malley-Hulette	Nov.	1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct.	1	6300 feet	Oct. 11
Inspiration	George Walsh			6600 feet	
Satan and the Woman	Windsor-Keefe	Jan.	20	6400 feet	Mar. 10
Stronger Will, The	Marmont-Carewe	Feb.	20	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar.	31	6520 feet	

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
You're In the Army Now	Santschi-Blythe		

F B O

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Aflame In the Sky	Lynn-Luden	Dec.	18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May	13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov.	20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug.	12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar.	18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct.	23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April	1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct.	30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar.	4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept.	17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan.	13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May	11	6291 feet	
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan.	15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec.	25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April	7	5984 feet	
Dog Justice	Ranger-Martin	June	10	5043 feet	
Driftin' Sands	Bob Steele	Jan.	1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb.	5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July	1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept.	4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar.	21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct.	2	6301 feet	July 29'27
Harvester, The	Kingston-Caldwell	Nov.	23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb.	12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov.	13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept.	18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct.	16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov.	6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April	8	4769 feet	Mar. 10
Legionnaires In Paris	Cooke-Guard	Jan.	31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar.	11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec.	27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May	28	6629 feet	April 21
Loves of Ricardo, The	George Beban	June	17	5181 feet	Sept. 4 '26
Man In the Rough, The	Steele-King	May	20	4748 feet	

Title	Star	Rel.	Date	Length	Reviewed
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15		
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4892 feet	Dec. 23
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4898 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah!, Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Down Our Way	Valli-Caldwell-Darro		
Gang War	Borden-Pickford		
Eagle's Talons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
Hit of the Show, The	Brown-Astor-Olmstead		
Perfect Crime, The	Rich-Brook-McConnell		
Saddle and Spurs	Barton-Eason		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5400 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Sept.	1	5960 feet	Aug. 12
Devil's Cage, The	Garon-Keith	April	15	5300 feet	
Fagasa	Kelly-Kelton-Wells	May	1	6700 feet	
Finnegan's Ball	Landis-Mehaffey	Sept.	15	6200 feet	Dec. 9
Free Lips	Marlowe-Novak	Feb.	15	5600 feet	
Masked Angel, The	Compson-Oakman	Mar.	1	5900 feet	
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Oct.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	1	6700 feet	Sept. 9
Souls Aflame	James-Wells-Lard	April	1	5700 feet	
Temptations of a Shop Girl	Compson-Garon	Nov.	1	5700 feet	

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5800 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Eilers-Burke-Kemp	July	22		
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Happiness Ahead	Colleen Moore	June	24		
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27	7390 feet	
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	May 26
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6	6615 feet	June 2
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Oh Kay	Colleen Moore	Aug.	26		
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May	27		
Upland Rider, The	Maynard-Douglas	June	3	5748 feet	May 19
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13		
Wagon Show, The	Maynard-Faire	Feb.	19	6212 feet	June 2
Wheel of Chance	Barthelmess-Basquette	June	10		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20	7187 feet	May 26

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man	Mulhall-O'Day		
Code of the Scarlet	Maynard-McConnell		
Divine Lady, The	Griffith-Varconi		
Glorious Trail, The	Maynard-McConnell		
Head Man, The	Murray-Reed-Dawson		
Heart to Heart	Astor-Hughes		
Here Comes the Band	Langdon-Davison		
I'll Tell the World	Colleen Moore		
Lilac Time	Moore-Cooper		Mar. 24
Night Watch, The	Dove-Reed		
Phantom City, The	Ken Maynard		
Whip, The	Mackaill-Nilsson-Forbes		
Wright Idea, The	Hines-Lorraine		

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Meeker	June	17		
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan. 21
Don't Marry	Moran-Hamilton	June	3	5708 feet	
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Farmer's Daughter, The	Beebe-Burke	July	15		
Fleetwing	Norton-Janis	July	22		
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	May 26
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27	6679 feet	
None But the Brave	Phipps-Morton-Knapp	June	24		
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	8		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Road House	Barrymore-Alba	July	1		
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	May 26
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	May 26
Arkansas Traveler	Variety	Jan.	8	1 reel	
Bridge at Midnight, The (Movietone)	Mary Duncan				
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Jack and Jilted	P. Cunning-M. King			2 reels	May 26
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	May 26
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
They're Coming to Get Me (M'tone)	Chick Sales				
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins		
Cock-Eyed World, The	Lowe-McLaglen		
Dry Martini			
Fazil	Farrell-Nissen-Busch	7217 feet	
Four Devils, The	Macdonald-Gaynor-Morton		
Four Sons	Mann-Hall-Bushman	9412 feet	Feb. 18
Girl Downstairs, The	Moran-O'Brien		
La Gringa	Kenneth Thomson		
Me, Gangster	Collyer-Stuart		

Title	Star	Rel.	Date	Length	Reviewed
Mother Knows Best (Movietone)	Bellamy-Dresser				
Mother Machree	Bennett-McLaglen			6863 feet	Mar. 17
Pigskin	Rollens-Carol				
Plastered in Paris	Cohen-Pennick				
Prep and Pep	Rollens-Drexel				
Red Dance, The	Del Rio-Farrell-Revier				
River Pirate, The	McLaglen-Moran				
Street Angel, The	Gaynor-Farrell			9221 feet	
Sunrise	Gaynor-O'Brien			8729 feet	Oct. 14
Wild West Romance	Bell-Lincoln				

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Keith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	1	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	6432 feet	May 12
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31
Thru the Breakers		Aug.			
Turn Back the Hours	Loy-Pidgeon	Mar.	1	6000 feet	Mar. 17
United States Smith	Gribbon-Lee-Harlan	June	1	6000 feet	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A.	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Alma Rubens				
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6836 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	June 2
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	May 19
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Detectives	Dane-Arthur	June			
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7045 feet	
Law of the Range	McCoy-Crawford	Jan.	21	5393 feet	June 2
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Madamoiselle from Armentieres	E. Brody-J. Stuart	June			
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	June 2
Matsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Telling the World	Haines-Page	June			
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	May 19
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	May 26
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	May 26
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	May 26
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	May 19
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell It to the Judge	Stanley-Dwan-Manning	May	12	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	May 26
Tokens of Manhood	Ufa Oddities	June	6	1 reel	May 26
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brother Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
White Shadows of the South Seas	Blue-Torres		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6536 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19	5808 feet	
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5665 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7726 feet	
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5260 feet	Mar. 3
Firty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	May 26
Fools for Luck	Fields-Conklin	May	5	5750 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Last Command, The	Jannings-Brent	Jan.	21	7231 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Nevada	Cooper-Todd	Sept.	10	6256 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5731 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7910 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6000 feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	5500 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6111 feet	Mar. 10
Red Hair	Bow-Chandler	Mar.	10	6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9413 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7175 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5511 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6011 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4792 feet	May 26
Speedy	Lloyd-Christie	April	7	7000 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6000 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26	6248 feet	June 2
Sunset Legion, The	Thomson-Murphy	April	21	6713 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6114 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6066 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5315 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8000 feet	July 8
We're All Gamblers	Meighan-Milliner	Sept.	3	5833 feet	
Wife Savers	Beery-Hatton	Jan.	7	6413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5500 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Call Again	E. E. Horton			2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
His Tiger Lady	Menjou-Brent			4998 feet	June 2
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmy Adams	Feb.	11	2 reels	June 2
Home Girl, The	Gilmore-Kruger			2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	1 reel	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Prancing Prune	Helen Hayes			2 reels	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post				
Vacation Waves	E. E. Horton			2 reels	
Walls Have Ears	Madge Kennedy			2 reels	
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
First Kiss, The	Wray-Cooper		
Fleet's In, The	Bow-Hall		
Glorifying the American Girl	Special Cast		
Half a Bride	Ralston-Arlen		
Hot News	Daniels-Hamilton		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Ladies of the Mob	Bow-Arlen		
Loves of an Actress, The	Negri-Cooper		
Magnificent Flirt, The	Florence Vidor		
Perfumed Trap, The	Brian-Brook		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Racket, The	Meighan-Prevost		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Vanishing Pioneer, The	Holt-Blane		
Warming Up	Richard Dix		
Water Hole, The	Holt-Carroll		
Wedding March, The	Von Stroheim-Wray		
Wings	Bow-Rogers	12 reels	Aug. 26 '27
Woman From Moscow, The	Negri-Kerry		

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel o/ Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	May 26
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Eagle of the Night (Serial)	Frank Clarke	Oct.	21		
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
How Man Suits His Life	Science Series			2 reels	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Jungle Days	"Aesop Cartoon"	Mar.	25	2 reels	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Limberlegs	Sportlight	June	10	1 reel	June 2
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark or the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Terrible People, The (Serial)	Ray-Miller	Aug.	12		
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Brown		
Black Ace, The	Don Coleman		
Bride of the Colorado	Boles-Blossom		
Celebrity	Armstrong-Basquette		
Cop, The	Boyd-Logan		
Craig's Wife	Rich-Baxter		
Flying Buckaroo, The	Wally Wales		
Forty-Five-Calibre War	Coleman-Loff		
Godless Girl, The	Basquette-Prevost		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Ship Comes In, A	R. Schildkraut-Dressler	June 4	
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Nonner-Withers	Mar.		5600 feet	
Out of the Past	O?Malley-L. Rich	Sept.	26	5700 feet	
Web or Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.	19	5800 feet	May 26

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Branded Man, The	Delaney-Marlowe			6796 feet	June 2
Casey Jones	Lewis-Hobards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April		6076 feet	
Divine Sinner, The	Vera Reynolds	July			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April		5976 feet	
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5076 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
My Home Town	Brockwell-Glass	Mar.		5608 feet	June 2
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.		5905 feet	
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.		4137 feet	
Trail Riders	Buddy Roosevelt	April		4627 feet	
Trailin' Back	Buddy Roosevelt	Mar.		4308 feet	
Wanderer of the West, A	Tex Maynard	Nov.		4200 feet	
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.		4490 feet	
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Cancelled Debt, The	Lease-Stevens	Sept.	1	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howea	April	15	5400 feet	
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			
Undressed	Bryant Washburn		

STATE RIGHTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat	Lee-Keefe	Chesterfield	June	1	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mefaffey-Metcalfe	Hi-Mark			5000 feet	
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Dawn	Special Cast	Arch Selwyn			7500 feet	
Daughter of Israel	Betty Blythe	Aywon			8300 feet	
Devil's Passion, The	Special Cast	Arfa			5700 feet	
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict			8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill			7 reels	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros.			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros.			10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1	5209 feet	
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	May 26
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmstead	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4752 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1	5297 feet	
Ladies of the Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	July	1		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct.	15	5629 feet	
Prowlers of the Sea	Cortez-Myers	June	20		
Scarlet Dove, The	Frazer-Borio	April	15	5102 feet	
Stormy Waters	Southern-McGregor	June	1	5735 feet	
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat		July	20		
Beautiful But Dumb		Aug.	1		
Cavalier, The	Bedford-R. Talmadge				
Domestic Relations		Aug.	15		
Ghetto, The	George Jessel				
Grain of Dust, A	Cortez-Windsor-Rubens	July	10		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4348 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June	1	5109 feet	
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flusher, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Harvest of Hate, The	Rex-Perrin				
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Hero of the Circus	Special Cast				
Hot Heels	Tryon-Miller	May	13		
Hound or Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Keane-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4126 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6215 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6179 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	
We Americans	Sidney-Miller-Lewis	May	6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov.	27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May	20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct.	2	4167 feet	
Won in the Clouds	Al Wilson	April	22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb.	20	1 reel	April 7
All Balled Up	Charles Puffy	Feb.	27	2 reels	Feb. 4
Ambuscade, The	Fred Gilman	June	16	2 reels	May 19
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Back to Nature	Arthur Lake	Feb.	27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar.	24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May	2	2 reels	April 7
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb.	4	2 reels	Jan. 7
Brand of Courage, The	B. Curwood-P. Montgomery	Jan.	7	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar.	19	1 reel	April 7
Buckskin Days	Newton House	Feb.	18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June	27	2 reels	May 26
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar.	14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb.	8	2 reels	Jan. 28
Buster's Whippet Race	Trimble, Turner and Dog	May	23	2 reels	April 28
By Correspondence	Arthur Lake	Jan.	30	1 reel	Jan. 14
Card of Destiny, The	Fred Gilman	July	14	2 reels	
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Cash Customers	C. King-C. Doherty	July	11	2 reels	
Cloud Buster, The	"The Gumps"	Feb.	6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May	5	2 reels	April 7
Dangerous Trail, A				2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan.	18	2 reels	Dec. 31
Diamond Master, The					
Fighting Destiny	Fred Gilman	May	19	2 reels	April 21
Fighting Kid, The	Newton House	June	9	2 reels	May 19
Fox Chase, The	Oswald Cartoon	June	25	1 reel	May 26
Frame-Up Man, The	Bob Curwood	May	26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill	June	13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April	21	2 reels	Mar. 24
George Meets George	Sid Saylor	June	20	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
George's False Alarm	Sid Saylor	Feb.	29	2 reels	Feb. 4
George's School Daze	Sid Sacylor			2 reels	May 5
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar.	26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
Her Haunted Heritage	Ben Hall	July	2	1 reel	June 2
Her Only Husband	Long-Adams-Laymon-McPhaill	April	4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April	26	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan.	25	2 reels	
His In Laws	Charles Puffy	Mar.	12	2 reels	Feb. 18
Horns and Orange Blossoms	Charles Puffy	Jan.	29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan.	4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May	14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar.	7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June	30	2 reels	May 26
Looters, The	Bob Curwood	Mar.	3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar.	10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb.	15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April	9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb.	13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May	7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' False Alarm, The	Snookums	July	2	2 reels	June 2
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April	2	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June	4	2 reels	May 12
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May	7	2 reels	April 14
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar.	5	2 reels	Feb. 11
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
Oh, What a Knight	Oswald Cartoon			1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar.	31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June	11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb.	13	2 reels	Jan. 21
Reel Life	Long-Adams-Layman-McPhaill	July	4	2 reels	June 2
Ride 'Em Plowboy	Oswald Cartoon	April	16	1 reel	Mar. 24
Ride For Help, The	Newton House	July	7	2 reels	
Riding Gold	Newton House	Jan.	21	2 reels	
Ring Leader, The	Jack Perrin	April	7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar.	26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar.	5	1 reel	April 7
Sagebrush Sadie	Oswald Cartoon	April	2	1 reel	May 5
Sailor George	Sid Saylor	May	9	2 reels	April 14
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr.	June	3	10 episodes	
Sealed Orders	Jack Perrin	Feb.	11	2 reels	Jan. 28
Shady Rest	"The Gumps"			2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar.	12	1 reel	
Some Babies	Charles Puffy	Mar.	26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan.	16	1 reel	Dec. 30
Special Edition	Ben Hall	April	9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June	18	1 reel	May 26
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	2 reels	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Tall Timber	Oswald Cartoon	July	9	1 reel	
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Tricky Trickster, The	Ben Hall	June	4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood	June	23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June	0	2 reels	May 19
Whose Wife	King-Doherty	June	6	2 reels	May 12
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Anybody Here Seen Kelly	Love-Moore				
Body Punch, The	Daugherty-Faire				
Brides Will Be Brides	Laura La Plante				
Burning Winds	Hoot Gibson				
Children of the Sun	Special Cast				
Clearing the Trail	Gibson-Gulliver				
Cloud Dodger, The	Al Wilson				
Crimson Hour, The	De Putti-Moskine				
Danger Rider, The	Hoot Gibson				
Doubling For Trouble	Gibson-Gilbert				
Fallen Angels	Kerry-Starke				
Foreign Legion, The	Kerry-Stone-Nolan				
Freedom of the Press	Stone-Keith-M. Day				
Fresh Every Hour	Glenn Tryon				
Girl on the Barge, The	Hersholt-O'Neil-McGregor				
Give and Take	Sidney-Hersholt				
Grip of the Yukon, The	Bushman-Hamilton-Marlowe				
Has Anybody Here Seen Kelly?	Love-T. Moore				
Home, James	La Plante-Delaney				
Honeymoon Flats	Lewis-Gulliver				
Jazz Mad	Hersholt-Nixon-Lewis				
Last Warning, The	Laura LaPlante				
Lonesome	Tryon-Kent				

Title	Star	Rel.	Date	Length	Reviewed
Man Disturber, The	Denny-Palmer				
Man Who Laughs, The	Veidt-Philbin			11 reels	May 1
Man, Woman and Wife	Kerry-Starke-Nixon				
Michigan Kid, The	Nagel-Adoree				
Navy Blues	Arthur Lake				
Phantom Finger	Cody-Thompson				
Phyllis of the Follies	M. Moore-A. Day				
Play Goes On	Veidt-Nolan				
Plunging Hoofs	Rex-Perrin				
Red Lips	Nixon-Rogers				
Show Boat	Rubens-Fitzroy				
Silks and Saddles	Nixon-Walling-Nolan				
Sky Skidder, The	Al Wilson				
Uncle Tom's Cabin	Special Cast				
Viennese Lovers	Philbin-Hersholt-Keane				
Watch My Speed	Denny-Worth				
Wild Blood	Rex-Perrin				

UNITED ARTISTS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan.	7	6400 feet	Jan. 14
College	Buster Keaton	July	29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov.	19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan.	7	9100 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar.	31	8350 feet	
Garden of Eden, The	Griffith-Ray	Feb.	4	7300 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan.	1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug.	14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct.	31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb.	11	7552 feet	Feb. 4
Sadie Thomson	Swanson-L. Barrymore	Jan.	7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec.	2	9000 feet	Nov. 25
Steamboat Bill, Jr	Keaton-Torrence	April		7700 feet	May 19
Tempest	J. Barrymore-Horn			9300 feet	
Two Arabian Knights	Boyd-Wolheim	Sept.	23	7850 feet	Nov. 4
Two Lovers	Colman-Banky			8500 feet	April 28

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Awakening, The	Banky-Byron				
Battle of the Sexes, The	Bennett-Hersholt-O'Neill	Aug.			
Battle of the Sexes, The	Bennett-Hersholt-O'Neill				
Hell's Angels	Lyon-Hall-Nissen		(about)	7 reels	
Love Song, The	Boyd-Valez				
Revenge	Dolores Del Rio				
Woman Disputed, The	Talmadge-Roland				

WARNER BROTHERS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb.	25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan.	14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec.	3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr.	Oct.	15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April	7	5388 feet	April 21
Dog of the Regiment- A	Rin-Tin-Tin-Gulliver	Oct.	29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar.	24	5164 feet	
First Auto, The	Miller-Oldfield	Sept.	18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook	May	26		
Fortune Hunter, The	Chaplin-Costello	Nov.	7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov.	26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov.	19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov.	5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec.	24	5613 feet	
Husbands For Rent	Moore-Costello	Dec.	31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec.	17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept.	10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.		7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazier	Feb.	11	5331 feet	
Missing Link, The	Syd Chaplin	Aug.	7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept.	17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept.	4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May	19		
Powder My Back	Rich-Ferris-Beranger	Mar.	10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan.	28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct.	22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April	21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct.	8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept.	24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov.	12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept.	3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug.	21	10081 feet	Feb. 18'27

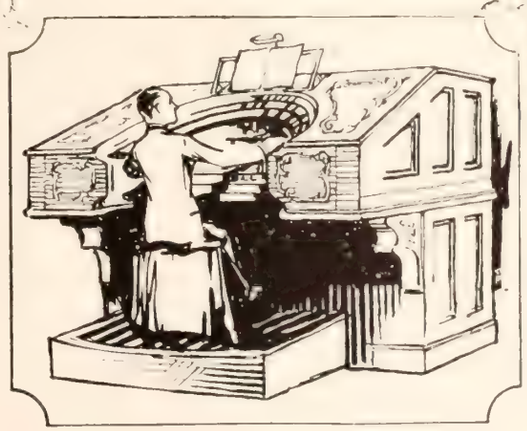
Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Caught in the Fog	McAvoy-Nagle				
Glorious Betsy (Vita.)	D. Costello-Nagle			7091 feet	May 5
Ladies Prefer Bonds (tent.)	Nagle-McAvoy				
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams				
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr.				May 26
Midnight Taxi, The	Moreno-Costello				
Noah's Ark (Vita.)	D. Costello-O'Brien				
No Questions Asked	Ferris-Collier, Jr.				
Singing Fool, The (Vita.)	Jolson-Bronson				
State Street Sadie	Loy-Nagle				
Tenderloin (Vita.)	D. Costello-Nagle			7782 feet	April 28
Terror, The (Vita.)	McAvoy-Horton				
Women They Talk About	I. Rich-Ferris-Collier, Jr.				

For Up-to-the-Minute Reports On New Pictures
Read Key City Reports Published Weekly in
Motion Picture News

Roy Press
Printers

True Orchestral Tone



– Reliable and Quick Response

These are two of the many features so noticeable in Kilgen Organs; qualities which ever inspire the artist, and delight the audience.

Responsible for the full symphonic orchestral effects which so distinguish the Kilgen Organ there are, in the Kilgen Factory, "Voicers" of international reputation; master-craftsmen whose genius is the envy of their kind.

These are men whom the Great Organ Masters of the world are proud to know and greet as fellow-artists —as true musicians; for men like these can "make" an Organ.

All the wealth of tone-harmony and varied musical effect which their skill provides in the Kilgen is available at will with the speed of light; for, keyed to the touch of an electrical contact, its voiced response is instantaneous.

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June 16, 1928

Motion Picture News

Reg. U. S. Patent Office



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with RENEE ADOREE
their first reunion since "The Big Parade"
and ERNEST TORRENCE
in
The COSSACKS
A GEORGE HILL PRODUCTION BASED ON TOLSTOI'S NOVEL
Adaptation and continuity by Frances Marion. Titles by John Colton

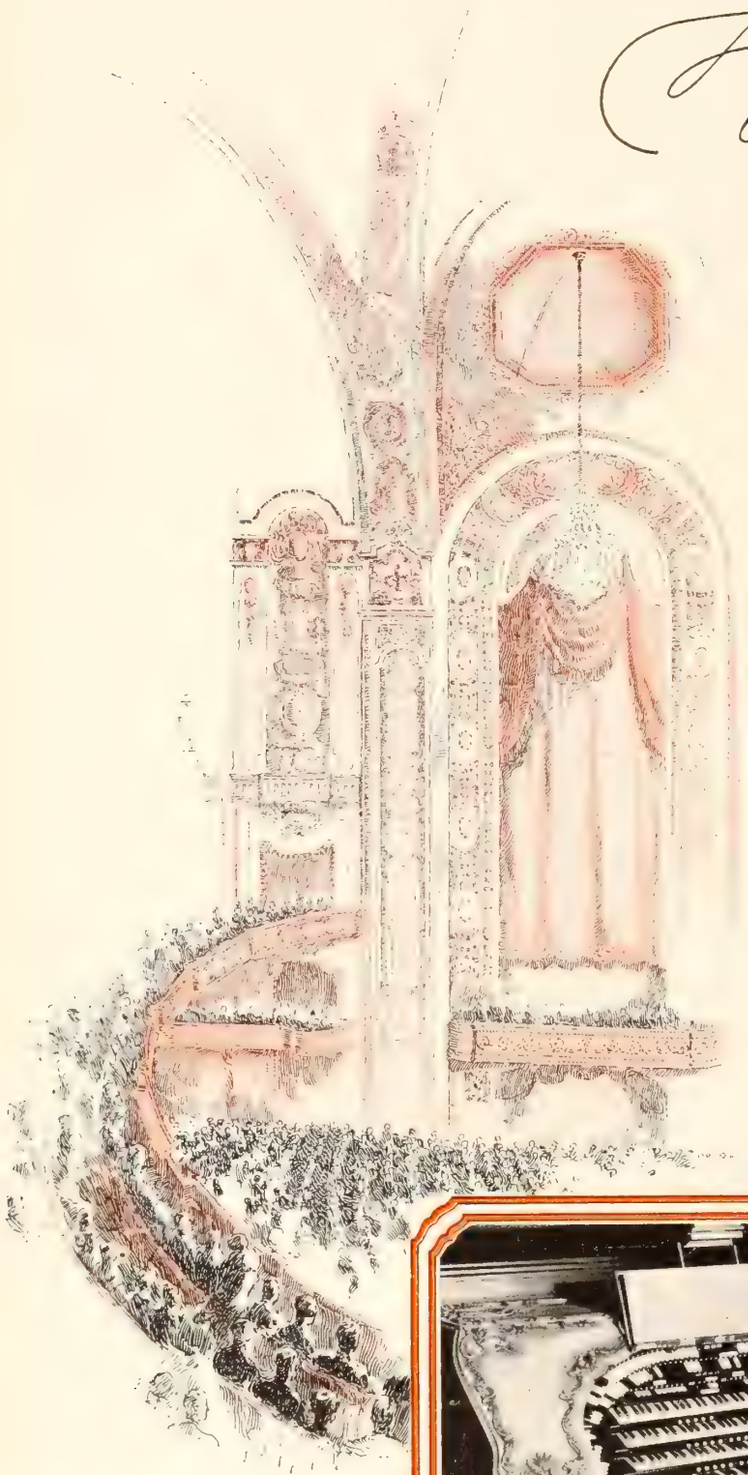
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NOW—*and, of course, next season*

Vol. XXXVII No. 24 ... PRICE 20 CENTS

Los Angeles ... New York ... Chicago



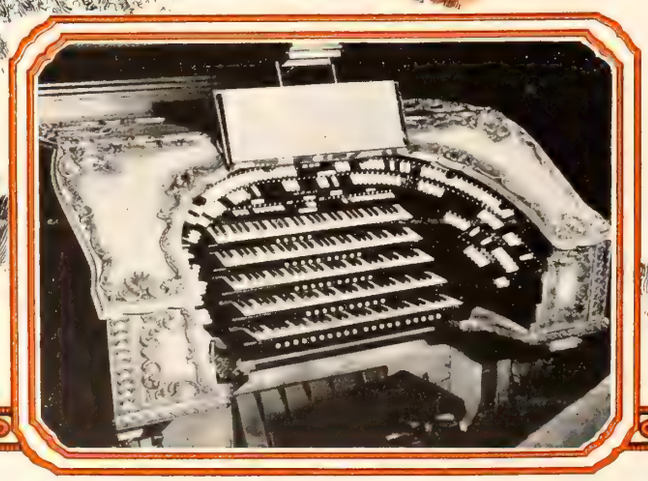
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The Wurlitzer Organ is always dependable, appealing to lovers of good music, and is preferred by all authoritative organists.



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Even the most callous critic of motion pictures will be confounded by the amazing acting in this exciting photoplay; by the sheer power of its dramatic force; by the unbelievable ingenuity of its direction... When you have seen it, you will agree that it is the most modern picture of the year.

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This is one of two special giant-space newspaper ads available to theatres playing "The Street of Sin." Ask your Paramount exchange about them!..

BASHER BILL
gangster and bad man, a marvelous dramatic portrayal by the world's foremost screen actor

Emil JANNINGS

in "The Street of Sin"

a PARAMOUNT Picture

CLASS *in th*

1928-29



"CONFESSIONS OF A CHORUS GIRL"

8 frisky, Frenchy sparklers with Frances Lee and the famous Christie beauties.



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8 from the popular kollege kut ke-median. Nationally advertised for years. Popular everywhere.



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8 exhilerating shots of Scotch from Jack Duffy and his Caledonian cut-ies. New, great!

PARAMOUNT

BEST THEATRES EVERYWHERE

hort comedy market!

More first run theatres play Christie Comedies than several other brands combined!

A PARTIAL LIST:—NEW YORK: Paramount, Rivoli, Rialto. CHICAGO: McVickers, Roosevelt. LOS ANGELES: Million Dollar, Loew's State. BOSTON: Metropolitan. PHILADELPHIA: Stanton, Karlton, Arcadia. SEATTLE: United Artists, Liberty. BALTIMORE: Stanley. WASHINGTON: Metropolitan, Earle. DETROIT: Madison, Adams, Capitol. BUFFALO: Shea's Buffalo, Shea's Hippodrome. LOUISVILLE: Rialto. JACKSONVILLE: Arcade. TAMPA: Tampa. MIAMI: Olympic, Fairfax. KANSAS CITY: Midland, Newman. PORTLAND, ORE.: Liberty. MEMPHIS: Loew's Palace, State. MILWAUKEE: Wisconsin, Strand. MINNEAPOLIS: Lyric. ST. PAUL: Astor. MONTREAL: Capitol, Loew's. NEWARK: Mosque, Branford. OKLAHOMA CITY: Criterion, Capitol. OMAHA: Rialto. SAN ANTONIO: Texas. SAN FRANCISCO: Granada, Warfield. PITTSBURG: Grand. NEW HAVEN: Olympia.

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CHRISTIE *Comedies*

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YORK *air conditioning*

Exempts you from a weather tax



With a public that has been educated to comfort, —air cooling and conditioning is today, just as important as a modern heating plant or a lighting system.

It is no longer an innovation or an unusual feature. It is an essential, and the theatre which neglects this phase of its equipment is laboring under a handicap that the best show cannot offset.

York Mechanical Refrigeration is foremost the world over in every phase of commerce and industry where controlled *cold* is required.

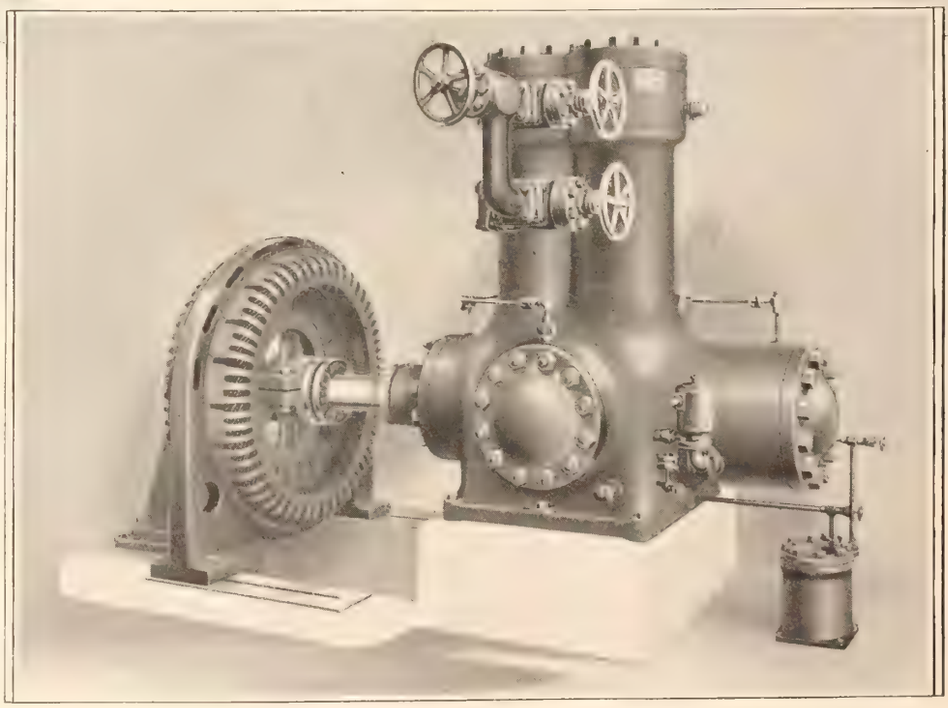
York Engineers have brought to the theatre field their knowledge and experience which has made York equipment for play houses successful and advantageous from every operating standpoint.

Write today for complete information regarding York Air Conditioning equipment in your theatre.

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The York Carbon Dioxide Compressor direct connected to a synchronous motor has been specially designed to meet the requirements of the theatre field. Quiet operation and the comparatively small space required for this part of equipment, are among its many advantages. Economical, and absolutely dependable, it represents the most advanced equipment for air cooling and conditioning requirements.




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A SMASHING ~ DRAMATIC ~ THRILLING ROMANCE

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A
Romance
of the West plus the
Perils of the Air

Watch the newpapers of the world for the greatest publicity campaign in picture history

AND THIS IS
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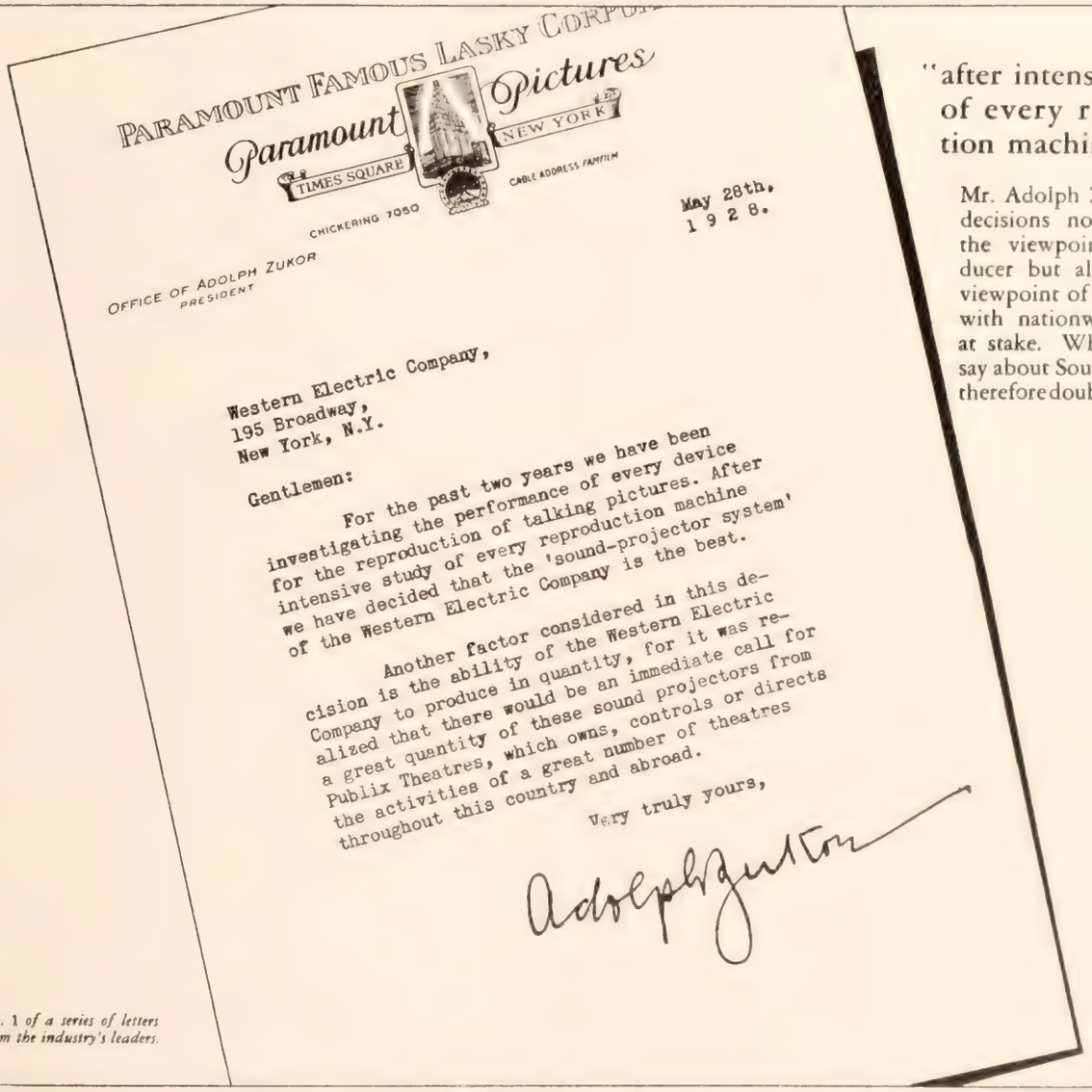
Watch for Announcements of the other Three Big Specials for release during 1928-29.



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Why Paramount *adopted the Western Electric System of Sound Pictures*



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Paramount Pictures

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OFFICE OF ADOLPH ZUKOR
PRESIDENT

May 28th,
1928.

Western Electric Company,
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Another factor considered in this decision is the ability of the Western Electric Company to produce in quantity, for it was realized that there would be an immediate call for a great quantity of these sound projectors from Publix Theatres, which owns, controls or directs the activities of a great number of theatres throughout this country and abroad.

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Mr. Adolph Zukor makes decisions not only from the viewpoint of a producer but also from the viewpoint of an exhibitor with nationwide interests at stake. What he has to say about Sound Pictures is therefore doubly important.

No. 1 of a series of letters from the industry's leaders.

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4 Carl Laemmle Super Productions

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22 Headliner Jewels

4 Laura La Plantes
4 Glenn Tryons
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Anybody Here Seen Kelly
Man, Woman and Wife
Red Lips
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The Charlatan
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Including 13 Snookums
52 Two-Reel Action Featurettes
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1-Reelers
104 International Newsreel

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Carl Laemmle

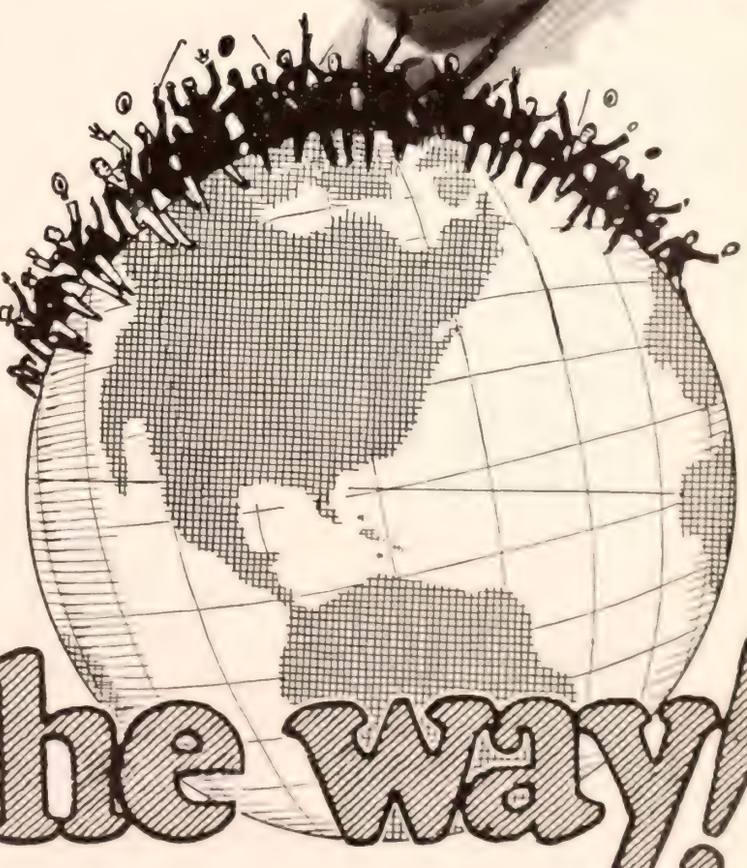
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"Sportlights"

ORIENTAL

"Pathe Review"
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ROD LA ROCQUE in "HOLD 'EM YALE!"

with JEANETTE LOFF, TOM KENNEDY, JOSEPH CAWTHORN and HUGH ALLAN

A Hector Turnbull Production—Adapted by George Dromgold—From "At Yale" by Owen Davis — Directed by Edward H. Griffith — DeMille Studio Production.

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WILLIAM BOYD in "SKYSCRAPER"

with
ALAN HALE — SUE CAROL — ALBERTA VAUGHN
Adapted by Elliott Clawson & Tay Garnett — From the Story by Dudley Murphy — Directed by Howard Higgin — Ralph Block, Associate Producer — DeMille Studio Production.

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"Pathe News"
"Aesop's Film Fables"

ROOSEVELT

Our Gang Comedy
"A SMILE WINS"
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PLAYHOUSE

"Pathe News"

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ABE LYMAN AND HIS ORCHESTRA
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12	H. C. Witwer **"RACING BLOODS"** *Cosmopolitan Magazine* *with Al Cooke & Alberta Vaughn.*
12	**"MICKEY (himself) McGUIRES"** *From the famous "Mickey (Himself" cartoons by Fontaine Fox.*
12	**"BARNEY GOOGLES"** *Flesh and Blood Riots from the Famous Hearst Comic Strip by Billy De Beck.* *Copyrighted by King Features Syndicate, Inc.*
12	**"TOOTS and CASPERS"** *Jimmy Murphy's Popular Hearst Comic Strip Shown in Real Life.* *Copyrighted by King Features Syndicate, Inc.*
	Produced by Standard Cinema Corporation *Supervision Larry Darmour*
26	**"CURIOSITIES"** *The Movie Side Show. Odds and Ends from Everywhere Gathered by Walter Futter.*

Only real money names in the two-reel field..... four nationally puplicized series of short features.... BACKED BY STUPENDOUS WORLD EXPLOITATION IN GREAT MAGAZINES AND NEWS SYNDICATES!

Two reel short features
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SENSATION AT THE ROXY, New York

Stood 'em up in front an hour before opening. Hundreds in line an hour before opening on second day. "One of the most ingenious plots seen on the screen in many months."
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"Quite easily the best of week end arrivals."
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PANDEMONIUM AT McVICKERS, Chicago, where it's set for *extended* run.

GRABBED BY KUNSKY for the big ADAMS, DETROIT

BOOKED ON MENTION ALONE BY SKOURAS BROTHERS for MISSOURI, St. Louis



THE GREATEST SENSATION OF THE DAY — WHIRLWIND BOX OFFICE RECORD SMASHER IS CRASHING THROUGH TO THE BIGGEST GROSSES IN THEATRE LIFETIMES. GRAB IT WHILE IT'S HOT — IT'S MAKING HISTORY.

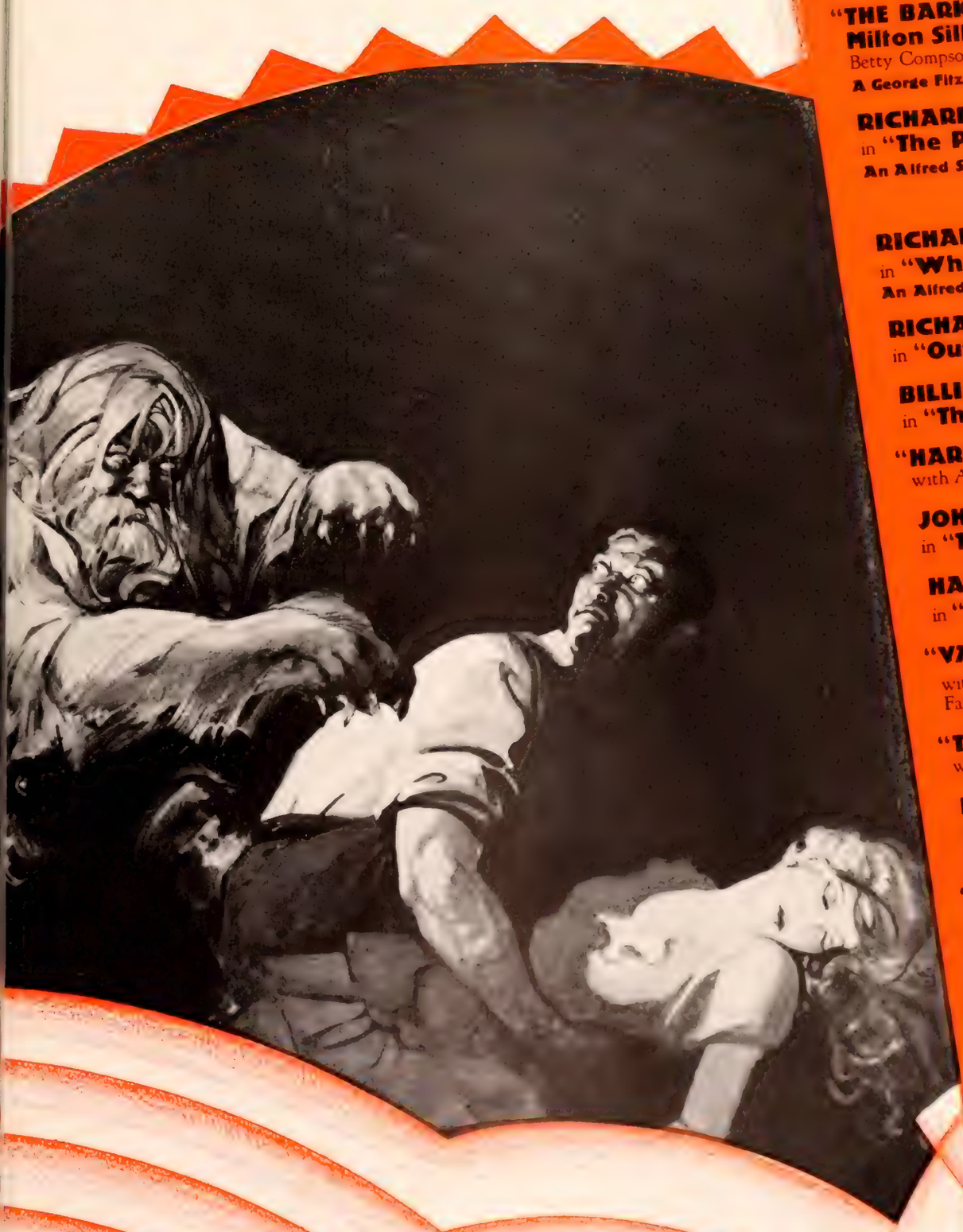
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THEY'RE BOUND TO FORGET THE HEAT WHEN THEY SEE THAT YOU'RE PLAYING--

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with Mary Astor—Lloyd Hughes

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in **"The Hawk's Nest"**
with Doris Kenyon

"Lady Be Good"
with Dorothy Mackaill—
Jack Mulhall

KEN MAYNARD in
"The Upland Rider"

CHARLES MURRAY
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with Mary Astor—
Lloyd Hughes

KEN MAYNARD
in **"Code of the Scarlet"**

TO THE EXHIBITOR

ORCHESTRATED AND VOCAL MOTION PICTURES

HAVE ARRIVED

ARTHUR JAMES IN "MOTION PICTURES TODAY", *says:*
"Make no mistake, the 'talkies' are here to stay and those who resist them will be defying the tides of the sea".

WILLIAM A. JOHNSTON in "MOTION PICTURE NEWS" sums up the situation:
"There's a new band wagon in motion pictures".

FOR THE FIRST TIME THE LARGE PRODUCERS ARE INCLUDING SOUND RECORDING AS AN ESSENTIAL PART OF THEIR PROGRAM

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YOUR ORCHESTRA ELIMINATED

MUSIC ON DISCS FOR YOUR SILENT PICTURES


3 GRETA GARBO
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WILLIAM HAINES
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3 MARION DAVIES
2 BUSTER KEAT
3 CODY-
PRINCLE
4 DANE - ARTHU
.ILLIAN GISH
6 TIM McCO
THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN
SUPPORTED BY THE GREATEST CAST IN MOTION PICTURE HISTORY


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Monta Bell


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NAMES THAT RECALL FAMED HITS ARE ON M-G-M'S BIG DIRECTORIAL ROSTER


Chester Franklin

M-G-M *in* 1928-29

3 SPECIALS
SHOW PEOPLE
Marion Davies
William Haines
THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo
THE LOVES OF CASANOVA

4 LON CHANEY
While the City Sleeps
and 3 others

3 GRETA GARBO
Tiger Skin, Single Standard
and 1 more

4 WILLIAM HAINES
Excess Baggage
and 3 more

2 RAMON NOVARRO
Gold Braid
and 1 more

2 JOHN GILBERT
The Devil's Mask
and 1 more

4 NORMA SHEARER
Ballyhoo
and 3 more

2 BUSTER KEATON
The Camera Man
and 1 more

1 LILLIAN GISH
The Wind

3 MARION DAVIES
Dumb Dora
and 2 more

4 DANE-ARTHUR
Camping Out
and 3 more

3 CODY-PRINGLE
The Baby Cyclone
and 2 more

2 FLASH
The Amazing
Dog Star
in Grease Paint
and 1 more

6 TIM McCOY

3 COSMOPOLITAN PRODUCTIONS
Our Dancing Daughters
Breakers Ahead
Mothers and Sons

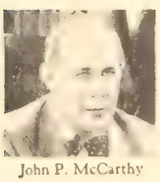
3 ELECTRIC-LIGHT HITS
The Bellamy Trial
The Wonder of Women
The Bridge of
San Luis Rey

40 HAL ROACH COMEDIES
10 OUR GANG
10 LAUREL-HARDY
10 CHARLEY CHASE
10 ALL STAR

104 M-G-M NEWS
Twice Weekly

6 M-G-M GREAT EVENTS
Entirely in Technicolor

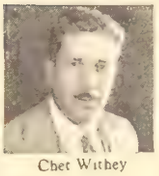
26 M-G-M ODDITIES
UFA world-wide gems


John P. McCarthy


Nick Grinde


Harry Beaumont


Frank Capra


Chet Withey


W. S. Van Dyke


James Murray


Conrad Nagel


Edward Sedgwick


George Hill


James Cruze


Edward Sutherland


Malcolm St. Clair


Sam Wood


Jack Conway


Allan Dwan

ELECTRIC-LIGHT NAMES THAT SUPPORT M-G-M STARS!


Renee Adoree


Nils Asther


Lionel Barrymore


John Mack Brown


Edward Connelly


Joan Crawford


Marceline Day


Ralph Forbes


Cecil Holland


Tenen Holtz


Gwen Lee


Polly Moran


Edward Nugent


Anita Page


Bert Roach

Dorothy Sebastian

THE IMPORTANT COMPANY!

When all the noise of the Announcement Season has died down, and the adjective barrage has been stilled, 10,000 *M-G-M exhibitors will look over their books and laugh out loud for they have the One and Only Product that returns the consistent profits. Nothing else matters.*

METRO-GOLDWYN-MAYER

Motion Picture News

Volume XXXVII NEW YORK CITY, JUNE 16, 1928 No. 24

Highlights of the Week

Sound Movies, the First National Pool and Other Topics

By William A. Johnston

LOTS of things to talk about this week; important things, too.

As one of the real leaders of the industry remarked to me the other day: "I have never until now been so thoroughly convinced that the industry is so young."

"You mean, it is in its infancy."

"Well," he said, "I didn't want to use that bromide."

* * *

First there is the SOUND MOVIE—because it is first and foremost.

If you had dropped in this week on any one of the top executives in New York, it is almost certain that you would find them talking excitedly about the Sound Movie. Many, many plans are being made, and there is much to be done. The production job is a difficult one, and so is the distribution job. With respect to the latter, the question right now is how to fit synchronized pictures into the uniform picture contract. Then there is the question of prices and the matter of theatre installations.

With production, there is a brand-new technique to develop. I can easily recall that when features first appeared on the horizon the producers were unable to make them, and there was a great hullabaloo after competent directors who could. It will be the same way with the production of Sound Movies or "talkies".

One producing company had an important announcement to make to the exhibitors this week through the trade press, but held it back in the belief that exhibitors right now were not well enough informed on Sound Movies. I am very much inclined to doubt this. In our Sound Movie department this week, there is an interesting report from the field, gathered by a man who has interviewed one theatre after another and who will continue to do so. This would indicate that exhibitors are right up on their toes in the matter, and greedy for information. The smaller theatre is particularly interested. The house which has been running cheap vaudeville that has fallen flat with the public is eagerly looking to this new attraction. The house which has seen its clientele drifting away to the larger theatre expects now now to hold its neighborhood public with the Sound Movie.

The immediate question, of course, is how expensive an installation can the smaller house afford, and the second big question—and this applies to all classes of theatres—is what attractions are going to be available after the installation is made.

There are other interesting announcements this week: Warner Brothers starts announcing their Vitaphone product which has been in the making for the past two years or more. Sound Movies are also for the first time offered for regular review. Edwin Schallert writes from the Coast on an interesting development in sound movie presentation in the theatre. We print the first of a series of articles on the history of Vitaphone.

The best explanation I have heard of why the public is hungry for the Sound Movie comes from a picture executive who in turn got it from one of the geniuses of the motor industry.

"Your product", said the latter, "is after all quite similar to our own, so I have been

(Continued on following page)

Editorial By Willliam A. Johnston

following the development of the movie with keen interest. You have proceeded with the evolution of a silent picture, and like ourselves, you have introduced every available element that would please the public eye and you have done wonderful things at great cost and with much commendable initiative. But after all, you have appealed only to the eye. You have left the ear hungry for something to come forth from the screen. The radio came along and appeased the ear hunger of the public and then this interest began to dwindle because while the radio ear was pretty well satisfied, the radio eye saw nothing. So now we are offered television.

"The obvious thing, therefore, for the silent drama to do is to please the ear as well as the eye. You have a tremendous job before you but you are going to somehow fill it because the public demand is as insistent as it is natural."

* * *

The sound movie is figuring right this moment in the big political moves of the industry. It is the new cement for merger building. There is the Stanley-Keith-Albee-Orpheum coalition of interests. Dig under the surface of this a bit, or rather get in behind the doors of the closed meetings being held and you will probably hear a lot about this and that sound process and installation.

And there's J. D. Williams. There's one thing about J. D. He can scent a new show angle faster than any man in the business. It's a pretty far scent across the ocean; but the moment he got here he jumped right back to England. And it was the sound movie that took him there.

Columbia announces this week that it will have synchronized pictures. And P. A. Powers comes forward with his Cinephone.

* * * *

FIRST NATIONAL—Most everyone seems pleased that First National has been reorganized and strengthened from within by a pooling of the franchise holders' interests.

There has been scarcely a First National franchise holder, whatever his other picture affiliations may be, who has not maintained right along a strong sentimental interest in the perpetuation of the company.

So much for that; the other, and the business reason, is that a number of franchise holders want to be protected with First National service. They are wise enough to know, and so it would appear should everyone else know, that a big theatre today cannot successfully run by giving two-thirds of its playing time to one picture service. We will except the Roxy, but that is different from several important angles; one is the theatre itself, one is New York City, and last but by no means least, "Roxy" himself.

* * *

PRESENTATIONS AND SHORT SUBJECTS.—It is quite apparent that presentations are passing out very definitely, and it is equally definite that short subjects are coming into their own. They should be recognized anyway for their own value on the program, but now it is apparent that they lend themselves immediately and naturally to sound production. We shall see a great year in short subjects.

* * *

CHAIN THEATRES.—Chain theatres seem to have broken down as a principle; or perhaps it is truer to the mark to say that they have broken down as a practise. Chain like the Saenger in the south and Comerford in the north have succeeded and are succeeding and will continue to succeed, because they were not organized for stock promotion purposes or to sell out. Secondly, and still more importantly, they have been built up carefully over the years as local institutions both as to management, contacts and banking support; in other words, they are more local institutions than units of a chain.

Chain stores have proven very successful but are utterly unlike chain theatres. They deal in an inanimate product which is sold almost entirely on a basis of bargaining. You don't sell bargains in picture theatres, but you do sell service to the public, and in that respect you do have a large and definite responsibility to the public.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

COLOR and sound are the latest trend in pictures, says Jesse L. Lasky, in line with Paramount's slogan, "Keep ahead of these changing times."

Changing times, they surely are. In this connection we note an interview with "Roxy" in a recent issue of *The Magazine of Business*. He points out that everything today is speed.

"While I am only an entertainer, I believe I should follow the same formula if I were a merchant or a manufacturer," he says. "I should speed up my business with style, color, change, light, brevity, contrast. These are the things that stimulate people's minds—and speed is largely a matter of mental stimulus."

An interesting thought from a great showman, and an analysis of what must be done nowadays in any business that wishes to keep pace with the age.

Mr. Lasky points out that the first of the new developments will carry out the idea that this is the age of color. It marks, he says, the coming of the use of photographic color in a greater number of pictures.

On this point, the Roxy interview is also in agreement. "I understand that some manufacturers have already discovered that color is speed. The motor-car makers discovered it a year or two ago. I noticed some typewriters finished in colors in a Broadway store window the other day, and I understand many prosaic articles are now being 'speeded up' with color."

* * * *

SPECIFICALLY, Mr. Lasky announces that Technicolor will be used in several sequences of "The Water Hole," Zane Grey story and probably for other stories by the same author.

As for sound, it, too, is a part of the changing times. We note with interest B. P. Schulberg's statement that Paramount has arranged with a number of celebrated authors and stage stars for a series of two reelers. The short subject is coming into its own, assuredly. It belongs most emphatically not only in an age of speed, but in the proper rounding out of the theatre program.

Sound will do wonders for the short subject, and the short subject will provide perhaps the greatest of all media for sound.

* * * *

PERHAPS never in the picture history of New York City have so many foreign pictures been on the screens at one time. In fact, we understand that more are being shown here at the moment than were ever on view simultaneously in London or Paris. The list:

Hammerstein's Theatre: "The End of St. Petersburg" (Russian); Greenwich Village, "Hands of Orlac" (German); Fifth Ave. Playhouse, "The Case of Johnathan Drew" (English); 55th Street Playhouse, "Husbands by Proxy" (Swedish); Times Square Theatre, "Dawn" (English); Cameo, "Shooting Stars" (English); Plaza, "Battles of Coronel and Falkland Islands" (English); St. George, Brooklyn, "Tartuffe, the Hypocrite" (German).

Also should be mentioned the German-First National film, "The Strange Case of Capt. Ramper," which played the Roxy last week. This is not an all-foreign film, but the others are.

ON the much discussed question as to how the present picture players are going to fit into the talking regime, a variety of opinions is expressed. Welford Beaton, in *The Film Spectator*, comes to the defense of the Hollywood folk. He writes, in part:

* * * *

"I WOULD gather from what I read and hear that producers are going to commit colossal folly of making a raid on the stage to secure artists to appear in oral pictures. They are going to look for voices.

"For the past dozen years producers have trained several thousand artists in the technic of screen acting; they know what these artists can do, and the artists are familiar with everything pertaining to the production of pictures. Among the thousands of screen actors and actresses in Hollywood are enough good voices to make all the oral pictures that will be turned out for the next ten years, during which time other voices can be trained. But the industry is showing a tendency to overlook the material at hand and put itself to enormous expense and trouble to secure material elsewhere. As a matter of fact, this voice business is overdone in Hollywood. It is not as important as we imagine. How many people on the stage have really good voices? Only a few. The only voice that has no place on the stage and will have none in pictures is the decidedly disagreeable one.

"The other day I conducted a little experiment of my own. During the luncheon hour at the Masquers' Club I spoke to as many screen actors as I could find. I heard perhaps fifty of them speak and I did not hear one voice that was unpleasant, nor one that would not be able to give a good account of itself. In Movietone or Vitaphone. The whole thing about this device proposition is the manner in which the voice is used to get the best result from the microphone. That is some thing that has to be learned by the stage actor just as it has to be learned by the screen actor who never spoke a line out loud in his life. Combing the Eastern theatres for people to make sound pictures is an idiotic performance, for the people thus secured must be taught, when they reach Hollywood, how to speak before the microphone and how to act before the camera; while we have here already thousands of people who have to be taught only how to talk, as they are trained in screen acting."

* * * *

J. D. WILLIAMS returned to England late last week on the Olympic, and on the same boat were E. W. Hammons, President of Educational, and John Maxwell, managing director of British International, whose product J. D. will release in America.

Though without official confirmation, it is believed that the deal by which physical distribution of the Williams pictures will be handled here by Educational is virtually assured.

It is known also that J. D., with his usual keen insight into the major possibilities and developments of the picture business, will use sound with the product he is to handle, and it would not be surprising if an important announcement along this line comes from him before long.

He is expected to return to America early in July. Mr. Hammons will be away for six weeks, and will visit the Continent also.



J. Amedee Van Beuren, president of Van Beuren Enterprises, producing the new series of comedies featuring "Smitty," the cartoon character



Archie Mayo, Warner Bros. director, undergoes a little beauty treatment from Conrad Nagel and Myrna Loy whom he is directing in "State Street Sadie"



Tod Browning, whose flair for shadowy mystery films make Lon Chaney's vehicles noted for their atmosphere. "While the City Sleeps" is the latest



Frances Lee, who came from vaudeville to be Bobby Vernon's leading lady in Christie comedies and who is now to be starred in the "Confessions of a Chorus Girl" series, which will be made at the Christie studio for Paramount



All heroes in the public eye like Babe Ruth and Gene Tunney have their throngs of tot worshippers. Big-hearted Tom Mix is shown here cheering up little worshippers in the Orthopaedic Hospital in Brooklyn, N. Y., during a recent stage engagement in that borough



Reed Howes, athletic star, demonstrates his stroke. He will not play tennis in his series of starring pictures for Educational, rather he will do aviation and other thrilling stunts to rouse the spirit of the fans



Corinne Griffith, beauteous First National star, as she appears in the first half of the special production, "The Divine Lady"



Anita Page, M-G-M player, visits the University of Southern California for a screen test of her voice. These tests, which are said to thoroughly analyze the qualities of all types of voices, are a part of experiments started by President Rufus B. Von Kleinsmid to aid motion picture stars to improve and adapt their voices for sound films



Patrick Campbell, newly appointed special foreign sales representative for United Artists. From 1918 to 1925, "Pat" was sales representative for D. W. Griffith

Kennedy Joins First National; Stock Pool Blocks Fox

Stanley and Leading Franchise Holders in Deal to Keep Company Intact; Irving D. Rossheim Becomes President

THROUGH the formation of a stock pool, participated in by the Stanley Company and leading franchise holders, the future of First National is assured, and the attempts of Fox to get control of the company have been definitely blocked.

At the same time, Irving D. Rossheim, head of Stanley, has been elected President of First National, succeeding C. B. Hawley, resigned. Joseph P. Kennedy becomes special advisor to the company.

The blocking of Fox and the working out of the First National situation in general is said to be highly pleasing to Adolph Zukor and the Paramount forces.

At first glance, it might appear that a merger of the companies with which Mr. Kennedy is now associated, officially or unofficially, is in the making. But, it is learned, a specialization plan is under consideration which would preclude a merger. Under this plan, First National would devote its attention to Class A features; F B O, to features for subsequent runs and smaller theatres; while Pathe would distribute short subjects exclusively, and would be in a position to handle the distribution of "shorts" for companies now distributing this type of product themselves.

In some quarters, it is reported that the Kennedy group of associated companies will be added to in the near future. Mr. Kennedy is now President of F B O; business advisor to First National and Pathe, with Colvin Brown executive vice-president, as his personal representative in charge of the operation of Pathe; and chairman of the board of directors of Keith-Albee-Orpheum.

The First National situation was worked out at secret meetings which began in Chicago two weeks ago and were continued in New York. The Stanley Company, through Irving D. Rossheim, president, desiring to maintain the identity of First National, offered to leading franchise holders equal representation on the new board of directors. Other originators of the plan were A. H. Blank, of Des Moines, and Spyros Skouras, St. Louis.

Stanley holds 22,500 shares of First National stock, while Fox holds 22,500. In the pool now formed, which checkmated the Fox attempts to secure control of First National, the stock holdings of Finkelstein & Ruben, Skouras Bros., A. H. Blank, Harry Nolan and Balaban & Katz are joined with those of Stanley. It is also hoped to include the holdings of Robert Lieber and E. V. Richards, Jr., both of whom are in Europe.

Will Preserve Trade Mark

Under the new arrangement, the identity of First National will be preserved, regardless of whether the franchise holders in the pool sell their theatre holdings at some time or not.

The sympathetic attitude of Paramount toward the pool is evident enough, it is pointed out, because of the fact that several of the franchise holders are allied directly or indirectly with Famous.

As in the case of other big moves on the film chessboard, it was the position and business needs of theatre circuits which brought about the pool. If the control of First National had passed to Fox, the former company would have been eliminated as a producing factor and the amount of Class A product would have been reduced from a hundred pictures which the two concerns are now making to fifty or sixty.

Furthermore, the franchise holders felt that they need a variety of product and were firmly disposed to preserve First National to this end.

The Fox attitude, in general, seems to be to operate his big houses with his own product. This meant, in St. Louis, for instance, that Skouras would not be able to get the Fox product, when the big theatre which Fox is building there is completed. While Skouras is able to get Paramount, he does not get M-G-M due to the fact that the latter goes first run naturally to the Loew house, the State.

Likewise, Fox is building against Kunsky in Detroit, and will have a house in the Loop in Chicago which will be in opposition to Balaban & Katz. It has also been reported several times recently that he will build in Minneapolis, which would furnish opposition to Finkelstein & Ruben.

Franchise Holders Determined

Because of these theatre situations, the franchise holders determined to keep First National in business, in such a manner that it would not be possible for Fox to get control of the company.

The most prominent situation of all centered around the Stanley Company, control of which has been sought by Fox and Publix for some time. Fox, in announcing important houses to be built in the Philadelphia territory, caused uneasiness to the Stanley interests, and it was President Rossheim, of the latter concern, who became the prime figure in the pool to preserve First National.



Irving D. Rossheim, Newly Elected President of First National

Paramount Reports $2,264,148 Net Profits

THE Paramount Famous Lasky Corporation in its consolidated statement for the three months to March 31, 1928, which includes earnings of subsidiary companies, reports combined net profits of $2,264,148.96 after deducting all charges and reserves for Federal income and other taxes. This figure includes its $190,867.71 undistributed share of earnings of the Balaban & Katz Corporation, a 65% owned subsidiary.

The preferred stock was called for retirement on February 1. The above earnings amount to $3.29 per share for the three months on the common stock outstanding.

"The Racket"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

HOLLYWOOD, June 9.—One of the best stage plays of the season just closing comes to the screen in "The Racket." Thomas Meighan is its star, and he hasn't had as good a picture in many a long day. Lewis Milestone directed for the Caddo Company, which with young Howard Hughes at the helm, looks like one of the coming producing organizations in the field. Paramount is releasing.

For once Meighan is provided with a bang-up cast throughout. Louis Wolheim, famed for his "Two Arabian Knights" rookie, plays the king of the bootlegging gang, Scarsi. Marie Prevost is the little cabaret singer, who turns to the cause of right out of motives of revenge. Richard "Skeets" Gallagher does the lackadaisical reporter, with a bottle in one overcoat pocket, and a copy of the American Mercury in the other. Lee Moran is the other reporter, Sam De Grasse the slippery State's Attorney, and Dan Wolheim is responsible for an excellent bit as the detective sergeant who finishes off Scarsi. They also secured G. Pat Collins from the stage version to play the officer who is shot by Scarsi, and he gives a capital performance. John Darrow is the cub reporter, and George E. Stone, Scarsi's brother. They are all very well cast.

Will Appeal to Meighan Fans

Meighan, of course, plays the police captain who sets out to break Scarsi's ruthless rule of law-breaking and slaughter. It is a fine old-fashioned straight role, such as Meighan's fans will find admirably to their liking, and Tommy looks exceedingly well in uniform.

The part of Scarsi is a little bigger from the acting standpoint, and will doubtless increase Louis Wolheim's prominence. It is a sly vindictive sort of character, and those who don't know the plot will wonder how he will be finally disposed of.

Aside from some preliminary sequences, the picture sticks pretty close to the stage play. Wherever an opportunity is offered some gags are injected. There is one scene where Scarsi attends the funeral of a man whom he has shot that is ironically funny. All the pallbearers and honorary pallbearers representing various lawbreaking factions are seated with black derbies on their laps. A dissolve shot shows beneath each of these derbies a hand holding an automatic. When the reporters come there to get Scarsi to tell what he is going to do to the police captain, they speak in tones loud enough to be heard by Scarsi who is near them, questioning his courage. This gets Scarsi's goat in a way that is distinctly humorous.

"The Racket" is a much better-than-usual underworld picture. For one thing it has more reality. It is conceivable that in the film version it will appeal to a very large audience, although perhaps the smart audience will enjoy it the most.

FBO Regional Meets in Chicago and Kansas City

F B O held regional sales meetings in Chicago and Kansas City on June 3 and 4 respectively. The Chicago meet was at the Stevens Hotel and the Kansas City gathering at the Muelbach Hotel. The new season's product was discussed, Lee Marcus, general sales manager, presiding over both meetings.

In attendance at the Chicago meeting were:

Managers H. A. Washburn, Chicago; C. E. Penrod, Indianapolis; S. H. Abrams, Milwaukee; H. Weiss, St. Louis. Also present were the following salesmen; E. W. Johnson, W. Brown, S. Gorelick, J. M. Lyons, L. A. Ulrich, T. Myers, Chicago; A. N. Schmitz, J. P. Crowell, A. E. Ashkins, Milwaukee; P. Perrizo, E. E. Gruenberg, L. A. Hummell, Minneapolis; M. J. Dunne, G. S. Pinnell, J. A. Laurent, H. H. Brown, St. Louis.

At the Kansas City meeting were Managers R. E. Churchill, Kansas City, H. R. Frankle, Des Moines; Sam Benjamin, Oklahoma City; S. W. Fitch, Omaha; E. L. Zimmerman, Sioux Falls, Salesmen present included the following: William Benjamin, H. Stultz, W. C. Haynes, D. M. Major, Kansas City; A. B. Seymour, R. W. McEwan, A. A. Green, Des Moines; S. E. Gibbs, D. D. Cole, M. M. Holstein, Oklahoma City; F. C. Thortsen, D. L. Donelson.

Sunday Closing Fight in Marion, O., at Standstill

The Marion, Ohio, Sunday theatre fight now appears to be at a permanent standstill, Probate Judge L. B. McNeal having ruled that he had no jurisdiction to hear charges against the theatre owners and employees of three houses who were arrested recently charged with violation of the Sunday law. The managers, E. F. Sharpless, of the Grand theatre; J. J. Huebner, of the Oakland, and Ora Deweese, of the Princess, after having been arrested on warrants filed by Rev. Marvin Crabtree, a Marion minister, continued to keep their houses open. It is now a question whether further charges will be pressed.

Texas Theatre Interests in Amalgamation

A merger of the Dorbandt Theatre interests, at Jacksonville and Athens, Tex., and East Texas Theatres, Incorporated, operating the Palace Theatre, at Jacksonville, was announced by Tom R. and Bob Clemmons. Ross Dorbandt will manage four of the theatres and Ed Dorbandt will continue as manager at Athens. All films for the theatres will be bought by the Saenger Amusement Co., of New Orleans.

M. P. T. O. Kansas-Mo. Okay Doty's Plan

The M. P. T. O. Kansas-Missouri has approved the protection and zoning plan prepared by Leo J. Doty, branch manager of United Artists and vice-president of the Kansas City Film Board of Trade, according to R. R. Biechele, president of the exhibitors body. The zoning and protection plan was announced last week by Mr. Doty.

18 on United Artists Program

Schenck Announces Company's Largest Schedule—Says Sound Will Be Used on Films Adaptable to Device

UNITED ARTISTS CORPORATION this week announced that a total of 18 feature productions will be released internationally during the 1928-29 season. Of the scheduled 18 five already are completed, five more have been in production for several weeks and four will be placed in production in less than a month. This constitutes the largest number of releases made in one year by the United Artists company.

The announcement of the forthcoming season's releases by this company, made last Wednesday by Joseph M. Schenck, president and chairman of the Board of Directors of United Artists, states that at least three of the pictures will be Movietoned with sound effects, scores and voices.

Sound Pictures

Among the pictures to be made with interpolated sound effects are "The Awakening," a Samuel Goldwyn production starring Vilma Banky. An Irving Berlin song will be the theme. Mr. Berlin also has composed the theme song for "The Love Song," a play laid in the time of Napoleon III in which William Boyd and Lupe Velez will be co-starred.

Charlie Chaplin is considering the use of sound in connection with his next picture and there is a possibility that he may introduce a Movietone sequence in which a song will be the feature.

"United Artists will use the sound device on those pictures to which sound is adaptable," Mr. Schenck's statement declares. "The addition of sound to pictures is a great step in the progress of films provided it is used judiciously. Its chief use by us will be in achieving more emotional climaxes and intensified dramatic effects."

The only new producer on United Artists' 1928-29 list is Rex Ingram. All the others made films for the company last year.

Line Up of Stars

The stars who will appear in United Artist pictures during the coming season are Mary Pickford, Norma Talmadge, Gloria Swanson, Dolores Del Rio, Vilma Banky, Charlie Chaplin, Douglas Fairbanks, John Barrymore and Ronald Colman.

Mary Pickford will follow "My Best Girl" with a comedy-drama. Story and director will be announced by Miss Pickford when she returns to Hollywood.

Norma Talmadge has completed "The Woman Disputed," a film version of Dennison Clift's stage play. Henry King directed from C. Gardner Sullivan's scenario. Gilbert Roland is leading man and others in the cast are Olga Baclanova, Boris de Fas, and Gustaf Von Seyffertitz.

Gloria Swanson's successor to "Sadie Thompson" will be "The Swamp," an original story to be directed by Eric Von Stroheim, author of the tale. The locale is German East Africa. Production begins in June.

Dolores Del Rio will be starred in "Revenge," now almost completed. Edwin Carewe is making this version of Konrad Bercovici's short story, "The Bear-Tamer's Daughter." Leroy Mason, a virtual unknown, is leading man.

Vilma Banky becomes a star in her own right when Samuel Goldwyn presents her in "The Awakening," an original story by Francis Marion. Victor Fleming is directing from Carey Wilson's adaptation. Louis Wolheim and Walter Byron are in the cast. Hugo Reisenfeld will score the picture in Movietone. The film is now in production.

Charlie Chaplin in "City Lights" is seen on the boulevard, in cafes and night clubs, among high livers and "low lifes" as himself. The new Chaplin picture enters production within two weeks. Merna Kennedy and Harry Crocker are in the cast. It is an original story, written, acted and directed by Mr. Chaplin.

Douglas Fairbanks will be seen in an as yet untitled sequel to his film of Dumas' "The Three Musketeers." No director or leading lady as yet selected.

David Wark Griffith has completed for 1928 release "The Battle of the Sexes," a modern drama, based on the motive that "the sex battle is forever being fought but never won." Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil head the cast. Geritt Lloyd adapted Dr. Daniel Carson Goodman's story.

Barrymore's Plans

John Barrymore's "Tempest," in which Camilla Horn and Louis Wolheim also appeared under direction of Sam Taylor, will be distributed internationally in 1928. Barrymore also will appear in an as yet untitled Ernst Lubitsch production to be based on an original story. Camilla Horn again will play opposite Barrymore. "The Last of Mrs. Cheyney," announced as Mr. Barrymore's next picture, will not be filmed for 1928 release.

Ronald Colman becomes an individual star in "The Rescue," based on Joseph Conrad's sea story. Herbert Brenon will direct. Lily Damita, French actress, will be his leading lady. "Two Lovers," the

(*Continued on Page 2024*)

No Let-Down in Production

Big Hollywood Studios Are Now Actively Engaged in Preparing, Shooting or Editing New Feature Pictures

A GENERAL stir of activity is noticeable throughout Hollywood's studios at the present time. Most of the larger plants have launched work on heavy production schedules. Writers are putting into shape new stellar vehicles, directors are already on the lots engaged in shooting and cutters and editors are working on films recently finished.

The Paramount plant now has 10 pictures in the cutting room, six in filming and 2 due to start within a few days. In France, the company plans to produce "The Model of Montmarte"; it is now being cast and production will be begun shortly.

Under way at the present time are: "Beggars of Life," "The First Kiss," "Sophomore," "Just Married," "The Water Hole," and "Forgotten Faces." Clara Bow's "The Fleet's In" and Emil Jannings' "The Sins of the Fathers" are to be started immediately. Among those now in the hands of the cutters are "The Patriot," "The Wedding March," "Warming Up," "The Woman From Moscow," "Half a Bride," "The Sawdust Paradise" and "The Magnificent Flirt."

Fox Films' studio now is exceptionally busy, having seven features in production and four in the cutting rooms. Heading the latter group is "Four Devils."

Shooting has just been completed on "The Air Circus," "Plastered in Paris" and "The Cowboy Kid," the last named Rex Bell's second starring picture. In production now are: "The Farmer's Daughter," "Mother Knows Best," the first Movietone feature to be started by Fox Films, "The River Pirate," "Me, Gangster," "Prep and Pep," "None But the Brave" and "Making the Grade."

At the Metro-Goldwyn-Mayer plant production is also humming. Twelve features are either in production or are in preparation for immediate filming. Five are in shooting and eight more are about to be launched.

Now before the cameras are: "Her Cardboard Lover," "War in the Dark," "Four Walls," "The Cameraman" and "Brotherly Love." "West of Zanzibar" will soon be under way as will also "The Devil's Mask," "The Carnival of Life," "Alias Jimmy Valentine," "Gold Braid," "Ballyhoo," "Morgan's Last Raid" and "The Single Man."

At the FBO production center, various pictures are in work including, "Taxi 13" and "Gang War." [illegible]

(*Continued on Page 2024*)

"White Shadows in the South Seas"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

HOLLYWOOD, June 9.—A tropical picture really filmed in the tropics, "White Shadows in the South Seas," shines forth as a preeminent novelty. There is no question about the backgrounds. They are decidedly unlike those made familiar in most Hollywood productions, while the story is romantic and contains good elements of suspense. It is based on a book by Frederick O'Brien, adapted by Roy Doyle and Jack Cunningham, and directed by W. S. Van Dyke for Metro-Goldwyn-Mayer.

Only one player in the cast, Monte Blue, is well known to the movie audience, but this is no detriment. There is so much pictorial interest and so much atmosphere in the film that this alone would almost suffice to draw attenton to it. Some people may object to an unhappy ending, but if they think it over they will realize it is the only ending that could be logical in this case. Furthermore, the pathos of the finish is unusually appealing, and dramatically the climax of the picture is, as it should be, the most powerful part of the plot.

Aside from Monte Blue, and the native Tehitians who took part in the production, the principal cast members are a new girl Racquel Torres, whom M-G-M has now signed under contract, and Robert Anderson, who plays the heavy. Both give adequate performances, and Miss Torres fits the type of the native South Sea Island girl exceedingly well. Her acting does not always click but is commendable in spots.

There are some fine shots in this picture. Those showing natives diving for pearl oysters are gripping. Good underwater scenes have tense interest. In one episode the foot of a diving native is clasped by a deep-sea clam, and another native has to go to his rescue, and pry him loose from the vice-like grip of the huge mollusc. In another the pressure of the deep water is so great that the diver's blood veins burst and his lungs collapse. It is thrilling stuff.

Native dances, the aboriginal customs of the islands, the preparation for a huge banquet feast are other items of unique attractiveness in "White Shadows." The preparing of the feast is shown in detail, and one of the amusing bits is that which discloses the island inhabitants scrambling up tall almost vertical trees to get cocoanuts for this festival.

The story of "White Shadows" deals with the greed of the traders in the islands of the Pacific. Cheap wrist watches are exchanged for priceless pearls, and ancient traditions and happiness are destroyed by the covetous invader. Against this, a beachcomber, played by Monte Blue, rebels. His kindness to the natives and defiant attitude toward the traders enrages their chief, and he has Blue placed aboard a plague ship, and strapped to the wheel of the vessel, which is set adrift. After encountering various perils, including a typhoon, which wrecks the ship Blue finds himself on another primitive island, where the romantic interest, his love for a native girl, develops.

The romantic part of "White Shadows" is very fictional, but possesses charm. This, combined with the exceptional scenic qualities of the production, should insure it decided attention.

Forces Opposed to Daylight Saving Combine in Muncie

The managers of seven motion picture theatres in Muncie, Ind., several labor unions and merchants have joined the long list of organizations opposed to the adoption of daylight saving time here. The list is headed by farmers of the county, who several weeks ago, through their official organization, voiced strenuous objections to the change in time. The theatre managers who are openly opposed to the project are Harvey Arlington, of the Rivoli and Strand theatres; George Challis, of the Wysor Grand; T. J. Lacey, of the Vaudelle and Columbia; Arthur Bennett, of the Liberty and Royal; John J. Meehan, of the Orpheum.

Not far from the city, at Decatur, Ind., it has been decided not to adopt the new time schedule. A petition signed by hundreds of voters was presented to the city council asking that daylight saving be put into effect, but the city council, following several weeks of investigation, found a minority in favor and unanimously rejected the proposition.

C. E. Burden in Post With Banking Concern

Charles E. Burden, who has many friends in the picture business, last Saturday resigned his position as manager of the real estate department of the Universal Chain Theatrical Enterprises, Inc., to assume an association with Ralph B. Leonard and Company, of 25 Broad Street, New York, who deal in bank stocks and investment trusts.

Mr. Burden spent five years with Universal Pictures Corporation, first as E. H. Goldstein's assistant and later as personal representative for Carl Laemmle. Previous to his entry into the motion picture industry, he was connected with the Irving National Bank, now known as the American Exchange Irving Trust Co., for a period of five years as a special representative of the banking house. His business activities before that were with A. A. Housman and Co., stock brokerage firm.

4,000 Petitioners Ask Blue Laws Be Set Aside

The fight for legalized Sunday amusements in York, Pa., was reopened on June 1, when a petition signed by 4,000 persons was presented to the city council, requesting that the provisions of the Sunday Blue Laws, passed by the State of Pennsylvania in 1794 and still on statute books, be set aside through the adoption of a local ordinance.

York at present has a local ordinance, passed two years ago, after a prolonged controversy, which specifically prohibits Sunday picture shows and other amusements. Former Mayor E. S. Hugentugler at first refused to enforce this law and his defeat for re-election is attributed largely to that stand. York, until the passage of the ordinance now in effect, was one of the very few cities in Pennsylvania where Sunday amusements were permitted. Sunday baseball is still played there, due to the fact that the ball park is located outside the city limits.

New Firms Granted N. Y. Incorporation Papers

Motion picture companies continue to incorporate at Albany, New York. The past week revealing that the following companies had received charters to enter various branches of the business:

Talking Picture Attractions, capitalization not stated, Edward M. James, Fred M. Stiefler, W. O. Chudbuck, New York city; Golden Stars Film Producing Co., Inc., $100,000, Dominick D'Aredita, Francesco Manni, Mario Pescatori, New York city; Brengreene Corporation, $30,000, Florence Greene, Walter Greene, Louis J. Rosett, New York city; Overton Operating Corporation, capitalization not stated, Gertrude Lebelson, Matie Hammerstein, Beatrice Zelenko, New York city.

J. F. Royal in Charge of Keith Theatres in East

John F. Royal, for the past eleven years manager of the leading Keith theatres in Cleveland, has been made general manager of all the Keith houses east of Chicago. This does not include Greater New York. The promotion became effective immediately after announcement. Frank R. Hines, former assistant manager at Keith's Palace and until now manager of Keith's Akron house, succeeds Royal as manager of the Palace. Herbert Jennings has been transferred from Detroit to the management of the Akron Keith's.

The Voice of the Screen

News and Comment on All Phases of "Sound" Pictures

Keen Exhibitor Interest in Talking Films

Feel Sound Pictures Will Revive Interest in Own Communities

By Staff Correspondent

THE small town and the medium sized town exhibitor is just as much hopped up over these "talking" pictures as is the leading first run exhibitor in the big city. The small towner is going to have a sound reproduction device wherever his seating capacity and bank account will permit it. This is the observation of one who for the past three weeks has been making a tour of the smaller towns with the idea of getting the reaction of the exhibitors toward sound pictures.

There is a general feeling among most exhibitors visited that the "talking" movie is here to stay, and will eventually be installed in the majority of the theatres in the small towns. Only the question of costs will prevent some from making installations, and even those who lack funds and have houses large enough to warrant making the installation are determined eventually to raise the necessary money somehow.

It is an actual fact that the advent of the sound picture has created more comment and enthusiasm among exhibitors than anything that has happened in the picture industry for a long time. Already there are various devices being used, but mostly Vitaphone and Movietone. Here and there one finds an exhibitor has experimented with an Orchestra-Phone or a Han-A-Phone.

As an instance of the desire to be up with the times, and showing the interest there is in the "talking" movie, one exhibitor in a Pennsylvania town endeavored to put over "The Jazz Singer" with a phonograph in the orchestra pit and a colored man behind the screen singing Jolson's songs, as the proper scenes were reflected upon the screen. Needless to say the procedure was a flop.

The small towner and the medium towner see in the sound pictures a chance and their only chance to keep their patrons from all going to the larger towns for their entertainment. They see in the new device an opportunity for the smaller house to regain some of its old-time popularity.

There are many towns through Pennsylvania that have recently installed Vitaphone because they found this was their only means of stimulating and holding their business. Several of these had beeen combination vaudeville and picture houses, but they found that vaudeville was beginning to fall flat in their theatres.

The Victoria, one of the Chamberlain theatres in Mt. Carmel, Pa., has installed Vitaphone to supplant vaudeville, and since the change has been doing a very good business in spite of the somewhat depressed conditions in the town due to the slack time in the coal mining fields.

The Strand Theatre, at Altoona, Pa., one of the Silverman Bros. houses, feels that Vitaphone has actually been a life-saver. The Earle, in Allentown, opened in January of this year with Vitaphone and has been doing the best business of any theatre in the town.

The Pergola Theatre, in Allentown, has Movietone equipment and vaudeville, and has been enjoying fairly good business. The only complaint of the management is that not enough Movietone subjects are yet available. The patrons of the house like the "talkies" and they like plenty of them. This is a problem that no doubt will be rectified in the immediate future.

Another Allentown house has heard a demonstration of the Photophone, and was so much impressed that the management will install this instrument as soon as possible. This same condition exists at a Williamsport house, whose owner has already received specifications and prices from the Radio Corporation of America, which will shortly market this equipment.

Charles Schreck, owner of the Temple Theatre, at Ashland, Pa., has just started construction of a new theatre there to seat 1,200, and his plans call for wiring for installation of one of the sound reproducing machines, but he has not signed the contract yet. He wants to hear demonstrations of all machines before determining upon installation.

These are just a few of the instances of cases where sound reproducing equipment has already been added or decided upon and the smaller exhibitors are at present feeling their way to find just what it will cost them, and how they can compete with the ones who have already installed one or the other system. All of them are interested and will take the step that will give their communities sound pictures, but they are wary in some instances of making the move until they have more general information than they have at present.

Talkie Highlights

SMALL town exhibitors see renewed interest in local houses and chance to compete with adjacent larger towns by installing sound reproducing equipment. Prominent Los Angeles neighborhood house shows talkies likely to do away with prologues.

Article reveals romantic history of Vitaphone from the time of its inception to its present day popularity.

New tieup is predicted along Broadway that will bring the stage and screen closer together than ever before.

The New England territory attests the popularity of sound pictures, with 100 installations predicted by July 1.

Labor is becoming more agitated over "canned" music and indications are that a lively battle will be waged before this problem is disposed of.

Attorney General of Ohio gives Ohio Board authority to censor talking picture in a decision just handed down.

Equipment for the production of sound pictures is to be installed both at the M-G-M studios and the Fox studios without delay.

Paramount has ordered its first story especially written for the screen.

H. B. Warner Signed for Vitaphone Special

H. B. Warner, famed as a stage star and screen artist will be seen in a Vitaphone production during the 1928-29 season. He was signed by Warner Bros. during the week for one of the Vitaphone road shows the company will make.

Before becoming a star of the screen, Warner attained fame as one of the foremost actors on the American stage. Jack Warner, production chief for Warner Bros., feels that H. B. Warner's voice on the screen will add materially to his effectiveness as a picture star.

Talkies Score in Test With Prologues

Fashionable Long-run Houses Report Favorable Reception

By EDWIN SCHALLERT

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, June 9.—Sound pictures have scored a triumph over theatre prologues. This preliminary estimate of the effect of this new and important innovation is the direct result of the showing of the production of "Street Angel" at the Carthay Circle Theatre in Los Angeles. This is a house in the fashionable Wilshire district. It has established a policy of long-run attractions at advanced prices, and the results of the first use of Movietone, which device the theatre is using exclusively, augur most auspiciously for this innovation.

"Street Angel" had a run of over eight weeks at the Carthay Circle, and during the first four did a business that surpassed the record of any picture previously shown at the house. Not basically as strong an attraction as others which have been exhibited at the theatre, its reception is regarded more than favorably. The reaction of the public during the run was particularly noteworthy in the case of the news reel, which was changed weekly, and other incidental program features, notably a humorous lecture by Robert Benchley. The succeeding picture "Prince Fazil" is also being exhibited now with a supplementary Movietone bill.

Fred Miller Praises

Fred A. Miller, who operates the house, speaks warmly but judiciously of the results of the showing—"The reaction of the patrons to the innovation was all in all most favorable," he said, "and in a theatre of this type, which has specialized in prologue entertainment, and elaborate shows this is very significant. Naturally, we received some complaints about the change of policy, but they were in the minority, and with some slight changes we feel that we can venture another presentation of this character.

"Of the complaints we received about the change of policy we found only about one-fourth were directed at the absence of the prologue. The public seemed to respond to the new type of attraction most satisfactorily. While novelty may have played some part in this, it was also evident that they genuinely enjoyed the innovation.

"The musical accompaniment by Movietone received some criticism, but that is due in great part, I believe, to a peculiar situation that obtains in this theatre—namely the popularity of Carli Elinor and his orchestra. We used the orchestra only in the overture for the "Street Angel" showing, but we did not find this entirely satisfactory because of the interest that Elinor's work holds for our public.

"In showing 'Prince Fazil' we are therefore using Movietone accompaniment with the orchestral. Effects in this picture are especially good, and a number of the best occur right at the start of the production. We consequently start the picture with the Movietone accompaniment, and then later introduce the orchestra.

"Synchronization of accompaniments is going to be an important thing in the future, and is going to require the greatest skill in both arrangements of music and in recording fully to compete with the high class theatre orchestra. Nevertheless, I believe that it is coming, and will prove highly effective.

"Personally, I am not committed to any definite policy at this house. I might find it advisable at some future time to use prologues again. I do not believe that any cut and dried policy can be adopted at present. The theatre owner today must adopt a flexible attitude toward these changing conditions, but I do feel that the results with sound devices at a house of the type of the Carthay Circle are exceptionally encouraging."

Intrigues Film Colony

The showing at this particular theatre has naturally been marked with interest in the film colony, because it is the most striking use recently in the West, of sound devices at a theatre where the reserved advanced price seat policy prevails. It is perhaps the more remarkable that this policy was as successful as it was, since "Street Angel" was not a picture of road-show specifications, though it did have the drawing power of the names of Charles Farrell and Janet Gaynor who recently appeared at the same theatre in "Seventh Heaven." This, it is conceded, was in part responsible for the tremendous attendance during the first weeks, but results aside from this were not disappointing, and in the matter of substituting sound device for prologue surprisingly gratifying.

38 West Coast Houses Are Already Equipped for Talkies

HAROLD B. FRANKLIN, president of West Coast Theatres has made the announcement that 38 of the houses of the circuit now have Electrical Research Products sound synchronization equipment and that 25 additional installations will be made in the immediate future.

The houses already equipped are the following:

California, Anaheim, Cal.; Liberty, Astoria, Ore.; Alcazar, Bell, Cal.; California, Bakersfield, Cal.; Campus, Berkeley, Cal.; Rialto, Bremerton, Wash.; Rialto, Butte, Mont.; State, Fresno, Cal.; Lincoln, Glendale, Cal.; Metropolitan, Loew's State, Uptown, Criterion, Figueroa and Carthay Circle, Los Angeles; Liberty, Great Falls, Mont.; Liberty, Olympia, Wash.; Florence, Pasadena, Cal.; California, Pomona, Cal.; Rivoli, Pendleton, Ore.; Judith, Lewistown, Mont.; Broadway, Portland and Hollywood, Portland, Ore.; Wigwam, Reno, Nev.; West Coast, San Bernadino, Cali.; Mission, San Jose, Cal.; Capitol, Sacramento, Cal.; Loew's Warfield, Granada and St. Francis, San Francisco, Cal.; Fifth Avenue and Seattle, Seattle, Wash.; Cabrillo, San Pedro, Cal.; State, Stockton, Cal.; Broadway, Tacoma. Wash.; Liberty, Wenatchee, Wash.; Liberty, Yakima, Wash.

Movietone Division at Fox Studios

WORK is reported under way at the Fox studios in Hollywood on a $500,000 laboratory, one of the features of which will be an elaborate Movietone research division and experimental department. Construction is being supervised by John F. Coneybear, for fifteen years an engineer for the Eastman Kodak Company. He is being assisted by Michael Leshing, who will have charge of the new laboratory.

Fulton Atlanta Manager for Vitaphone

With the announcement from Paul J. Swift, general sales manager for Vitaphone, of the appointment of W. B. Fulton, formerly representative in the Atlanta territory, as Atlanta branch manager for Vitaphone Corporation, active operation went under way this week in the company's office at 161 Walton Street.

Over $50,000 worth of Vitaphone records have already been received by the Atlanta branch and additional shipments are continually arriving. Up-to-date in every detail have the accessory department, record testing room, film inspecting room and vaults been planned and constructed under the able supervision of H. Goldberg, of the company's Chicago office.

"Jazz Singer" Going Big in Western Cities

The picture production "The Jazz Singer" is reported to have been breaking records at the Victory theatre in Salt Lake City for the past two weeks, in connection with the Vitaphone and Movietone. This same program is reported to be going tremendously well at the Orpheum Theatre of Ogden, Utah, this week.

Sound Pictures Score in Oklahoma City

Vitaphone's inaugural in Oklahoma City, and Movietone's premiere, Oklahoma City, cashed in heavily at the Capitol and Liberty theatres respectively last week and both houses had S R O on Sunday performances.

The Romantic History of Vitaphone

(Editor's Note.—This is the first installment of an article on Vitaphone in three parts that will appear in successive issues of Motion Picture News.)

How Warner Brothers Acquired New Device and Developed System

THE business of making and distributing motion pictures is still referred to as the "infant industry," though it has long since outgrown its swaddling clothes, and, in fact, has reached the age of paternity. It has had a busy, if somewhat hectic career, but it has overcome many obstacles and has managed to thrive until it is now qualified to produce an offspring that is a surprising specimen of a real "infant."

Motion pictures have made rapid progress since the first small studio was outfitted in Hollywood. In less than two decades they have been developed from a pretty crude form of entertainment to a state approaching perfection in production detail and photography. But their progress scarcely limped along over these years as compared with that of the infant that is the outgrowth of them.

A Husky Baby

The so-called "talking moving picture" is just about as well nourished and husky a baby as could be brought forth in any industry. In fact it has developed so amazingly in the less than three years since it was first brought forth with any degree of success that it threatens in the immediate future, if it has not already done so, to absorb the parent and completely dominate the industry.

This astounding development, most of which has been revealed only in the last two years, and much of it within the last few months, is largely the result of the most skilled handling. It required a lot of early careful nourishing to give the infant a proper start in life and to lay the foundation for a successful career. But when it struck its stride, how it did travel!

To Warner Bros. and Vitaphone must go the biggest share of the credit for the tremendous popularity today of the "talking movies." And the lion's share of that credit must go to the late Sam Warner, whose fore-sightedness was at least partly responsible for, if it did not really result in the development of Vitaphone.

It was a crude synchronization apparatus that was first displayed to Sam Warner out at the Warner Studios in Hollywood some three years ago by a salesman of the Western Electric Company, who explained the intricate mechanism of Western Electric's system of sound recording and reproduction as it might be applied to motion pictures.

Sam Warner knew his pictures, even if this mechanism did not mean a lot to him. He knew the idea was there, though it might be somewhat crude. He saw the tremendous possibilities in this new departure in pictures, despite the failure of other devices, and he wired his views to his brothers in New York. Harry M., Abe and Jack Warner had confidence in Sam's judgment. Hadn't he secured for them the screen rights to Ambassador Gerard's story, "My Four Years in Germany"? So they wired their approval, and after a brief bit of further investigation they signed contracts with the Bell Laboratories and the Western Electric Company by which they secured the rights to Vitaphone.

A Recognized Factor

From that day the Vitaphone equipment has been constantly improved until today it is generally recognized as the leading factor in the "talking movies," despite the fact many new systems have come into existence since the advent of Vitaphone. The first move of the Warners on concluding their contract was the development of studio technique that would permit the use of the system to the best advantage. One of the biggest executives of these "talking movie" projects has said that sound film would completely revolutionize the picture industry in its other branches because it would bring many of the geniuses of the age into the picture industry; their genius for technique would bring about new methods that would be bound to react to the benefit of the entire industry.

Warners sought out some of these geniuses right at the start and with these engineers worked out many of the early engineering problems and conducted experiments at the Vitaphone studios in Brooklyn that brought immediate improvements. This was late in 1925 and early in 1926. It was apparent to them then beyond the shadow of a doubt that they had the apparatus for the reproduction of sound pictures, and so the Vitaphone Corporation was formed on April 20, 1926. It was a big gamble, this pioneering of such a radical departure in the motion picture industry. Before the first showing of "Don Juan," the first synchronized picture displayed on Broadway, Warner Bros. were committed to an expenditure of $1,500,000, which was exclusive, of course, of the production costs of the picture or the tremendous advertising campaign which exploited the initial performance. That amount was expended by Warner for the actual rights to Vitaphone and the improvements made in the apparatus from the time they acquired it.

The motion picture industry and the theatre-going public looked with skepticism upon the advent of Vitaphone. "Just another talking picture," was the attitude generally before John Barrymore in "Don Juan," with the synchronized musical score and the accompanying Vitaphone operatic stars caused a complete flip-flop in motion picture circles by their astounding performances at the Warner Theatre in New York on the night of August 7, 1926.

Following that first performance, the New York Times in an editorial said: "No single word (Vitaphone) however compounded, is quite adequate to suggest the amazing triumph which man has at last achieved in making pictures talk naturally, sing enthrallingly and play all manner of instruments as skillfully as if the living beings were present instead of their shadows . . .

"The most obvious fact is that this invention in its various forms will enable the smaller communities to participate to a greater degree than even the radio permits in the cultural advantages that have been possible in the past only in places of large population. But the more stirring fact is that it will give immortality to the faces and voices of those whom the world wishes immortally to keep among the living."

M-G-M Plans Installation of Sound Equipment at Once

METRO-GOLDWYN-MAYER has completed plans for the immediate addition of sound producing facilities at the Culver City studios, following a series of conferences between studio officials and technicians. One of the largest stages on the lot will be dismantled at once to make room for a structure that will house the first units of the sound picture equipment.

A building 70 by 100 feet will be erected on a vibrationless piling, with auxiliary sound proof walls composed of acoustically treated materials, so that no outside noises can assert any effect. The capacity of this sound-proof building will be four complete stages. In addition there will be a sound-proof monitor room housing electrical control panels for recording instruments, and a special laboratory for voice analysis.

Installation of the new recording apparatus will be supervised by two officials of the Western Electric Company, J. S. Ward and Major Thomas Levinson, by Professor Verne O. Knudsen of the University of California, and an expert technician from the Oakland recording plant of the Victor Phonograph Company.

Doug Will Use Sound Effects in Next

DOUG FAIRBANKS is quoted in *The Daily Film Renter* is London as saying he will use sound in his next picture. Asked if he would employ anything new in his coming film, which is to follow "The Gaucho," airbanks is quoted as saying:

"Yes, I shall introduce the Movietone, not for the voice, but for the effects. I believe that effects of that kind all add to dramatic strength. Film titles are a sign of weakness."

Vitaphone Short Subject Reviews by Chester J. Smith

"THE NIGHT COURT"—This is a very snappy comedy playlet by Hugh Herbert, with William Demarest in the leading role. It renders a program of activities of a New York night club with the scene shifted to a night court following a raid. The evidence is presented to the judge in the presentation of the program. It gives several snappy dance numbers interspersed with dialogue that is woven into a clever little playlet.

A Variety Subject

"Cougat & Company"—A pretty little variety subject is offered in this number, which should be appealing to houses large or small. Cougat was Caruso's accompanist for many years. He renders several splendid violin numbers. His fellow musicians and the Spanish troupe render selections of their native songs and dances, the program being made up as follows: a. Celito Lindo; b. Morenita Mia; c. Elito Lindo; d. Gypsy Dance; e. "The Old Refrain." It is a remarkably well recorded number.

"The Beast"—This is a dramatic playlet given by Irene Rich and Company, which includes John Miljan and Barry Townly, the author of the play, in the chief supporting roles. It is a very melodramatic skit of the ten-twenty-thirty variety, but the voices ring true and are well adapted to sound reproduction. It holds the interest well throughout.

An Effective Story

"Realization"—This type of story is bound to be effective wherever shown. It is a comedy by Hugh Herbert in which the author and Anita Pam have the leading roles. Herbert has injected some good comedy dialogue. His is a German character. He became wealthy as a button manufacturer during the war largely through the aid of his wife. He becomes something of a sport and a rounder, dissatisfied with his spouse and determined upon a divorce. This takes him to the office of Miss Pam, clever attorney, who in the end convinces him, on his own testimony, that a divorce is the last thing in the world he really wants.

"Non-Support"—Here is another problem involving divorce that is very well done and which rings truly of present-day family difficulties. It is a starring vehicle for Burr McIntosh, veteran stage actor, who is seen and heard to splendid advantage. Paul Kruger, Bonnie Jean De Bard, Linda Ann Corlin and Harry Foy are in the supporting cast. Here McIntosh as the judge, at a secret hearing, calls the quarreling couple together, convinces the wife that she has been entirely unreasonable, brings about a complete reconciliation and all ends happily. This is the type of short "talking pictures" that is undoubtedly destined to become extremely popular in all classes of houses.

Clever Entertainer

Harry Delf—This clever vaudeville and legitimate stage entertainer and author is seen in an act which served to make him popular on the vaudeville stage. He has a clever line of patter, a song or two and an Egyptian dance burlesque that is very well done and good for a number of laughs. It is almost identical with the act he last presented in vaudeville.

Morrissey and Miller Night Club Revue—Will Morrissey and Miss Miller, supported by Harry Downing, Charlotte De Lovelace, Vina and Arthur, and Sammy Cantor, together with the night club chorus go through their entire repertoire of revels in lively fashion, with Morrissey keeping up a continuous monologue. The number is well staged and will give to theatregoers outside of New York something of the type of review that is offered in these resorts. It is lively entertainment at that.

Highly Melodramatic

"The Lash"—This is another dramatic playlet in which the dialogue goes on continuously. It is most melodramatic, with Hal Crane, the author of the skit, William Davidson and Richard Tucker the entire cast. The story, laid in the Tombs has to do with the murder of Ned's father. Ned is put through a third degree process and finally admits that he killed his father with the butt end of the lash because of his inhuman treatment to his mother and the kids. The police inspector, without further ado finds it justifiable homicide. It is typical of the once popular vaudeville sketch.

Stage Stars Due on Vitaphone

Bryan Foy, Vitaphone studio executive, announces many leading performers of the musical comedy, vaudeville and legitimate stage included in the latest Vitaphone releases. From musical comedy have come Charles Ruggles, star of "Queen High;" Daphne Pollard, Ziegfeld comedienne; Charles Irwin, of "A La Carte;" Bailey and Barnum, of "Lady Be Good;" Larry Ceballos, director of the dance in "The Music Box Revue;" the three Brox sisters, of "The Music Box Revue;" the Ingenues of the 1927 Ziegfeld "Follies;" Winnie Lightner of "Artists and Models;" Jack Denny, of the Shubert forces, and Jay C. Flippen, of musical comedy and vaudeville.

Vaudeville has given Harry Delf, Charles Rogers, Bert Swor, Klein brothers, Eddie Quillan, Eddie Peabody, Al Herman, the Foy Family, Val and Ernie Stanton, Fields and Johnston, and Meyers and Hanford.

Sarah Padden, noted character actress, has been signed to appear in a short subject, as has Karyl Norman, female impersonator. Robert Ober, leading light of the New York stage, will be seen and heard in a Vitaphone playlet, "A Regular Business Man." Ann Grey, popular radio artist and singer of "blue" songs, will appear in a short subject.

Grand opera will also be well represented in forthcoming Vitaphone numbers. Rosa Raisa, soprano of the Chicago Civic Opera Company, will appear in two productions, and Chief Capoulican, Indian baritone of the Philadelphia Opera and former member of the Metropolitan Opera, will be heard in a program.

Columbia Will Produce Sound Pictures

Harry Cohn, vice-president of Columbia Pictures, says that certain of the specials Columbia will produce for next season will have sound accompaniments, but up to the present time the company has not decided under what process it will operate. Company executives have been considering synchronized pictures for some time but are still studying the various devices to determine which is the best before signing up.

Broadway, Portland, Gets Movietone Equipment

Manager Floyd Maxwell announces that the engineering staff of Electrical Research Products corporation has completed the final installation of the new Fox movietone equipment at The Broadway theatre in Portland, Ore. New bookings will be announced shortly.

The Hollywood, large Portland West Coast suburban house, reports much better business since the addition of Movietone and Vitaphone.

Firnatone Accompaniment for "The Squall"

Present plans call for Firnatone accompaniment to "The Squall," First National's screen version of the Broadway stage hit. If they are carried out it will be First National's first picture in which the players speak their lines.

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1600 Broadway New York

New Tie-Up of Screen and Stage Is Predicted on Broadway

A NEW tie-up between screen and stage is predicted on Broadway as a result of the sound picture racket.

This would have to do, mostly, with big musical comedy and revue productions, which could be filmed, with sound, with original New York casts, and would, observers say, prove a boon to the picture houses.

Those who discount the possibility of dialogue on the screen cutting seriously into the legitimate plays, see a bigger field in the musical comedy stuff which would supplant presentations and give the picture theatres a new business-puller.

Picture producers are said to have approached one of the biggest Broadway managers with offers to buy the rights to some of his past musical productions, but without success, as the producer is reported waiting for a bigger price, including probably a cut-in on the gross.

It is pointed out that a Broadway production of the type mentioned costs around $150,000 to produce, sometimes more. The sound film of the show could be made during its Broadway run, and release could begin in the bigger percentage of picture houses, the Broadway manager holding out only those towns—about thirty in number, in which the actual show itself would tour.

The legitimate managers are watching the sound picture development with great interest for possible effect on their own business. On the road, it is said, some touring companies have come to grief in competition with Vitaphone in the picture houses. This is additional evidence that the public wants sound pictures.

Labor Troubles Continue Over "Canned" Music

LABOR troubles continue to crop up as a result of additional installations of synchronized music apparatus in theatres all over the country. With the Federated Musicians determined to raise a protective fund of $10,000,000, it looks as though a lively battle may be anticipated. A number of the houses are prepared to take care of their musicians, but in others they have already been dropped or will be in the near future.

As the result of a controversy in Atlanta, union operators at the Metropolitan Theatre were called out last week. The Metropolitan declined to comply with a demand of the union that three musicians be employed to change disc records on the non-synchronizing sound reproducing instrument. The Metropolitan depends entirely upon sound reproducing devices for its music. Vitaphone is handled from the projection room by the regular motion picture machine operator. The non-synchronizing instrument is located elsewhere and is operated by two ushers chosen for the simple task of changing disc records. With the union operators called out the Metropolitan manned the booth with non-union operators.

Two free park band concerts a week for six weeks will be given by Local Union No. 2 of the Musicians Mutual Benefit Association in St. Louis, Mo., as a demonstration of its protest against "canned" music, Steve Butler, business agent for the musicians, announced at the regular meeting of the Central Trades and Labor Unions at Unity Hall on Sunday, June 10.

The meeting also adopted a resolution calling upon the Board of Aldermen to increase the appropriation for park concerts from $10,000 to $25,000. The city spent the latter amount twenty-five years ago.

During the debate on the resolution it was asserted that the annual appropriation was reduced from time to time as a result of the opposition of some motion picture theatre owners.

From Detroit comes word that all Kunsky houses, including their suburban theatres, except the Adams and Madison, downtown first-runs, are being wired for "talkies." The Kunsky office announces that the musicians will be taken care of, but the union is said to be preparing to take action if it becomes necessary.

Hagerstown House First With Vitaphone

The Maryland theatre of Hagerstown, Md., is the first playhouse in the state outside of Baltimore to be equipped with Vitaphone mechanism, which was installed recently by Isaac Slutzker, manager.

Sound Pictures Go Big in South

The south, like all other parts of the country is going more or less "talking picture" mad. Installations of sound reproducing equipment are being made rapidly by some of the chains and by independent houses.

The Modjeska Theatre in Augusta had a gala opening last Monday night of "The Jazz Singer" with Vitaphone accompaniment. Vitaphone also made its debut Monday night in Nashville at the Knickerbocker Theatre, the ace house in the powerful chain owned by the Crescent Amusement Company. The picture shown was "When a Man Loves," with John Barrymore and Dolores Costello. It is believed that the installation of Vitaphone at the Knickerbocker is a forerunner of a movement in that direction in other houses of the Crescent chain, which controls 142 theatres.

With Vitaphone previously established at the Strand Theatre in Birmingham, the Alabama Theatre inaugurated both Vitaphone and Movietone this week. The picture shown was "Tenderloin." The Alabama is one of the finest Publix houses in the Southeast.

It is understood that Vitaphone synchronized pictures will be used only occasionally for the present at the Alhambra and that the majority of the synchronized pictures will go to the Strand. The Alabama is the local home of the Publix unit shows, while the Strand is a straight picture house.

Vitaphone scored a triumph in Savannah where "Tenderloin" opened at the Odeon Theatre on June 5. The debut of synchronized pictures brought out capacity and overflow audiences and drew enthusiastic comments from press and public.

Lloyd Considers Sound for Next Comedy

Harold Lloyd is preparing to start work on a new comedy for Paramount release within the next two weeks. The final decision on the story has not yet been made. This is now being considered by the comedian, as is also the matter of sound in connection with the picture.

In the past Lloyd has declared against dialogue or sound accompaniment for comedies, but the tremendous popularity of those sound photoplays now being released has caused him to hesitate before going ahead with his new picture unaccompanied by some type of sound.

Seventy Vitaphones for New England Theatres by July 1

VITAPHONE expects to have seventy installations made in the New England territory by July 1. At the present time twenty-five houses are now using the equipment. The Publix Theatres are installing thirty Vitaphones in their houses in New England, and the New England Theatre Operating Company through its manager, Jake Lourie, has an option on ten for houses in Greater Boston.

Included in the list of theatres in the territory which are now being equipped for the operation of Vitaphone, in addition to the Publix and New England Operating Theatres are, Strand, Providence; Bates, Attleboro; Strand, Lowell; Empire, Lawrence; Marlboro, Marlboro; Strand, South Boston; Colonial, Brockton, and Colonial, Newport.

Distributors to File Answer June 20

An answer will be filed June 20 by the Hays organization, 10 distributors and the 32 Film Boards of Trade, to the complaint brought against them by the Department of Justice to test the legality of arbitration. Following this a date will be fixed for answer involving the rules and regulations of the Film Boards.

Both sides of the case are anxious for action and the defendants, represented by Cadwalader, Wickersham and Taft, will get together with the government attorneys in an attempt to expedite matters inasmuch as no date for trial has been decided upon pending filing of the answer.

Barrymore and Logan for New Gotham Film

Gotham Productions has signed Lionel Barrymore and Jacqueline Logan for the leading roles in "The River Woman," first of Gotham's four specials on the 1928-29 program.

The Barrymore-Logan combination will swing into work very shortly—as soon as the script, being prepared by Adele Buffington, is completed. "The River Woman" is a story of the Mississippi levees.

John M. Stahl Will Direct Special for T-S

John M. Stahl's first special production for Tiffany-Stahl will probably be "Loves of Sappho," and it will be his first directorial effort since joining the company. As vice-president of Tiffany-Stahl in charge of productions, he has been concentrating on studio activities, but now, it is thought, he will soon take up the megaphone again on "Sappho." It is estimated by Tiffany-Stahl that this special production will cost over one quarter of a million.

"Redskin," Dix' Next, in Technicolor

"Redskin," planned by Paramount as an epic of the North American Indian, will be Richard Dix' next vehicle and it will be produced entirely in Technicolor. Production is to begin immediately following the star's vacation trip to recuperate after his recent illness. Louise Brooks was recently assigned to play an Indian girl. Victor Schertzinger, who will direct, is at present on a location scouting trip in northern New Mexico.

Hal Roach Opens Eastern Office in New York

A permanent New York office, located in the Loew's State Building, was opened this week by Hal Roach. The inauguration of the office has been arranged by Benjamin W. Shipman, vice-president of the Roach organization, who is on a visit to New York in the interests of Mr. Roach.

Mrs. Helen Harris Jones has been made eastern representative and will be in charge of the New York branch.

Court Favors Exhibitor

Frowns on Deposit Demands in Continuing Injunction Against Pittsburgh Film Exchanges

THE decision of a Common Pleas Court Judge in Pittsburgh continuing a temporary injunction restraining distributors from enforcing demands for deposits and from withholding service from an exhibitor who refused to arbitrate a contract dispute, is attracting widespread interest in trade circles.

The decision was rendered by Common Pleas Judge Thomas D. Carnahan in favor of P. L. Gorris, an exhibitor of McKeesport, Pa., on motion to have continued until final hearing the temporary injunction against a group of distributors from whom he received deposit letters following his refusal to arbitrate a controversy with United Artists. Gorris charged conspiracy and was granted a temporary injunction by Judge Josiah Cohen restraining F B O, Fox, Pathe, Educational, Universal and Tiffany-Stahl from enforcing their deposit demands and withholding service. The decision was in connection with a preliminary action. Final hearing on the case will not be held until late summer or the fall.

In making his decision, Judge Carnahan gave an opinion which, in substance, declared it illegal for distributors who have no contracts with an exhibitor to send to that exhibitor deposit letters.

The opinion follows:

"I have no difficulty in determining the course I ought to pursue in this case as it is presented now. It is only presented in a preliminary way. What is done now is not done finally. It is not in the course of our equity rules to treat this as a final hearing, and there is no short-cut way to reach a final hearing by proceeding for two or three days in preliminary hearing. It is not a final hearing and I have not chosen to treat it as such, and would not do so. The only question with me is what I ought to do in the meanwhile.

"I intend to continue this injunction until final hearing. I do not want to be misunderstood. I am not criticizing the course of the defendant. There are some things that require very serious consideration, I think. There are some serious questions to be considered by the Court and which will be considered at the proper time when a full and final hearing is heard. There are some things in these contracts that do not seem to me to be right, and yet I am not deciding them. The contracts look to me to be very one sided contracts. The contracts are said to have been made by representatives of the exhibitors as well as the distributors, but the contracts themselves are all in the interest of the distributor and the exhibitor does not seem to have very much to say about them. He has nothing to do personally with the making of his own contract, not a word. He can say whether he will or will not; these contracts are submitted to him and the business is controlled by an organization and he is told 'You can sign this contract or refuse to sign it, just as you please.' Now that is exactly the situation, but if he does not sign it, he does not do any business, and if he does sign it, he will agree to what is in that contract, and almost every provision in that contract is in favor of the distributor, so far as I can understand.

"So far as the arbitration is concerned, there is a provision about arbitration, but what has the exhibitor to do with that? He does not have any choice in the selection of the arbitrators at all. The arbitration arrangement or agreement or clause is made by a representative of the exhibitors and distributors and they get together—the national organization provides for that, the national organizations of each—and they arrange these clauses in the contract. Every one of them is for the protection of the distributor, as far as I can see. There is a provision that three exhibitors may sit on the arbitration board and three distributors and the three distributors are taken right from the very people who compose that board—there are only 14 of them—and the other three are taken from a large organization, and the exhibitor has nothing to say about it at all; he cannot open his mouth about it and he has got to accept their decision or accept none.

Now, I am not saying that the defendants could not get along with any other kind of contract; I am not saying that that contract is illegal—that it is unenforcible; there are some things in it that seem to me very inequitable and if it should turn out they are, this State would not enforce them, but I am not deciding that question. I say that the situation here fully justifies me, and leaves me no course to pursue but to let it go to final hearing; because I cannot see how the defendants can be hurt by it, although the attorney for the defendants claims they can. I am not concerned about other people who are not concerned in this suit, but I cannot see that they are very badly hurt, if hurt at all, and these, on the other side, may be very seriously hurt.

"Now, under the circumstances, it seems to me that the situation ought to be kept in status quo until the final hearing."

"Way of Strong" Second from Columbia in June

"The Way of the Strong" is the second June release for the Columbia program, its date being June 19. Mitchell Lewis, Alice Day, Margaret Livingston, Theodore von Eltz and William Norton Bailey are the cast. Frank Capra directed.

Paramount Orders Story Especially For Sound Picture

FROM Hollywood comes word of new production activity. Luther Reed, who has just completed "Sawdust Paradise," the current Esther Ralston starring vehicle for Paramount, is reported writing what is said to be the first story written especially for talking pictures.

Mr. Reed is well known as the author of "Dear Me," a successful play produced by John Golden which had a year's run in New York and a subsequent run of several years on the road.

It is said that Reed's experience as a playwright will prove of value to Paramount who, by engaging John Cromwell to supervise talking productions, has already recognized the importance of men with legitimate experience.

Robert Milton, well known New York stage director, has been engaged by Paramount to supervise the direction of its talking pictures and has come to the Paramount Hollywood studios to study the technique of this field of production before starting on his actual duties.

Sound film activities continue at Warner Brothers Studios.

This week Al Jolson's "The Singing Fool" which is to be one of the Vitaphone specials of the season and the all Vitaphone opus, "The Terror," went into production. These productions are expected to contribute vitally to the progress of talking pictures and are in line with the announced policy of Warners to include dialogue in all their current season's product.

Ohio Board is Given Authority to Censor "Talking Pictures"

THE Ohio Board of Censors has been authorized to censor "talking movies," according to a ruling made by Attorney General Turner. The Board, according to the ruling, shall, if necessary, order eliminations of objectionable matter, either seen or heard as part of the picture.

This ruling was made in an opinion to John L. Clifton, Director of Education, and head of the Ohio Censor Board. The matter has been much in controversy and has been fought by the talking picture interests.

18 on United Artists Program

(*Continued from Page* 2015)

last film in which Ronald Colman and Vilma Banky are co-starred, will be distributed nationally in 1928.

Buster Keaton and Ernest Torrence in "Steamboat Bill, Jr.," will be generally released in 1928.

Herbert Brenon will produce "Lummox," Fannie Hurst's novel. William Boyd and Lupe Velez will be seen and Miss Velez will be heard in "The Love Song," direction of Sam Taylor. Dr. Karl Vollmoeller, author of the book of "The Miracle," wrote the original screen story, "La Pavla," on which "The Love Song" is based.

"Nightstick," the crook play by John Wray, The Nugents, and Elaine Sterne Carrington, will be filmed with Roland West directing from C. Gardner Sullivan's adaptation.

"Hell's Angels," the Caddo air film in which Ben Lyon, Greta Nissen, James Hall, John Darrow, Thelma Todd and George Cooper appear, is in production under personal supervision of Howard Hughes, Jr. "Hell's Angels" has been in production for eight months. Caddo Productions released "Two Arabian Knights" through United Artists last year.

Rex Ingram's production of "The Three Passions," based on Cosmo Hamilton's new novel, will have Alice Terry, Clare Eames and Ivan Petrovitch in its cast. Mr. Ingram is making part of the picture in his studio at Nice and some exteriors are being filmed in England.

Directors of United Artists Pictures on the 1928-29 list include David Wark Griffith, Charles Chaplin, Ernst Lubitsch, Eric Von Stroheim, Herbert Brenon, Rex Ingram, Sam Taylor, Henry King, Fred Niblo, Edwin Carewe, Victor Fleming, Roland West.

Featured players in United Artists Pictures of the 1928-29 season will include Camilla Horn, Lupe Velez, Lily Damita, Louis Wolheim, Gilbert Roland, Don Alvarado and Walter Byron.

No Let-down on Production Plans

(*Continued from Page* 2015)

have been handed directors for filming in the near future.

Marshall Neilan, completing "Taxi 13," will next start work on "His Last Haul," to star Seena Owen. George B. Seitz will direct "The Circus Kid" and "Blockade." "Tropic Madness," which will feature Anna Q. Nilsson, will be directed by Robert G. Vignola, Ralph Ince will launch "Sinners in Love" and Lynn Shores will handle "Sally's Shoulders."

Photography has been in progress on three new features for First National at its Burbank studio. These are "Oh, Kay," "Out of the Ruins" and "His Wife's Affair." Within the past few days camera work has been finished on "The Butter and Egg Man," "The Whip," "The Head Man," "The Barker," "The Phantom City" and "Heart to Heart." They are now in the cutting rooms. Expected to reach the "finis" state in a few days are "The Wright Idea," "The Divine Lady" and Harry Langdon's new comedy.

De Mille Units Busy

Various units are working on the stages of the De Mille studio. Three pictures are now in production there and another is working in the east. Two more features are momentarily expected to join those in work.

"Captain Swagger" was launched on June 4 and "Craig's Wife" on May 31. An assortment of pugilists have been obtained from Los Angeles boxing circles for pug roles in "Celebrity," also in the making. The eastern unit is shooting "Annapolis." Probably the next companies to go underneath the arc lights will be those making "Show Folks" and "Marked Money."

Universal Working on 11

The Carl Laemmle studio at Universal City, which already has finished a large number of pictures for release during the new season, is at present working on 11 new productions. Several units are on location. "The Girl on the Barge" at Whitehall, New York, and another working on the third series of "Collegians" at Phoenix, Ariz.

At the studio are the feature companies: "The Night Bird," "The Gate Crasher," "Silks and Saddles," "Phantom Fingers" and "The Crimson Canyon." Short subjects in production are "Jackson Comes Home," "Riders of the Woods," "Hollywood or Bust" and "Handicap," all two-reelers, and "Tarzan the Mighty," a serial.

Additions to Casts

Harrison Ford, Arthur Hoyt, Wade Boteler, Tom Ricketts, Ivy Harris and Mario Carillo to Paramount's "Just Married."

Reed Howes, Davey Lee, Josephine Dunn, Arthur Housman, Edward Martindale, William Austin and Maude Turner Gordon to "The Singing Fool" (Warner Bros.).

Joe Bonomo to "Noah's Ark" (Warner Bros.)

Robert Agnew, Grover Ligon, William Hauber, Paul Kreuger and Spencer Bell to "The Midnight Taxi" (Warner Bros.).

Olive Borden and Jack Pickford to the leads of "Gang War" (F B O).

Ann Christy, John Boles, Paul Ralli, Lydia Yeamans Titus, Jack Perrin, Jack Mower, Tex Young and Montague Shaw to supporting parts in "The Water Hole," (Paramount).

Mike Donlin, George Kotsonaros, Roscoe Karns, Edgar Blue Washington, Robert Perry, Johnny Morris, Jacques Chapin, H. A. Morgan, Robert Brower, Andy Clark and Frank Brownlee to Paramount's "Beggars of Life."

Gustav von Seyffertitz, Prince Yucca Troubetskoi and Betty Blythe to "War in the Dark.' Casting completed by M-G-M.

George Nash and Malcolm Williams to "The First Kiss" (Paramount).

Dorothy Janis and Nelson McDowell to "Kit Carson" (Paramount).

Paul Lukas, Nicholas Soussanin and Donald Reed to "Love at Midnight" (First National).

Mirra Rayo to "The Sawdust Paradise." (Paramount).

Louis Wolheim, Yola D'Avril, Carl von Hartman, Ferdinand Schumann-Heink, Owen Garin, William Orlamond, Arno Frey and George Davis to "The Awakening" (United Artists).

Crauford Kent of J. Barney to "Forgotten Faces" (Paramount).

Theodore Von Eltz and William Norton Baily to "The Way of the Strong" (Columbia).

Arthur A. Lee Forms New Company

THE Ameranglo Corporation, a new company, has been formed by Arthur A. Lee, United States representative of Gaumont-British Pictures Corporation, British Screen Productions, Ltd., British Instructional Films, Ltd., Gaumont Company, Ltd., Gainsborough Pictures, Ltd., Piccadilly Pictures, Ltd., and Welch Pearson and Company, Ltd., all English companies. The offices of the new company will be at 701 Seventh Avenue, New York.

The new corporation, will, it is announced, purchase pictures of American make for distribution abroad and will sell British pictures for distribution in North and South America. American pictures for the American market will not be handled by the company.

Among the British films disposed of by Mr. Lee during the past season are "Hunting Tower," "Madamoiselle from Armentieres," "Robinson Crusoe," "The Queen in the Parlor," "Roses of Picardy" and "Fanny Hawthorne." Of these six pictures, the first will be distributed by Paramount, the second by M-G-M, the third by F B O, the fourth by Pathe, and the fifth and sixth by Excellent Pictures Corp.

Roach Studio Staff for New Season Complete

The studio staff of the Hal Roach studio is now complete. Production has been divided into two parts, headed by Robert F. McGowan and Leo McCarey respectively.

Working under McGowan's supervision in the making of the "Our Gang" comedies will be Anthony Mack and Charles Oelze. McGowan will also personally direct a number of the comedies in addition to preparing story material for the series. Working with Leo McCarey in the production of the comedies starring Charley Chase, Max Davidson and Laurel and Hardy, will be Directors Fred Guiol, James Parrott, Arch Heath, Hal Yates and Emmett Flynn, the latter recently signed. Assisting McCarey in the preparation of story material will be Grant Clarke and Louise Foster. H. M. Walker will continue to write the titles for the Roach output. Ray Coffin will also continue as publicity and exploitation representative of the studio.

Seitz to Direct 3 Films for FBO Program

Three special productions for the FBO new season program will be directed by George B. Seitz, who has been signed by the company.

His first will be "The Circus Kid," a story of the big tops which Ralph Ince was originally scheduled to direct. Instead Ince will direct "Sinners in Love," the prize winning story of the MacFadden Publications. Production of "The Circus Kid," to star Frankie Darro, will begin next week at the FBO studio.

Seitz will direct another special, "Blockade," which he will launch immediately after "The Circus Kid' has been completed.

Harry Weber Heads Unit Making "Smitty" Films

Harry Weber, vaudeville and motion picture producer, assumes the post of general production manager for the Van Beuren enterprises, his headquarters being in Hollywood where he is forming the actual producing organization for the Smitty comedies.

Casting and productions is to start immediately on the series of ten two-reelers which will be released in September by Pathe.

Arlen-Carroll to Co-Star in "Soubrette"

The first co-featuring vehicle for Richard Arlen and Nancy Carroll planned by Paramount will be "Soubrette," a chorus girl story. Production is to be started in the near future.

Arlen is at present working in "Beggars of Life."

M-G-M Buys Rights to "Bridge of San Luis Rey"

"The Bridge of San Luis Rey," the best seller by Thornton Wilder, has been purchased for screening by Metro-Goldwyn-Mayer for production during the season of 1928-29. The book is in its fourteenth edition at the present time and not long ago won the Pulitzer Prize.

Claim Fox Expansion Has Increased Resources to $64,000,000

As a result of an expansion program carried on during the past three years, during which $30,000,000 was expended in development of the company's resources, Fox Films now claims resources valued at $64,000,000 as against $16,000,000 in 1925, according to executives of the company.

According to the executives, Fox Film now owns and controls through subsidiary and allied companies upwards of 230 theatres and has assurance of additional first run outlets for product in new theatres being constructed at Detroit, St. Louis, San Francisco, Brooklyn, Newark, Boston and Los Angeles.

Other developments resulting from the expansion activities include the new 100-acre modern studio at Fox Hills, Cal., and the establishment of popularity for several stars unknown three years ago.

The largest theatre development recently made was acquisition of the Wesco Corp., controlling 232 theatres. Official estimates of the income of the latter are as follows: Gross income $40,000,000 and net annual income of $2,000,000. The profits of Fox as a result of the Wesco Corp. will be received from three sources: net profit from theatre operations, share of the film rentals and share of the reciprocal business, that is rental of Fox films to other picture producing and exhibiting companies whose pictures are rented to Fox controlled companies, the statement of the executives of the company points out.

Brandt Talks On Europe

Columbia President Tells of Production Conditions Existing in Foreign Countries

Joe Brandt, president of Columbia Pictures Corporation, just back from an extended trip abroad, has made an exhaustive survey of conditions in Europe, and has considerable to say regarding them. Each of the European countries, according to Mr. Brandt, is anxious to make motion pictures for exhibition in the United States, not only for the direct monetary return, but for the strong propaganda values, and to give emphasis to the relative importance of each country in relation to world affairs.



Joe Brandt

In discussing the situation, Mr. Brandt says, in part:

"The argument has been advanced that quantity pictures are made because of the restricted distribution area which European pictures have. In the main, this has been so, due to the short-sightedness of my own countrymen in not having a more sympathetic attitude towards the European producer by giving him access to the important outlet of the United States. Also the argument is advanced that had American theatres made in the past definite gestures of their willingness to acquire a certain number of European pictures, it would have given a financial impetus to the European producers, thereby enabling them to make a better grade of picture by reason of the additional income from the United States, and greater still have given them courage to pursue and develop the latent ability which we know exists in every country.

"America is a ready market for foreign made product of every description, and there is no reason why there should be any dissentient voice raised against motion pictures made abroad. Especially is this so since hundreds of thousands of American people travel to Europe every year, not only to study culture, customs, habits and see the scenic splendors, but also to learn first hand the contental conditions and the individual temperament of every nation. Therefore I am of the opinion that motion pictures properly produced and having the necessary technical quality will be readily accepted by the American public.

"For my part, nothing would give me greater pleasure than to receive an international delegation of producers at the Columbia Studios in Hollywood, with a view to arriving at a common purpose and to establish definite fundamentals."

K. C. Convention Film Delivered in Record Time by Flying Laboratory

PRESENT day development of airplanes played an important part in the transportation of film and newspaper photographs of the Kansas City Convention when a Ryan monoplane, with a fully equipped laboratory for the developing and printing of pictures, rushed Richfield-Paramount News-Associated Press prints to their Eastern distribution points. The plan was similar to Lindbergh's and was piloted by Bud Gurney.

All laboratory equipment necessary for developing, printing, cutting splicing and titling film as well as a dark room for handling stills, was installed. In addition to the pilot, the crew consisted of S. H. MacKean, assignment editor; David Sussman, laboratory manager, and Harry Cuthbertson, cameraman, all from the New York office of Paramount News.

It is believed that the laboratory 'plane will mark a new era in the rapid transportation and showing of news film. All the work, which takes hours of time at distribution points, was performed while in the air.

Jones Announces Plans

Work on First Production Already Under Way on West Coast; Four Adventure Films to Follow

DEFINITE plans are announced by the Buck Jones Corporation on forthcoming production in Hollywood studios. The cameras will begin work at once on "The Big Hop," starring Buck Jones, with Jobyna Ralston as feminine lead, and plans are under way for four other adventure films of large calibre. "The Big Hop" will be directed by James W. Horne, who was placed under contract this week.

The first interior scenes of "The Big Hop" have already been completed in studios leased in Universal City and production offices have been established there. When Jones returned to Hollywood, recently, Don McElwaine gave him the finished script and placed at his command an organized group of technicians ready for action.

Miss Ralston's following and her particularly suitable type as support for a movie plainsman was responsible for her being chosen as feminine lead. She has appeared as support in several Harold Lloyd comedies and was also featured in "Wings" and "Gigolo."

Horne has figured in several box office successes, and Jones is confident that he has secured the services of a first line director.

Edward Hearn will play the role of the pilot in "The Big Hop," which has an aviation climax, Hearn distinguished himself in the title role of "A Man Wthout a Country." Francis Ford and Charles French also have prominent parts. Ted Brook will act as assistant director.

Rich sets and fashionable costuming will be some of the features in "The Big Hop." Some of the sequences will be made in Technicolor.

War on School Showings

Northwest Exhibitor Organization Fires First Gun in Non-Theatrical Drive at Spring Grove, Minn.

THE opening gun in a campaign of the Northwest exhibitor association to end the competition with member theatre owners of such tax free showings as at school halls has been fired in Spring Grove, Minn., where E. Elingson, manager of the local theatre, is seeking an injunction to restrain the local school from exhibiting pictures in competition with his house.

W. A. Steffes, president of the exhibitor organization, declares that the case will be carried to the highest court if necessary and has expressed his confidence that competitive motion picture exhibitions by schools and churches will be ruled illegal. Further commenting upon the competition of so called "non theatrical exhibitions," Steffes said that the Federal Trade Commission's failure to adopt the resolution regarding non-theatricals can be interpreted only as an indication that that body would take the stand that film companies can refuse to sell product to organizations for non-theatrical exhibitions. He also pointed out that such business ethics have been upheld by the supreme court.

The Spring Grove school authorities gave the name of the Auditorium theatre to the auditorium where picture presentations are given when they received information that the exhibitor organization was preparing to take court action against the school exhibitions.

14 Comedies Coming from Educational in July

Six two-reel comedies are on Educational's line-up of pictures for July. In addition to the comedies, there will be eight one-reel subjects and ten new issues of Kinograms.

"Roaming Romeo," new Lupino Lane comedy, sees the funster as a galley slave in the days of Nero. "Listen, Children" presents Lloyd Hamilton as a drill master in a young boy's military school. Jerry Drew has a vehicle in "Ladies Preferred," which shows the comedian engaged in a flirtation campaign. "Hop Off," new Charley Bowers comedy, offers a pair of trained fleas in addition to Bowers himself.

The grudge fight of a gob and a marine forms the comedy theme in "Leaping Luck," a new Mermaid featuring George Davis and Monty Collins. "Blondes, Beware," a new Tuxedo comedy, features Johnny Arthur. Wallace Lupino, who is to appear on Educational's new program largely in two-reel comedies, is seen in two of the three Cameo comedies released in July, "The Lost Laugh" and "Hard Work." The other Cameo comedy, "Oh, Mama," features Jack Miller. A Lyman H. Howe's Hodge-Podge subject is included on the program. This is untitled as yet. A "Felix the Cast in Astronomeeous" and "Felix the Cast in Jungle Bungles," are the two new animated cartoon comedies from the Pat Sullivan Studios. "Wild Wool" — "Night Clouds" are new Robert C. Bruce Outdoor Sketches.

Barker Directs "Rainbow"; Other Tiffany-Stahl News

Reginald Barker is busily engaged outlining production plans for "The Rainbow," the special Tiffany-Stahl announces he will make for them. L. G. Rigby is writing the story while Barker seeks his leading players.

The adaptation of "George Washington Cohen," taken from the stage play, "The Cherry Tree," has been finished by Isadore Bernstein. With the filming of "The Grain of Dust," "The Albany Night Boat" and "Beautiful But Dumb," Tiffany-Stahl's production schedule for 1927-28 will have been finished.

Indiana University Bestows Degree on C. B. Metzger

Charles R. Metzger, Indianapolis attorney and president of the Associated Theatre Owners' of Indiana, has been granted the degree of master of arts by Indiana University. The award was made at the annual commencement for work in economics and sociology. Mr. Metzger already holds the degrees of bachelor of arts and bachelor of laws from the university.

He is the author of "The Practical Operation of Boards of Arbitration in the Motion Picture Industry."

"The Single Man" Bought for Cody and Pringle

"The Single Man," the play by Hubert Henry Davies which was produced on the New York stage a number of years ago, has been bought by Metro-Goldwyn-Mayer as a co-starring vehicle for Lew Cody and Aileen Pringle, who have just completed work in "The Baby Cyclone.' Harry Beaumont will direct "The Single Man," production on which is set to start within the coming week.

Paula Gould and Manfred Lee Complete Play

Paula Gould of F B O and Manfred Lee of Gotham have completed a three-act legitimate play entitled "Encore."

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd—Phone Granite 3982.

Lesser Number of Shorts for Coming Season

News' Check-Up Reveals Producers' Programs Will Have a Slimmer Output Than Last Season

A CHECK-UP of the various comedy studios of Hollywood made by a Motion Picture News reporter, shows fewer two-reel subjects for the coming season as compared with past production schedules.

Last year, according to the News' check-up there were 222 two-reel comedies produced by the four major companies—Pathe, Educational, Paramount and Metro-Goldwyn-Mayer. This year these companies will make 174 comedies or 48 less than the past season.

All of the short subject producers have curtailed production this year. Following is a complete schedule of the coming season's product:

Educational	52
Universal	48
Fox	26
F B O	48
M-G-M	40
Pathe	48
Paramount	34

This is a total of 296 comedies, while last year the exhibitors had over 300 to chose from. Pathe alone made 82 last year.

All of the comedy lots are active again. Sennett started last week with three companies at its new plant in North Hollywood. Educational has three units working and Hal Roach, Christie and Universal an equal number shooting.

"Fazil" Premiere

The Carthay Circle Theatre was the scene of another brilliant opening on Friday evening, June 8. It was the Western premiere of "Fazil," a Fox production with Movietone accompaniment. Other Movietone subjects on the program were the Fox news reel and a two-reel comedy, "The Family Picnic." This latter proved a tremendous success. It was directed by Harry Delf with Kathleen Key and Raymond McKee playing the principal roles. An excellent atmospheric prelude arranged by Carl Elinor, preceded the picture.

"Fazil" was somewhat disappointing, principally because of lack of story interest. It is a story of the desert and Venice, with the usual conflict between a man of the east and a woman of the world, who marries the desert man and refuses to abide by his mode of living.

The Movietone musical score for "Fazil" is one of the finest pieces of work that has yet been devised. It was arranged and adapted by S. L. Rothafel and Erno Rappe. "Neopolitan Nights" was the theme played for "Fazil" and was a happy choice.

Charles Farrell, who plays "Fazil," was more or less convincing as the desert Prince, although he was apparently ill at ease in the ball room scenes. Greta Nissen is "Fabienne," the French girl, who falls in love and marries the desert man. Her striking appearance and languorous love-making outshone that of Farrell. Other excellent roles were contributed by Mae Busch, John Boles and Tyler Brooke. Hank Mann and John T. Murray were splendid in two comedy bits. Howard Hawks directed "Fazil." L. W. O'Connell photographed it. Pictorially, it is beautiful.

McCall's Next Picture

George McCall, former newspaper man and assistant director on "The Last Moment," will direct an aeroplane feature for Hal Walsh Productions, a newly formed independent company. Hal Walsh is a prominent Los Angeles attorney.

"Embarrassing Moments"

Embarrassing Moments Pictures, Inc., are offering a series of one-reel novelty subjects based on and entitled "Embarrassing Moments." Jesse Weil, president and general manager of the company, with his associate, David Finlay, vice president, are in New York with a print of their first venture.

Biro Returning to Europe

Lajos Biro, after a most successful 18 months in the Hollywood Studios, has returned to Europe. Mr. Biro achieved considerable prominence on the continent as a writer of stage plays, then when Paramount purchased his play "Hotel Imperial," for Pola Negri, he was invited to come to America and adapt it to the screen. Hollywood then discovered that the playwright had talent for film play writing, and he was assigned to do several more stories for Miss Negri, among which were "The Forbidden Paradise," and "Barbed Wire," on which he collaborated with Rowland Lee. For Emil Jannings, Mr. Biro wrote two great successes "The Way of All Flesh," and an original "The Last Command."

After five months at First National on a year's contract, Biro was granted a release for the purpose of returning to Hungary. However, before his departure, he turned out "The Yellow Lily," "His Wife's Affair," and "The Squall."

Signs with Paramount

Jean Arthur, signed recently by Paramount for the girl role in "Warming Up," was gratified last week when the company signed her up for a year as a featured player.

(Continued on Page 2950)



Harry Langdon and Ned Depinet entertaining officials and secretaries of Film Boards at [illegible] at the First National studio, during their recent Los Angeles convention



College Band Popular Drawing Card at Spartanburg Theatre

THE appearance of the Clemson College band on the stage in conjunction with the showing of Reginald Denny in "That's My Daddy" at the Rex Theatre, Spartanburg, S. C., was more of an attraction than just an ordinary stage band.

The Clemson Alumni Association of Spartanburg insisted that the 35 boys who comprise the membership of the band stay at their homes rather than that of a hotel. The placing of the boys in the various homes was in itself a drawing power and kindled a certain amount of interest that wouldn't have otherwise been created.

It was through the Alumni Association that Manager Whitaker was able to get the college band at a nominal figure. However, it gave the boys a couple days away from their studies and the Alumni Association provided plenty of entertainment for them when they weren't busy playing at the theatre.

The seat of the college campus is about 60 miles from Spartanburg from where they and their instruments were transported by truck.

The newspapers were liberal with advance stories and reviews during the engagement; 200 one-sheets and 200 window cards advertising the band were placed all over the city and in many windows which have heretofore not permitted any advertising media other than their own products.

Despite the incessant rain that continued throughout the engagement, the S. R. O. sign was hung out on the opening night and to capacity.

"Find The Line Contest" Proves Good Business Getter

MANAGER MARSLINE K. MOORE tied up with one of the Fort Smith newspapers in a contest that resulted in over 150 inches of free display for "Sadie Thompson" playing at the Publix New Theatre, Fort Smith, Ark.

Several managers have found the "Find-the-Line" contest an excellent medium of advertising a picture and Moore found it equally successful in Fort Smith.

Five lines taken from five different ads appearing on the Classified page are shown on the special ad. The idea of the contest is to find the ads these lines belong to and then copy the ads and the line or cut them out, indicating which line goes in each ad.

The ten nearest correct and neatest solutions received each day during the run of contest were awarded two tickets each to the New theatre—good on any of the first three days of the following week.

Accuracy counted foremost in the winning of a prize and neatness and originality in arranging the solution were a second factor in determining the winners.

Different lines were submitted each day and ten pairs of tickets were awarded daily.

Everybody was eligible to compete and from the avalanche of mail reaching the newspaper's office, it proved to be one of the most popular contests ever sponsored by the newspaper and theatre.

Installs Show Window In Lobby Ticket Booth

THE Whitehouse theatre, Milwaukee, under management of Otto Meister, is installing what will be an innovation in theatre front advertising.

A panel just above the ticket booth is being removed to make way for a show window.

This will be changed weekly. Strong spot lights will play on the panel at night, and an irregular shaped canopy above the ticket booth will draw attention to the display.

Los Angeles House to Try Films and Stage Plays

A policy new for Los Angeles houses, both screen and legitimate, will be tried out on June 16 with the re-opening of the Belmont, First and Vermont Avenue, under direction of J. P. Goring. Goring says he has tried his policy—feature pictures and a stage play simultaneously offered—in other theatres with success.

The Belmont's programs will consist of a first-run picture and a full-length presentation of New York plays. The first program will have "The Devil's Skipper," Tiffany-Stahl release, and "New Toys," a Broadway comedy with Opal Cotton, Winnie Wayne, Fred Cummings and others. It is expected that the stars of the picture will also be present for the occasion. Popular prices, the same every day of the week, will be the rule at the Belmont, it is said.

Oliver Completes Theatre at Alamogordo, N. M.

George B. Oliver, Jr., proprietor of the New theatre, corner 9th street and New York Avenue, Alamogordo, New Mexico, announces the completion of this theatre structure. The theatre proper covers a plot 25 x 120 while the building occupies 50 x 120.

Showmanship

Briefs

MANAGER CLIFF LINDSEY of the Palace theatre, Lubbock, Texas, took advantage of the fact that Lubbock is a college town by employing the "Student Prince" voting contest as an exploitation stunt for the picture "The Student Prince." With the aid of an M-G-M exploiteer, Lindsey obtained a tie-up with the Texas Tech. college paper to boost the stunt to elect by votes the most popular student of Texas Tech. A ballot-box was placed in the lobby of the theatre and each paid admission carried with it the right to one vote, to be cast by the patron for the favorite student of the college.

IN conjunction with the Sportcraft Knitting and Manufacturing Company of Seattle, Manager James Q. Clemmer of the Fifth Avenue Theatre recently treated his patrons to an elaborate style revue of every type of sport garment for the summer months. Twenty of Seattle's most charming misses were utilized as models, and paraded up and down a specially built runway around the orchestra pit in the newest finery.

MANAGER C. CLARE WOODS used the old bucket "racket" showing an assortment of buttons that were presumably 'busted off' from laughing to exploit "Fools for Luck" playing at the Colorado Theatre, Pueblo, Colo. Copy underneath the button assortment read, "These buttons were busted off men's vests from laughing so heartily at 'Fools for Luck' -Now Playing."

A MICROPHONE and amplifier have been used recently by Manager Harry Dahn of the Capitol Theatre, Montreal, to relay waves of laughter from the theatre interior to the street outside when feature comedy or other pictures have been screened. The "mike" is installed on the orchestra floor. The amplified laughter has literally stopped the crowds on the street.

CLEVELAND was asked to write a new ending to "Drums of Love" last week's feature attraction at the Stillman theatre. In order to make the stunt of real interest, prizes of $50.00 and $25.00 were offered for the best endings submitted. It was good publicity and the picture was the general topic of conversation in all circles.

A CO-OPERATIVE arrangement has been made between Thomas Goldberg, manager of the Walbrook theatre, Baltimore, and the circulation department of the Sun, by which tickets costing ten cents may be given newsboys of the Sun who sell the greatest number of papers each week.

THE Palace theatre, Hamilton, recently staged a "Who's Who in Hamilton" contest, showing the backs of various local merchants on the screen, and offering suitable prizes for those in the audience who guessed the correct identity of the participants.

BELIEVING that it would be better to keep people in the suburban neighborhood of Toronto, known as the Beach District, Manager Harvey Williams, of the Beach Theatre, organized the Beach Men's Softball League.

Theatres' Participation Aids Music Week

A healthy rivalry among the various states with regard to the number of local Music Weeks within their borders was a feature of the fifth National Music Week on May 6-12, which was observed in nearly 2,000 communities. This matter was referred to in some of the Music Week proclamations which were issued by the governors of fifteen states.

In swelling their totals of Music Week participation, various states counted considerably upon the increased observance of Music Week by the motion picture theatres. That increase was largely brought about by the suggestions for special music features provided not only by the Motion Picture Producers and Distributors of America—through the trade press—but in the printed matter distributed by the National Music Week Committee, 45 West 45th Street, New York City. It is desired by that Committee that any motion picture house which made even the slightest participation in Music Week on May 6-12, shall send a report on that participation to the Committee, for inclusion in its forthcoming book, "Five Years of National Music Week."

Bunker Director of Stage Productions at Eastman

Gayne Ralph Bunker has joined the Eastman Theatre staff as general director of stage presentations. He is in charge of all production activities at the famous Rochester institution which was George Eastman's gift to the community. Mr. Bunker, after a long stage experience that included appearances in many of Al H. Woods' most noted successes and an earlier career with the Washington Square Players, was made stage director of "Diplomacy" now running in New York with an all-star cast. He resigned that post to accept the Eastman offer. At the Rochester theatre he is producing two acts each week with a permanent stock company of fifty singers and dancers. His prologue to the Lon Chaney picture, "Laugh, Clown, Laugh" recently presented was acclaimed by the Rochester reviewers as one of the most effective pieces of stage craft the theatre has offered.

Youngsters as Salesmen For Serial Play

LOU LANDAU, owner-manager of the Washington Theatre, Granite City, Ill., pulled a very successful, although not expensive city-wide exploitation to boost "King of the Jungles" serial, which opened at his theatre on Friday, May 11.

On the Friday prior to opening he gave a special matinee to which he invited all the children of Granite City. At this show he explained the serial in detail and then offered a season pass to the boy or girl who would bring back to the theatre within a week the names and addresses of the men and women to whom they had spoken about the picture. The rules required the children to speak to adults met on the street, ask them if they knew what the "King of the Jungles" was, tell them all about the serial, and get the name and address.

Drive to Make Patrons "Request" Showings of Older Releases

MANY first run houses have faced the problem of wanting to show certain pictures which have been exhibited elsewhere and hesitate to do so for fear of public reaction to their presenting any but strictly "first run" offerings. In many cases, also, the words "Revival" and "Reissue" are fatal. George Fleishman of the State theatre, Toledo, recently found himself in this situation with regard to "The Hunchback of Notre Dame," which had already played another house in Toledo. In order to get around the problem, Fleishman devised a plan whereby he made the patrons themselves "Request" a showing of the picture.

Cards were issued to patrons attending the theatres and to those who went into the big stores. These cards featured the lines: "Do you want to see Lon Chaney in 'The Hunchback of Notre Dame'? Check yes or no and leave at the box office."

Simultaneously Fleishman started a newspaper campaign. Every day he carried an announcement that thus-and-so-many thousands have said they want to see Lon Chaney in "The Hunchback of Notre Dame." Every day the numbers increased who wanted the picture. And finally Fleishman announced that the picture was being shown by Popular Request. The important thing about the stunt was that the public responded to it and really did send in marked cards.

Promotes Thrift Plan Tie-up with "Easy Come Easy Go"

MANAGER WARREN IRVIN used 3,000 new pennies to excellent advantage in advertising Richard Dix in "Easy Come Easy Go" at the Publix Carolina Theatre, Charlotte, N. C.

A tie-up with one of the largest banks was responsible for the bank sharing equal expense of giving out envelopes that contained new pennies and copy about the picture. Copy on the envelopes read, "Easy Come Easy Go"—Richard Dix comes into possession of a large sum of money in his latest picture at the Carolina Theatre Monday, Tuesday, Wednesday. He wishes you to share his wealth so take this gift which will help start a Saving Account at the Independence Trust Co.—See EASY COME EASY GO and share in the fun too."

The bank gave out 1,000 of these envelopes to their customers when they made a deposit. And also placed a large one-sheet card in the most prominent location in the bank on a table where all entering could see it. Copy on the one-sheet read, "Richard Dix has left a present here for you—Be sure to get yours today."

A similar tie-up was made with one of the largest department stores who placed the 1,000 envelopes in wrapped packages. Another 1,000 envelopes were distributed through the principal office buildings.

War Veterans Guests a Showing of "West Point" at Regent

THROUGH an arrangement with the local National Guard, the members of that organization were the guests of Manager J. Coughlin of the Regent theatre in Elizabeth, N. J., at a special showing of "West Point." This party in honor of the soldiers was the means of giving added prestige to the theatre and as well proved a medium for popularizing the showing.

In full uniform 200 men of the 114th Infantry marched from the Elizabeth Armory to the Regent Theatre to see "West Point."

The National Guardsmen were commanded by Major John D. Leonard and the Junior Tabs Fife and Drum Corps played the march music under the direction of Major Richard Barry.

Many Veterans of Foreign Wars appeared in uniform as did members of the American Legion.

The management of the Regent issued the invitation to the soldiers with the end in view that an intimate picture of life in the national military academy would be of interest to them.

West Coast Movie Season Set for August 18

West Coast Greater Movie Season will be ushered in on August 18th. Plans being made now assure one of the greatest and most widespread campaigns ever held on the Pacific Coast.

Jeff Lazarus, advertising and publicity director for West Coast Theatres, has been appointed chairman of the committee in charge of mapping out the plan that will be used throughout the circuit.

Classified Ads

RATES. 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

ORGANIST Male. Held three positions in the last 15 years. Specializes in solos and novelties. Prominent with leading theatres. Address, Box 354, care Motion Picture News, 729 Seventh Ave., New York City.

YOUNG MAN—Ten years' experience as owner and manager wants position with future. Can write copy. Address, Box 356, care Motion Picture News, 729 Seventh Ave., New York City.

MANAGER — Thoroughly experienced. Single. Will go anywhere. Will take position as assistant in good house. Box, 355, care Motion Picture News, 729 Seventh Ave., New York City.

MANAGER — Publicity, sign and show cards, lobby ideas, fifteen years in good theatres. Wife good organist. Working but will change. Address, 357, care Motion Picture News, 729 Seventh Ave., New York City.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

Projectionist. Five years experience. Desires position, where real projection is appreciated. Any equipment, anywhere. Single, reliable. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.

YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

For Sale

FOR SALE—700 fine pholstered opera chairs from first-class theatre, $2.75 per chair. Also 1,000 strong and durable veneer chairs at $1.10. Can be seen upon request. Box 425, care of Motion Picture News, 729 7th Ave., New York City.

FOR SALE — Best show town in Nebraska. Three shows. No competition. Box, 358, care Motion Picture News, 729 Seventh Ave., New York City.

TRADE this proposition for a good show. Building, consisting $3,000 post office fixtures, two store rooms and apartment. Post office leased ten years $70.00 month, store room and apartment $74.00 month. State all in first letter. Address, Box 359, care Motion Picture News, 729 Seventh Ave., New York City.



Reproduced above are five representative displays in newspapers of various first run theatres in various parts of the country exploiting performances of Ramona. The ad for the Tampa, Fla., and the United Artists, Detroit, are 3 columns wide. The Stillman, Cleveland; Florida, Jacksonville and Loew's State, St. Louis, are 2 columns wide.

Conducted by
An Exhibitor for Exhibitors

MANAGERS ROUND TABLE CLUB
THE CLEARING HOUSE FOR BOX OFFICE PROBLEMS and THEATRE OPERATION



By Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

A Corking Small Town Idea

George A. Bartlett, manager of the Capitol theatre in Willimantic, Conn., outlined to me the other day when I happened into his town some of the high powered ideas he employed to put his theatre in the class of real money-makers. Bartlett has had a hard battle on his hands ever since he assumed charge of this beautiful playhouse and he has worked it up to a winner.

He told me about how the youngsters flocked to his house at the free matinee at which he announced details of a Pony stunt. The pony cost him just $65 and the enthusiasm it worked up in the town owing to the interest of the youngsters and their abilities to talk a thing up the results could not be bought for ten times that amount by direct purchase.

Amateurs Supply Comedy Relief

We, incidently, had the laugh of our life on this same visit, as it happened to be Amateur night and when we say Amateur, we mean Amateur, because every one of them were real honest-to-goodness locals, and their efforts to entertain had everyone in the theatre, and that goes for me, too, laughing until their sides ached. Considering the time of the year, the daylight saving evil, and the warm weather, they had a mighty fine crowd and we can readily see that Mr. Bartlett is making money on his idea.

It would, perhaps, be unfair to mention this Amateur Night without calling attention to genial George himself, who officiated as master of ceremonies, and his mimicing of the various locals had the house howling for all it was worth (and in passing we just want to say that George is no lightweight).

We could not leave Willimantic without mention of the Gem theatre—as pretty a little house as you would find anywhere, and ably directed by a man whose dignity and gentlemanly appearance are reflected in the operation of the house.

A Dividend on a Good Investment

Our readers will recall the reference to the Police Benefit ball in which we cooperated with the department and helped make it a success.

We were greatly surprised to be called to a meeting of the Benefit Association and presented with a beautiful onyx ring, and the front page story in the local paper is reproduced on this page. Needless to say, that the subject and the theatre were being talked about for a week after.

We suggest that you re-read the original story about the Police Ball in the issue of May 19th so that the connection between that article and this little story will be understood.

POLICE MAKE GIFT TO CAPITOL MANAGER

Charles E. Lewis Receives Ring from Benefit Association —Clear $1100 on Ball.

Manager Charles E. Lewis of the Capitol theater was presented with an onyx ring suitably engraved Sunday afternoon by members of the Middletown Police Benefit association at a meeting held in the patrolmen's room at headquarters. The presentation was made by Sergeant John S. Ward and Mr. Lewis responded.

In connection with the recent ball by the association the Capitol theater furnished several acts of vaudeville entertainers, and the gift to Mr. Lewis was in recognition of his courtesy. Final reports on the ball yesterday indicated that $1,100 was cleared.

Community Goodwill. Reproduction of article published in the Middletown newspaper

Learning Things From Others

We wonder how many readers of our department took note of Harold B. Franklin's article in The Showman, published in The Motion Picture News of May 5. I have always been a great admirer of Mr. Franklin's methods, and in looking over his article find many valuable pointers that intelligent managers everywhere ought to take note of.

Let me quote one sentence, in which he says, "It is not necessary for a manager to be able to understand the details of projection, but the successful manager should be able to distinguish good from bad projection, and the progressive manager keeps abreast with the improvements that are brought forth in that field."

Which leads us up to the subject of projection. We were very much surprised to find in our travels that this very important item in theatre operation has been sadly neglected in many of the smaller towns. We happened upon a theatre in a town about twenty thousand population, and the theatre appeared to be quite modern and up-to-date, with the exception of the picture on the screen. And when we reached the booth, we found equipment so ancient, as booth equipment is judged today, that it would look far better reposing in a museum. The projectors were of a very old model, the lamps were the old type arc, and the generator was a big affair that belonged in the same museum with the rest of the equipment.

The Economy of Good Equipment

Without treading on the manager's toes (and he, by the way, was one of the owners of the theatre), we tried to show him what a mistake he was making, both from the standpoint of good projection and economy in operation.

At this time it is not our intention to take upon ourselves the recommendation of any particular type of equipment for the booth as we are selling nothing but ideas, but we do know that the new low-intensity reflector arcs and a small, up-to-date generator would have paid for itself in this theatre in just about a year, not taking into consideration the marvelous improvement in the projection.

While we have only noted one instance, we can honestly say that we found similar conditions in quite a few other towns and theatres.

Mr. Franklin's article brought out many sensible suggestions and plenty of corking advice that is worthy of the attention of all theatre managers, regardless of whether they are operating "shooting galleries" or magnificent movie palaces.

An Effective Campaign

When we prepared for the advertising campaign on "The Port of Missing Girls," we went over every possibility thoroughly. A week before the opening date, the newspaper carried on every page, except the theatre page, a box, 1 column by 3 inches, reading, "Missing—Ruth King, description, etc."

Three days before the opening we carried a box at the bottom of our regular ads reading, "What becomes of the 75,000 girls who are reported missing every year?

At the same time we dressed an alcove in our lobby which was the size of an ordinary room—but if that is lacking, any

corner would do. Using old scenery we made it look like the outside of a living room. Looking through the French windows of the set you see a neatly furnished room, and seated, with her back to the window, is the figure of an old lady with a handkerchief to her eyes and holding a tabloid paper (sold by the exchange) with a screaming headline "Ruth King Missing." The newspaper was brought out by the use of a baby spot.

The effect of this lobby display was terrific as hundreds of people came into the lobby just to see it.

Distribution of Tabloid Papers

The day before the picture opened, five thousand tabloid sections of the Exchange Herald, suitably imprinted, were distributed in every paper sold in the town through co-operation of the newsdealers, and also placed in every letter box in most of the residential sections. Several hundred were mailed to names selected from the telephone book, and still others were placed upon counters in stores situated in the surrounding towns and villages.

On this same day the newspaper announcement was made with a three-column flash, and by this time the connection between the teasers "Ruth King Missing" and the picture was firmly established.

The lobby display was worked out by Edwin Laighton, the assistant manager, and to him goes the credit for creating and executing it. It was the talk of the town, and still is.

Make the Idea Suit the Film

While every picture does not carry the exploitation angles that "The Port of Missing Girls" offered, this campaign could, nevertheless, be worked out on quite a few other pictures just as long as it does not occur too often. We should all try to keep in mind that a good idea must not be worked to death.

"Sadie Thompson" should require little exploitation where the story and the play are well known, but we used the alcove off our lobby with a cut-out of the three-sheet showing Gloria and the marine under the umbrella and a rain effect in front which, under a baby spot, was eye-arresting the moment anyone passed through the lobby. This idea was employed primarily for the purpose of calling attention to the picture, rather than to sell it to the public.

A flashing sign, behind milk glass, announced the play dates.

"3 Passions" Appearing in Book and Magazine

"Three Passions," the Rex Ingram production being made in Europe for United Artists' release, is a film version of Cosmo Hamilton's new novel which will appear serially in Collier's Weekly and which will be published in book form in the United States by Putnam's. Ingram is personally writing the scenario. Alice Terry, Ivan Petrovitch, Shayle Gardner, Gerald Fielding, Clare Eames and Andrews Engleman are in the cast.

Exteriors will be filmed in England, with Magdalen College, Oxford, to be employed for several scenes.

MANAGER'S ROUND TABLE CLUB

When the list of Charter Members is published it will represent practically every REAL manager from points all over the country.

WILL *YOUR* NAME BE THERE?

The slogan of the club is "USE THE NEWS" and every week we offer another angle explaining this slogan. If *you* can suggest a way to USE THE NEWS, send it on and we will publish it.

"USE THE NEWS"

The slogan this week is applied to managers seeking to inject new and up-to-date ideas in their newspaper advertising.

If you go through any copy of The News you will find some great advertising possibilities and suggestions that can be converted to fit into any picture that you wish to advertise. By this we do not mean to reproduce word for word, producer advertising in a trade publication, but we do say that you can get enough to keep your newspaper advertising pepped up for quite a while.

THE APPLICATION BLANK IS BELOW, FILL IT OUT RIGHT NOW AND SEND IT TO ME CARE OF MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis

Key City Reports

New York City

BROADWAY houses did not share in as good business the past week as they did the week before. There was not a great deal of difference in the strength of line-up and the drop in trade must therefore be attributed to a seasonal slump—Summer weather getting in its regular wallop along with daylight saving time—and there's no use crying about it.

Perhaps the most unusual piece of news for the week was the new lease on life taken by the Strand. Warner Brothers' talkie, "Tenderloin," was the needle which gave this house a better week than it has seen for quite a time—demonstrating that this industry is quite right about being "het up" over sound pictures. If talkies can snap the Strand out of what has appeared to be a bad slump for several months, then they certainly ought to be taken seriously.

There wasn't any depression at the Paramount where George Bancroft in "The Dragnet" (Par) and good entertainment by Paul Ash again gave this house Winter standard of business. Undoubtedly the Paramount is the best paying theatre along Broadway at the present time. The shows here are good and the Paramount audiences like them—and if they don't they can go down in the basement and marvel over the new Child's palace of a restaurant. Mr. and Mrs. Jesse Crawford are also back at their local Wurlitzers.

As mentioned last week, **the Capitol held over Lon Chaney's "Laugh, Clown, Laugh" (M-G-M), and while business was not up to the first week's mark, it did fairly well for a hold over** in a house of the Capitol's size for this season of the year. **The Roxy slipped again with "The Strange Case of Captain Ramper" (F. N.) and this time not even the good Rothafel bill was added attraction enough** to bring in a satisfactory business for New York's largest motion picture theatre.

The Rivoli held over "Ramona" (U.A.) for an additional week. This picture has done a nice business here but the extra week may be forcing things a bit. **"Street of Sin,," at the Rialto, had just a fair week.** Maybe Jannings' followers are finding out that this one is not quite as hefty as some others. **The little Cameo was another house to breeze lightly along. The offering was an importation titled "The Living Image"** and it wasn't very much alive.

"Tempest" (U.A), still continues at a fast clip in the Embassy where it has been chalking up some nice box office records and there can be no kick about the way "Wings" (Par) is still going at the Criterion. The aviation picture is comfortably filling this house at all performances. As mentioned last week, "Abie's Irish Rose" is leaving the 44th Street theatre to undergo vocal treatment at Paramount's Long Island studios—and this is probably the wisest step which could be taken—all things considered. A voice will undoubtedly revive Abie's drooping spirit.

"Fazil" (Fox), a sizzling, hot film of the desert, appears to be good b. o. at the Gaiety, where it took the place of "Four Sons" and this film is probably in for a good run. Chas. Farrell is appearing in two Broadway pictures at the current writing—**"Street Angel" (Fox), the other, is at the Globe, where it is getting a pretty fair play.** At Hammerstein's **"The End of St. Petersburg,"** depicting the end of Czar Nick's regime, is still meat for New York's Russian population—and others. The film is doing well.

The Astor, with **"The Trail of '98" (M-G-M), is feeling effects of the season** and is probably nearing the end of its very good run. The Central, with Universal's **"The Man Who Laughs," is also dropping off a bit** from its satisfactory pace. At the Times Square, **Arch Selwyn's "Dawn" is proving a worthwhile attraction.** Warners' closed its run of the Vitaphoned **"Glorious Betsy"** and this house will await the coming of **"The Lion and the Mouse,"** another Vitaphoned picture which has been going well at points outside of New York.

Chicago

BUSINESS continues to disappoint the majority of Chicago theatre owners, better weather conditions enabling the crowds to go to the parks and beaches, which they seem to prefer at this time of the year, rather than the movies.

"His Tiger Lady" was the screen feature at the Chicago and "The Hula Blues," the stage attraction, business for the week just ended being fair.

"The Good-bye Kiss" ended its run at McVicker's to rather poor business, while the Roosevelt had **a more encouraging week with "The Dragnet."**

"Ramona" continued to pull well at United Artists theatre.

"The Hawk's Nest" on the screen and Mark Fisher and his gang in "Jazz Butterflys" **did fairly well** at the Oriental.

The Uptown theatre offered Lou Holtz in person as its leading stage attraction and **"The Yellow Lily"** as its feature, **box office reports being about normal.**

The Tivoli had a strong program, including Van and Schenck in person, and "Laugh Clown, Laugh." Business was good.

"The Skyscraper" was the feature at both the Granada and Marbo theatres, the stage attraction at the former being Charles Kaley in "June Bugs" and at the latter Benny Meroff's "Ha, Ha, Ha." **Attendance at both houses was about normal.**

Indianapolis

INDIANAPOLIS movie houses enjoyed average business last week. Weather conditions aided in boosting attendance.

The Circle had the best "well rounded" show and did fair business. Dick Powell, master of ceremonies of the Circle stage band, presented "Happy Days" with the picture **"Lady Be Good,"** Dorothy Mackaill and Jack Mulhall starring.

Ed Resener directed the Circle concert orchestra and Miss Dess Byrd played the organ. A slight pick up in business has been noted due to local interest in Dick Powell, who replaced Eddie Pardo as master of ceremonies.

The stage presentation, "Hey! Hey!" by Charlie Davis's orchestra was popular **but the picture "His Tiger Lady" with Adolphe Menjou and Evelyn Brent was not so well liked.**

Gilda Gray in person with "The Devil Dancer" on the screen had a satisfactory week at the Palace.

Norma Shearer in "The Latest From Paris" was well patronized at the Fountaine Square. Neighborhood houses found night business heavier than afternoons.

Philadelphia

STANLEY Theatres Jubilee Week in Philadelphia **was a tremendous success and a marked increase was reflected in box office receipts at all of the theatres participating.** There were added attractions and special features at each theatre, with bunting, flags and pennants galore, street parades in various sections of the city and tieups with large department stores.

At the Stanley, with Norma Shearer in "The Actress" on the screen and a dazzling array of entertainers in an elaborate stage presentation, "Venetian Nights" with versatile Buddy Page as master of ceremonies, featuring Bernioff and Eulalie, adagio dancers, The Three Whirlwinds Serova Dancers and four vocal soloists, **enthusiastic audiences all week expressed their appreciation of the excellent bill.**

The Fox also had an exceptionally good bill with "After the Storm" on the screen and on the stage Joe Fejer and his Gypsy Serenaders, Two Dark Knights, Florian Miller and Aubrey Lyles, Flo Adler and Ted Bradford, and Vivian Hart.

At the Carman, Donn Byrne's "Hangman's House" made a great hit with its romantic charm, while Count Berni Vici and his American Beauty Girls' Band alone would have provided a full evening's entertainment.

That "Mother Machree" which opened for an indefinite engagement at the Fox-Locus last week was a pronounced success was evidenced by the size of the audiences at each performance.

"Ramona," starring Dolores Del Rio, had its first local showing at the Aldine theatre and the performance was a memorable one. There were tieups with full window displays in two large Chestnut street stores.

"Old Ironsides" for the first time at popular prices at the Stanton drew good crowds.

The Arcadia featured Billie Dove in "The Heart of a Follies Girl" with a comedy film and Ray Bretz, baritone, as a special attraction.

Atlanta

ATLANTA theatres enjoyed a very good week on the whole.

Keith's Georgia got under way with flying colors the first day with a first class vaudeville bill and "Partners in Crime." A Berry Haxton vehicle which proved a really popular number.

Next door, the Capitol, did not complain as much as usual with a Denny picture, "Good Morning Judge." This was a bit better than he has made recently.

At the Howard "Drums of Love" brought in good box office returns. The men seemed to approve of this one [illegible] was offered.

Loew's Grand offered a good picture, "Diamond Handcuffs," which received praise for its unusual treatment. **The house had a very good week.**

The Rialto with "Ladies' Night in a Turkish Bath" did not go over the top as it has [illegible] **did not fall too hard.**

"Midnight Madness" brought the Metropolitan a better week than usual.

[illegible]

The New Alamo is sticking for the most part to second runs [illegible] draw good business.

Seattle

ANOTHER quiet week among the big showhouses, with warm weather to compete with the theatres for the public taste. **The leading attraction, beyond doubt, was "Street of Sin" at the Seattle Theatre, which played to fairly good business,** but still was far from a big gross-getter. Popular with the many Jannings fans. The Publix stage show was highly entertaining, as usual, and Jules Buffano, master of ceremonies, scored with his band and solo specialties.

At the Fifth Avenue Theatre, "The 50-50 Girl" was just a mediocre attraction. Daniels is failing to score here to any extent because of poor film material, and the picture was not very widely praised. Fanchon and Marco's stage revue, Russian in theme, was not very popular either. A local style revue helped matters somewhat, but it was a program below par and the box office was light.

"Czar Ivan the Terrible" managed to play to a slightly larger gross than has been the custom at the Columbia recently, but still could not be considered a strong box office film. It was interesting, but hardly entertaining to most audiences. A week a little better than average.

At the United Artists Theatre, "Shepherd of the Hills" played to very slight business. It was not much of a picture and failed to get by with the public. Business below normal.

"The Sporting Age" at Hamrick's Blue Mouse was a mediocre picture, also, but it was built up with a strong and long supporting program of Vitaphone and Movietone reels, so the audiences were satisfied. **Business was good, everything considered, but not what it has been** during other recents weeks.

"Hold 'Em Yale" at the Orpheum was a popular attraction and business showed a slight increase, combined with a fairly good stage program. Pantages did just so-so with **"The News Parade."** Neighborhood business has dropped off very noticeably.

"Wings" played its second and final week of two-a-day $1.65 top at the Metropolitan, where business was just moderate.

New Orleans

DOWNTOWN first run motion picture houses experienced a drop off in attendance last week as compared with the week previous. Torrential rains fell for several days during the early part of the week and this is blamed by theatre managers. Excellent summer weather prevailed the latter part of the week and this saved the houses, especially those equipped with modern cooling systems.

The new Saenger Theatre featured Ramon Navarro in "A Certain Young Man," and drew the best of whatever business was done. The stage show was also better than the average.

The Orpheum's business spurted during the week. "The Skyscraper," featuring William Boyd, was the cinema attraction and coupled with five big vaudeville acts made the program a most entertaining one.

Loew's State Theatre showed Karl Dane and George K. Arthur in "The Detectives," but it seems that local theatregoers have seen too much of these comedians lately. The stage bill was a strong one, however.

"The Girl From Chicago" was the Strand Theatre feature and business was fair.

Lon Chaney in "The Hunchback of Notre Dame" was the Liberty theatre feature and drew well despite the fact that the picture had its local premiere here several years ago.

The local public parks have been offering many free attractions since the advent of summer and this hurt theatre attendance considerably. A new $300,000 swimming pool, too, is drawing them to the parks.

Special prize nights, bathing revues and neighborhood talent shows have done an excellent business for the neighborhood theatres. These houses have been featuring many productions produced by independent companies of late.

This season has been one of the worst ever experienced by playhouses of the city. Many theatres have closed. These include the Crescent, Palace and Tulane, all of which featured motion pictures in addition to stage shows.

Kansas City

THERE was no reason for it, in so far as pictures, exploitation or weather were concerned, but this week's attendance at first run houses of Kansas City was much better than the previous week. The public recently has kept Kansas City exhibitors guessing. What has had the earmarks of several strong lineups of pictures downtown have resulted in inglorious "flops," or, at least, disappointments, while many pictures which were expected to be more or less ordinary program pictures have pulled big.

"The Crowd" at Loew's Midland was given a bit more newspaper advertising and, as was expected, went over good, attracting large crowds throughout the week.

"Modern Mothers" at the Uptown also had a good week, as did "A Certain Young Man" at the Newman, featuring Ramon Novarro.

At the Liberty, **"The Road to Ruin,"** depicting the sex tragedies of youth, **did a good business all week.**

Milton Sills in "The Hawk's Nest" at the Mainstreet played to a week's attendance slightly better than the average, which also can be said of "Comrades" at the Capitol.

"The News Parade" at the Pantages enjoyed an exceptionally good week.

Aside from the Midland's newspaper advertising campaign, nothing out of the ordinary in exploitation was resorted to by any of the other houses.

St. Louis

"WALKING BACK," featuring Sue Carol, Richard Walling, Robert Edeson, held the screen at the St. Louis theatre, Grand Boulevard at Delmar Boulevard, **through a very good week, everything considered.** There was a good supporting vaudeville bill.

Just acros the alley at Skouras Brothers Grand Central theatre the Vitaphone feature "Glorious Betsy" closed a fourth and final successful week. Al Jolson in "Ten Minutes of Song" headed the Vitaphone short subject program. Without doubt Vitaphone is firmly entrenched in the St. Louis amusement scheme of things.

The Missouri theatre at Grand and Lucas avenue with Frank Fay master of ceremonies on the stage and "The Hawk's Nest" on the screen had a very good week. Milton Sills and Doris Kenyon had the leading roles in the screen feature.

Coming down town we discovered that Loew's State at Washington avenue and Eighth street was featuring as its screen attraction **"Across to Singapore"** with Ramon Novarro as the big star.

Skouras Brothers Ambassador at Seventh and Locust streets had on its screen Richard Barthelmess in **"The Little Shepherd of Kingdom Come."** Aided by one of Ed Lowry's good stage shows **it had an excellent week.**

Cincinnati

ALTHOUGH a slight improvement in business was experienced during the past week, it was not such as to cause anyone to become jubilant.

Gloria Swanson in "Sadie Thompson," held over for the second week at the Capitol, headed the list for attendance as was the case during the first seven days of the engagement.

The Albee with "Little Shepherd of Kingdom Come," with Richard Barthlemess, in addition to an elaborate stage presentation, **did somewhat better than the week previously, but, at that, the returns were not up to the high water mark by any means.**

"Bringing Up Father," at Keith's, only netted fair returns, although the picture had the benefit of extensive advertising from a stage show which played the city in the recent past.

The Lyric, with George Bancroft in "The Dragnet," attracted quite good crowds for the week, but there were always plenty of good seats to be had at every performance.

Sue Carol, in "Walking Back" at the Strand, together with some very good short subjects on the same bill, **didn't seem to get 'em in the same manner that they usually come** to this house.

The Family, with "Finders, Keepers," first half, and "The Matinee Idol," second half, did a fairly good business for both engagements.

The Palace, pictures and vaudeville, had a somewhat better business than usual, the Monday returns being especially good, due, no doubt, to the personal appearance of Charlie Murray for that day.

The entire week was an unusually rainy one, and the exhibitors like to blame the weather for the poor business. However, there is considerable unemployment throughout the city, which does not help matters any in the box office.

Milwaukee

BUSINESS resumed its normal trend this week and things were average in practically all the down town theatres. The weather was cold and raining at the beginning of the week, but in spite of this business was fairly good.

The Davidson played "Simba" for one week to very good houses.

"The Yellow Lily" at the Wisconsin found very appreciative audiences **and a brisk week was the result.**

"The Port of Missing Girls" at the Merrill played to fair houses.

"Ramona" completed its second week at the Garden with a very creditable record. It continued to draw exceedingly well up to the end of its run.

"The Spotlight" at the Alhambra found business fairly lively and brought in good receipts.

"The Big Killing" at the Strand had a successful week.

"Alex the Great" at the Riverside was considered one of the strongest features on the bill **and was instrumental in drawing good business.**

"Don't Marry" was the photoplay feature at the Orpheum and was a very popular number on the bill.

Neighborhood theatres lagged behind the down town houses in amount of business during the week. **"The Patent Leather Kid" was featured at the five Midwesco pre-release houses and succeeded in bringing in fair business.**

"The Family Upstairs" drew well at the Venetian.

"We Americans" at the Egyptian was well attended.

Albany

CONSIDERING the fact that daylight saving is cutting down on the night crowds at all motion picture theatres, the business done by several of the houses in Albany last week measured up to expectations of the owners.

At the Mark Strand, "Drums of Love" had the crowds standing practically every night at the second show with matinees running just about fair. Even Tuesday night, which is one of the worst nights of the week in Albany, the theatre was well filled. The two Vitaphone presentations, featuring Billy and Elsie Newell, in "Songs and Wit" and May MacAvoy and E. E. Horton in a skit, appeared to give general satisfaction.

The Leland found "Hangman's House" a good business getter and one that filled the house each night.

At the Clinton Square theatre in Albany, the box office did excellent business with "The Opening Night" and "The College Hero," this house featuring first run double features. The Mark Ritz went over well last week with "Ladies Night in a Turkish Bath."

Business was fairly good at practically all of the subsequent run houses in Albany, while Proctor's Grand used Johnny Hines in "Chinatown Charlie" along with its vaudeville.

"The Jazz Singer," even though it had run a straight week with a return week at the Mark Strand, proved again that it could draw thousands to Harmanus-Bleecker Hall.

The weather conditions were favorable to the theatres, rain falling a good part of the week with weather cool. Business fell off on Saturday on account of a circus in town.

In the neighboring city of Troy the annual convention of the State Conference of Mayors, which also brought many city clerks, was reflected in the increased attendance at downtown houses, although a parade on Thursday afternoon shattered all hopes of a good matinee that day.

The Troy theatre did well with May McAvoy in "The Little Snob," coupled with the Vitaphone. Proctor's Troy theatre used "A Night of Mystery" to good effect along with its vaudeville.

Lon Chaney in "The Big City" went over fine during the first half of the week at the Loncoln and turned in more money than did "The Desert Bride" the last half. The American is using first run features, changing daily and doing well.

Minneapolis

THE critics razzed "The Yellow Lily" at the Minnesota theatre last week, but the crowds seemed to like it and it did a rattling good business. "Taka Chance," featuring the Ritz Brothers and Alex Hyde, the new master of ceremonies, was the Publix stage unit attraction.

Ramon Novarro in "A Certain Young Man" didn't prove an exceptional box office attraction.

Milton Sills in "The Hawk's Nest" at the Lyric did about the average business.

Pantages showed "The Wizard," with Edmund Lowe, in conjunction with its vaudeville program, and found it a good drawing card.

George Bancroft came into the Grand in "The Showdown" for a second run and attracted good crowds. "Freckles" was the Hennepin-Orpheum's picture, and probably lured a good many Stratton-Porter admirers into the theatre. The Seventh Street pleased its patrons with "Under the Black Eagle."

Among the neighborhood theatres, the American showed "Legion of the Condemned" with good results, while the Lyndale, Lagoon, Rialto, Arion and Loring were shwing such pictures as "Red Hair," "Devil Dancer," "Mad Hour," "Feel My Pulse" and "The Crowd" to about the average number of customers.

Edith Taliaferro in "Little Old New York" offered some competition at the Shubert, where she is a guest star, but the biggest competition was the dedicatory series of recitals on the new organ at the Minneapolis auditorium. About 25,000 persons attended these three concerts.

Harrisburg, Pa.

RETURN of cool and generally fair weather proved a boon to the Harrisburg theatres which, with additional drawing power of well selected plays, enjoyed an exceptionally profitable week.

Adolphe Menjou and Evelyn Brent, in "A Night of Mystery," packed them in at the Victoria, where the play, besides its recognized merit, had additional attraction because of the widespread newspaper publicity given to Menjou's recent picturesque Paris wedding.

"Circus Rookies," with Carl Dane and George K. Arthur, was the offering at Loew's Regent, and had a punch which kept the box office cash register jingling throughout the whole six-day period.

At the Colonial the sprightly comedy, "Ladies' Night in a Turkish Bath," with Dot Mackaill and Jack Mulhall, who have built up a big Harrisburg following, showed to houses in which there was scarcely ever a vacant chair.

The film attraction at the State the last three days was Sally Phipps in "The News Parade," which was well liked. The Broad Street offered a double bill featuring "Stage Kisses," with Helene Chadwick and Kenneth Harlan, and the Western thriller, "Wild Born," with Tex Maynard.

A return to Harrisburg of the Douglas Fairbanks play, "The Gaucho," brought good financial results at the Russell.

An important factor that probably added to the attendance at all the movie theatres was that it was the first week following the close of a successful run of thirty-five weeks by the Morgan Wallace Players in stock at the Majestic, which will be dark for the rest of the summer.

Dallas

THE past week brought fair business to the Dallas theatres, and only one theatre reported unusually good business.

At the Palace "The Fifty-Fifty Girl" featuring Bebe Daniels, proved to be the draw of the week, and business was unusually good at both matinees and evening performances throughout the week. The greater part of this business, however, was due to the extra attraction, Gene Dennis, the world famous school girl psychic, in person, who more than pleased her audiences.

"The Main Event" starring Vera Reynolds and Charles Delaney at the Majestic fell a little below the usual weekly Majestic gross. A good Interstate vaudeville bill completed the well bked program.

At the Melba "The Garden of Eden" starring Corrine Griffith enjoyed a good business, but was a little under the good receipts of last week. Business done at the Melba the past few weeks shows that the Melba has established a patronage that can be depended upon.

At the Capitol "Their Hour" with John Harron and June Marlowe proved only a fair draw and totals for the week were low.

"The Hawk's Nest" with Milton Sills and Doris Kenyon brought average business to the Old Mill and maintained the steady gross of the past few weeks at this theatre.

At the Arcadia "Rose Marie," "Sadie Thompson," "Wife Savers" and "The Showdown" brought the usual good business to this house.

Tampa

BUSINESS [illegible] week was very satisfactory. There was some real hot weather, some rain and the election Tuesday, but the programs seemed to click with the customers and all houses report business well over the previous week.

"We Americans" was the feature of the Victory bill and it pulled nicely, though there was plenty more "added" attractions in the Vitaphone presentations, the Movietone [illegible] and the Vitaphone [illegible]. Tampa has fallen hard for "The Talkies."

Jannings pulled the business up nicely for the Tampa in his latest, "The Street of Sin," which was featured the first half. "The Actress" did well the last half.

The Strand had a satisfactory week, each of the three features used pulling just about the same. "The Tragedy of Youth" and "Fools for Luck" were used two days each and "Sally of the Scandals" used three.

Receipts took a jump this week for the Franklin. "Skinner's Big Idea" started the week in good shape, and both the second run pictures, "The Blue Danube" and "The Smart Set" pulled 'em. "The Cherokee Kid" used one day only did about average.

Distributors in the United States of Motion Pictures Produced in U.S.S.R.

Released—

"Armored Cruiser Potemkin"
"Czar Ivan The Terrible"
"The Station Master"
"The Legend of the Bear's Wedding"

To Release—

"Poet and Czar"
"The Waiter"
"The Dancer of His Majesty"
"The Yellow Ticket"
"Two Days"

AMKINO CORPORATION
REPRESENTING
SOVKINO OF MOSCOW
723 Seventh Ave.
New York City

Cleveland

IT RAINED every day last week. Not the soft warm spring rain you read about, but a cold, damp, steady downpour that would encourage even the ducks and the fishes to stay under cover. As a result, none of the theatres did very much business. By comparison, a fair house was considered very good business, so the reports of the week's business is not a fair basis on which to judge the pulling powers of the pictures presented.

"The Legion of the Condemned," a picture of real thrills and tense moments, was well liked by those who attended the Stillman theatre, and was recommended by the professional reviewers as offering both excitement and entertainment.

"His Tiger Lady," combined with the Publix Revue "Knick Knacks" pleased the army of Menjou admirers who are on tip toe right now in anticipation of Menjou's personal appearance in the city next week. The picture, which has some delicious comedy as well as some dramatic love moments, **proved satisfactory and business was good, considering the handicap** of continued rain.

"The Hawk's Nest" did satisfactory business at Keith's Palace, surrounded by an unusually good vaudeville bill. The success of the picture lies in its excitement, and fast action, and proved to be listed by the public as one of Milton Sills' best recent pictures.

"Fools for Luck" highly diverting comedy, played to business that was fair under the circumstances of bad weather. Under ordinary circumstances the picture would have gone over big, as it has the elements of popular entertainment.

"Hold 'Em Yale," bright, breezy comedy, with plenty of college atmosphere, got by at Keith's East 105th St. with a fair average. It deserved splendid business and would have had it with favorable weather.

Reade's Hippodrome had only fair business with "The Desert Bride," melodrama of love in the desert, was just moderately successful the first half of the week, and **"Flying Luck," pleasing comedy, met a similar fate the last half of the week.**

"The Crimson City," playing simultaneously at the Cameo and the Circle, proved to be a moderately interesting program picture **and did just fair business.**

"Wings" continued to do consistently satisfactory business at the Colonial where it has been playing at road show prices for eight weeks.

San Francisco

SATURDAY, Sunday and Monday, in spite of the wonderful motoring weather, Loew's Warfield, the Granada and the Golden Gate theatres were compelled to hold the crowds back. Seasonal decline being contemplated by the managers and theatre owners, added strength was given to programs of local theatres, generally.

The biggest noise of the week was caused by two theatres, namely, at Loew's Warfield with the Fanchon & Marco Idea, named "Bird Ideas," and at the Golden Gate where Nazimova appeared in person in a playlet, "India," based on the book "Mother India."

The picture shown at Loew's Warfield, "The Yellow Lilly," also helped crowd that theatre and while the acting in **"Midnight Madness,"** shown at the Golden Gate, was considered exceptional, the picture itself was not considered good. **All week these two theatres had exceptional crowds attending both evenings and afternoons.**

"His Tiger Lady," as shown at the Granada theatre, drew well as Menjou always does in this city. The Publix Revue helped attract crowds, but not as well as the presentation acts shown a few months ago.

"Sunrise" drew many to the St. Francis theatre and was considered a popular picture. **"Across the Atlantic," shown at the California theatre, did not draw many.** The picture, however, is not considered the reason for the small attendance. In a few days this theatre will close.

The Union Square theatre did exceptionally well with "The Girl From Gay Paree," "When George Hops," shown together with vaudeville acts.

Exceptionally good business was reported by Manager Loy of the Alexandria theatre with the showing of "The Student Prince" and by Manager Crosby of the Coliseum theatre, which presented "The Wagon Show," together with "Coliseum Variety Ideas," being better than the average.

Portland

IN spite of a continuance of the warm weather and the opening of a number of outside attractions the first-run houses show a decided improvement over the previous week. While no records were anywhere near equalled, film offerings showed a decided improvement, and naturally better business resulted.

"We Americans" opened on Memorial Day at "The Columbia" and did a nice business, and continued to hold up during the balance of the week. In addition, Manager Bert Levy secured the original musical score, which Joseph Sampietro and his all-artist orchestra rendered in splendid fashion.

Richard Barthelmess has always proved popular here, but never more so than in "Little Shepherd of Kingdom Come," which helped the box office at "The Broadway" materially. Fanchon & Marco's presentation "Japa-Knees" proved to be one of the best of their long list of clever ideas. George Stoll and his Broadway band put on some novelty musical numbers, including a surprise bell ringing offering.

The Sunday morning concerts continue to draw well at the Rivoli, under the master hand of Salvatore Santaella, who gave selection from "My Maryland" and "If I Were King" overture. This week he was assisted by John Uppman, baritone of American Opera Company. **The film "Mad Hour" was not up to previous offerings.** Robert C. Bruce in person showed three intensely interesting films, Mt. Hood, Mt. St. Helens and the Matterhorn peaks.

"Happy" Phil Lampkin "pepped" up the Portland stage band, and one wishes he had only dropped in before. He seems to be just what is needed for warm weather blues. **"Milady's Fan" was unfolded to the gaze of increased patronage, and they all stayed and were again thrilled with "Across to Singapore."**

Vitaphone acts on this week's Blue Mouse bill included "The Morrissey and Miller Night Club," Jimmy Lyons in "The General of Hilarity" and the Florentine choir were well received, **as also did Monte Blue in "Across the Atlantic." Standing room only was invariably the rule** at evening performances at this house, and afternoon performances also drawing well.

Tebbett's "Oriental," the only first run East Side house, brought out the first of their big five films for June, Marie Prevost in "The Rush Hour" and increased attendance found it a wide-open comedy as billed. John Thomas, lyric baritone, headed the stage presentation entitled "Ship Ahoy," and carried out the theme with well chosen numbers.

Pantage's film offering for the week was "The News Parade," bringing two strangers, Nick Stuart and Sally Phipps as stars. They'll do.

Baltimore

ALTHOUGH the weather varied from cool with rain to warm with rain during the week beginning Monday, June 4, several first-run houses here did excellent business throughout the entire six days.

"The Garden of Eden," starring Corinne Griffith with Charles Ray in the leading male part, proved a surprise at Loew's Century for it did an excellent business throughout the week and pulled the flapper crowds in strong. Flapperettes with Ted Claire was the stage presentation attraction.

At Warners' Metropolitan "Glorious Betsy," with Vitaphone accompaniment and dialogue, proved an excellent attraction for its third week at that house and warranted it being held for a fourth week.

"Sadie Thompson," starring Gloria Swanson, pulled them in heavily at Loew's Valencia for each of the six days afternoons as well as evenings and practically all who have seen it think it Miss Swanson's best work.

"Czar Ivan the Terrible," a Sovkino production, presented at the Little theatre by the Motion Picture Guild, Inc., **went along good during the second week of its engagement** there.

Variable business was done by "Hangman's House" at the New theatre with a stage act called "College Capers." The week started out good, which lasted for about three days, then gradually dwindled to fair at the end of the week.

"Ladies Must Dress," co-featuring Virginia Valli and Nancy Carroll, proved an enjoyable attraction at the Keith-Albee New Garden with six acts of Keithe-Albee high class vaudeville with Francis X. Bushman, Jr., as the headliner. **This bill did not prove as strong as expected and business through the week was only fair.** But Nancy Carroll deserves honorable mention for her work, for it can be seen that she is a comer.

"The Fifty-Fifty Girl," starring Bebe Daniels, with a stage presentation act called the "Song and Dance Frolic," proved a poor patron puller at the Stanley. While the picture was interesting, the strength of Bebe Daniels did not appear big enough to fill that 4,000 seater.

It could only be called a so-so week at the Keith-Albee Hippodrome where "Their Hour," with John Harron, Dorothy Sebastian and June Collier was the feature film attraction with the Marty Dupree revue in its second week. Business was fairly good during the whole week.

Ottawa

EXHIBITORS of Ottawa, Ontario, struck two snags during the week of June 4 in a spell of hot weather and also the spring meet of the Connaught Park Jockey Club, the crowds chasing out to the track to wager on the bangtails. But the theatres did not do badly, thanks to good features.

"Laugh, Clown, Laugh" was truly an attraction at the Regent theatre, although it did not please everybody because of certain phases of its theme. The Canadian Government "Muskieland" reel, which played the Paramount theatre, New York, long ago, aroused high praise.

B. F. Keith's theatre had an excellent human interest feature in "Skyscraper." Good crowds revelled in its thrills and comedy.

Adolphe Menjou drew more than average crowds to the Imperial theatre, where he appeared in "A Night of Mystery," a chilling mystery for hot nights.

Manager Don Stapleton started the week with "The Irresistable Lover" without announcing the title and the "Take-a-Chance Week" idea drew many people. **It stands to the credit of the picture that patronage held up all week.**

(*Continued on Page* 2038)

Opinions on Pictures

A Certain Young Man

Not So Hot

(Reviewed by Laurence Reid)

YOU'LL never believe this one. It has all the earmarks of being an old-fashioned picture and according to all the "dope" it was made a couple of years ago and has been reposing on the shelf ever since. Its the type of story which is not adaptable to Ramon Novarro's personality and talent. Trying to make him a young sophisticate—a boyish Menjou doesn't click so well.

The idea presents a bored youth who is pursued relentlessly by a flock of feminine admirers. He sort of high-hats them, but does fall for the charms of a particularly pretty young thing whose sincerity and wholesomeness are as alluring as the make-believe tactics of the others are false.

There are some attractive shots interspersed here and there. But these are the total assets aside from Marceline Day's winsomeness in registering the love interest. The film may be O. K. for average houses, but the folks are going to say—"Ramon, how come?"

Drawing Power: Novarro's name. Suitable for average houses. **Exploitation Angles:** Play up Novarro and Marceline Day and bill as romance.

THEME: Romance of bored youth who after high-hatting all of the girls falls for a real charmer because of her wholesomeness and simplicity.

Produced and **distributed** by Metro-Goldwyn. **Length**, six reels. **Released**, June, 1928. **The Cast:** Ramon Novarro, Marceline Day, Renee Adoree, Carmel Myers, Bert Roach, Huntley Gordon, Ernest Wood, Hobart Henley.

The News Parade

Not Much to it—Acted Spiritedly

(Reviewed by Laurence Reid)

A TID-BIT of a picture is exposed on the screen in "The News Parade," which, while it travels on a pretty thin thread, at least, has the merit of establishing something different in idea if not in execution of it. The cameraman who operates the news reels is capitalized here with Nick Stuart, one of the promising young fellows making good under the Fox banner. It happens that Nick in his brief screen career was once a cameraman. Naturally he injects sufficient enthusiasm and sincerity to make his role genuine. The young man made a very good impression in "High School Hero."

"The News Parade" takes him on an assignment to catch a wealthy man who is averse to photographers. Nick not only gets his man, but also the daughter. But before he accomplishes the heart stuff he has to do some heroic rescue work.

The picture has some interesting shots of New York with Nick doing some thrilling work atop a skyscraper or three. It also presents winter sports at Lake Placid and finishes off at Palm Beach and Havana. It is mostly pretty travelogue touched up with an itsy-bitsy romance.

Drawing Power: Should appeal with young folks. Suitable for everyday type of house. **Exploitation Angles:** Bill as romantic comedy of cameraman. Play up Nick Stuart and Sally Phipps.

Produced and **distributed** by Fox. **Length**, six reels. **Released**, May, 1928. **The Cast:** Nick Stuart, Sally Phipps, Brandon Hurst, Earl Foxe, Truman H. Talley, Cyril Ring, Franklyn Underwood. **Director**, David Butler.

United States Smith

A Human Story With Action A-Plenty

(Reviewed by Chester J. Smith)

GOTHAM has a story with plenty of box-office appeal in this one. It is adapted from a Gerald Beaumont story and they are always very human. There is a prize-fight for the championship service, with all of the exciting incidents leading up to it; there is the friendship of the little waif and the champion of the Marines to create sure-fire sentiment and there is romance and rivalry running all the way through it.

Eddie Gribbon is Sergeant Steve Riley, champion of the Marines and Mickey Bennett becomes "United States Smith," mascot of the Marines. Kenneth Harlan is Corporal Jim Sharkey, Steve's rival for championship honors and also for the love of Lila Lee, who plays Molly Malone. The entire cast does some exceptionally good work, with Gribbon, however, carrying off first honors.

It is a picture that fairly abounds in action and comedy situations that are far above the average. Also the tale is unfolded cleverly and never for a moment is the interest allowed to lag. There is a lot of sentimental hokum in it, but it is of the type that always goes over well. The championship fight with Gribbon and Harlan as the principals has all the earmarks of a real battle. It is put on realistically and without the usual number of knock-downs that characterize these screen battles. All in all it is a picture that is almost sure to click.

Drawing Power: It has all the necessary elements that should make it popular in nearly every type of house. **Exploitation Angles:** The prize fight for the championship of the U. S. Service departments offers ready exploitation, as does the all-around good work of the cast.

THEME: Comedy drama in which rival champions of different branches of the service are also rivals for the hand of the girl. The waif who becomes mascot of the marines saves the honor of the champion when the latter is induced to "sell out" to give the youth an education.

Produced and **distributed** by Gotham Productions. **Length** 6600 feet. **Released** June 15, 1928. **Directed** by Joseph E. Henabery. Screen play by Curtis Benton. **Supervised** by Harold Shumate. **The Cast:** Eddie Gribbon, Lila Lee, Kenneth Harlan, Earle Mayo.

Tempest

O. K. From Any Angle

(Reviewed by Laurence Reid)

THE Russian [illegible] to Hollywood and [illegible] dramatic theme of a lowly peasant daring to make love to an aristocratic girl and being stripped of [illegible] been advanced to an officer's commission in the army—it all makes a well-rounded entertainment. The picture serves in presenting John Barrymore [illegible] romantic role one is [illegible] impression to some excellent pantomime. Some of his acting has rich pathos in it, especially during his sojourn in prison. The picture also serves in introducing Camilla Horn in her first American-made role. As the temperamental aristocrat she also contributes a performance [illegible] shadings.

The story tells of a peasant who is elevated from the ranks to a commission in the army. He encounters a girl of the aristocrats and is promptly humiliated when he forgets his lowly station. Events transpire rather dramatically for the revolution ensues and the girl is reduced to poverty.

The moods of the story permit the principals to indulge in plenty of by-play and emotion. It is nicely mounted and teems with realistic scenes. And it holds the interest in a good embrace all of the way. As for the supporting cast—well, trust George Fawcett to turn in [illegible] performance. Which also goes for the others. The colorful settings, the costumes, the star and the [illegible] these should make it popular.

Drawing Power: Star's popularity, coupled with name of leading woman. For high class houses. Should be a hot favorite with women. **Exploitation Angles:** Billed as a fast-moving dramatic picture of army life in Russia and carrying tones of the Revolution it should draw. Names of principals will help, too.

THEME: Romantic drama of social barrier swept aside by love.

Produced and **distributed** by United Artists. **Length**, eight reels. **Released**, May, 1928. **Cast:** John Barrymore, Camilla Horn, George Fawcett, Louis Wolheim, Ulrich Haupt.

"Pathe Review No. 26"

(Pathe—One Reel)

THIS [illegible] issue of Pathe Review [illegible] the usual half dozen or more [illegible] offered in these educational [illegible] and should find a welcome [illegible] places of patron[illegible].

A diversified number [illegible] summary: One [illegible] pupils under the supervision [illegible] of the stok family; "Big Time Stuff," showing the world's largest watch [illegible] and "Chinese Girl Favors," an [illegible] precision dancing for the stage.—GEORGE J. REDDY.

The End of St. Petersburg

High Grade Film, But Not a Box-Office Bet

(Reviewed by Laurence Reid)

THE serious Russians always view life with reality in their films. Here is "The End of St. Petersburg" which looms large as a very interesting piece of celluloid. It is compact. It is simple of design. And yet it has sweep and movement. The drama is effective and charged with creditable suspense, and taken altogether it is a picture which will stand up with the best of America's aside from technical features in which we are supreme.

The realism is impressive. The story follows the upheaval of the Russian monarchy and the rising of the Reds. It is exciting and builds well up to its concluding scenes. These, incidentally, are not so strong dramatically—giving way to a fairly good spread of propaganda. It lets down too much toward the end.

One of the striking notes of this Russian film is the photography. And another is the very creditable acting. But it hasn't any box-office touch. The picture wasn't made for any commercial market. Apparently the bear who walks like a man takes his art first and his roubles afterward. "The End of St. Petersburg" will appeal mostly to the intelligentsia and to the cities which have a large Russian population. It should be seen if for no other reason than to take stock of what other nations are accomplishing with camera and celluloid.

Drawing Power: Should draw with foreign populations, particularly Russians. Title has appeal. **Exploitation Angles:** Play up what Russians are doing in the film world. Bill as a true slice of Russian Revolution.

THEME: Drama of fall of Russian monarchy. Distributed by A. Hammerstein.

Life's Like That

Diverting Entertainment

(Reviewed by Lillian Gale)

THERE is something different about "Life's Like That." And whatever it is elevates Fanchon Royer's initial independent production from an ordinary program picture to a departure which holds interest and entertains in spite of the fact that the pivot character is a middle-aged man who, having a wife, a daughter and a million dollars, can find nothing more important to do than to attempt suicide.

A phantom character, representing the audience, is in search of an incident, in passing, sufficiently interesting to follow as long as out of the ordinary things occur. In consequence, a young stranger reluctantly plunges to the rescue of a drowning man who seems to mean nothing in anybody's life. Thereafter, the two become constant companions and as romance seems to be what the older man desires most, he is eager to live when assured by the sophisticated youth that romance may be had for the asking, on condition that the millionaire provides himself with personal evidence of his prosperity. Unexpected happenings interrupt their progress and the story unwinds and winds back again to an amusing finis.

In lieu of fades, the promising young director has employed a shifting in and out of sequences in developing his action that simultaneously substitutes for narrative titles and stirs the spectator's concern. And, since the story combines tragedy with farce, this method lends peculiarly to the purpose.

"Life's Like That" adds new laurels, also, to Wade Boteler and Grant Withers in their respective roles of the poor rich man and his sophisticated young tutor in the art of flirtation. These boys click.

Drawing Power: Title, the best bet. **Exploitation Angles:** What money can't buy: Tie-ups with political campaigns.

THEME: Rich man with nothing to live for, but who becomes Mayor in spite of himself.

Produced by Fanchon Royer. **Written and Directed** by Raymond Cannon.

"Tall Timber"

(Universal—One Reel)

CARTOONIST WALTER DISNEY'S character, Oswald, "the lucky bunny," in this newest release, seems to have lost the protecting charm of the famed "rabbit foot," for he is sure let in on a raft of trouble. Disney sends Oswald on a pleasure trip into the mountain wilds, and then catapults him through a series of animated trials and tribulations, which will bring many laughs.

Oswald fancies himself quite a canoeist, and braves the raging rapids with almost disastrous results. He next tries his hand at hunting, and attempts to bring down some low-flying geese, but becomes so flustered that he shoots a hole in the bottom of the canoe. Fed up on water sports, Oswald takes a hike, with the ever-present jinx close on his trail. Huge boulders resenting his presence, give him a chase down the mountainside, which is picked up by a grizzly bear, who runs the rabbit into his den. A battle follows, from which Oswald emerges with a new bearskin coat.—GEORGE J. REDDY.

"Charles Gounod"

(James A. FitzPatrick—One Reel)

A TECHNICOLOR subject, this new release in James A. FitzPatrick's Famous Music Masters series, shows what entertainment results may be presented with the synchronization of music and voice for a color film. Reviewed at the Rialto, New York, "Charles Gounod" is practically perfect in the synchronization given it by the orchestra and three vocalists, who time their efforts to the action on the screen.

The story, adapted from Gounod's opera "Faust," pictures the courtship paid the fair Marguerite by Siebel and Faust. The former makes his plea with a bouquet of flowers to the accompaniment of Gounod's "Flower Song," and the latter speaks with jewels to the music of the "Jewel Song." Guided by Mephistopheles, Faust wins the heart of Marguerite. The technicolor photography emphasizes the elaborate costumes and the picturesque outdoor settings. A really high-class attraction.—GEORGE J. REDDY.

"Heavy Infants"

(F B O—Two Reels)

(Reviewed by Raymond Ganly)

THE three fatties—Messrs. Karr, Ross and Alexander—cavort and waddle in this comedy, a Larry Darmour production for F B O. The gags they use are pretty old, but they are reliable if not new. Slapstick, continual falls and the like have a pretty prominent place in the proceedings.

The fatties, in love with three heavy mammas, do their best to elope with them. Most of the comedy is made up of scenes of the girls' fathers trying to chase the fatties away from the homestead, but being persistent lovers they do not run until the fathers get the police force to lend them a hand. The three fat men and their mammas (equally fat) have a lot of hard, rough and tumble action. Their efforts make a fairly funny two-reeler.

"The Card of Destiny"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

IT is rather difficult to find a Western story with any semblance of newness, and this featurette, presenting Fred Gilman, does not go very far in upsetting the rule. However, the producer has jammed into the two reels a more than usual amount of fast-moving outdoor action, interspersed with a pleasing romance that will make this film appealing to Western fans.

Denny (Fred Gilman), a Texas Ranger, is banking on winning the reward posted for the capture of Barron, a notorious border thief, in order to marry the girl, Alice. Barron and his henchmen, about to stage a mine shipment robbery, are spied by Denny and his Rangers, who give chase. Denny singles out the bandit chief, and during the fight which ensues Barron escapes and leaps into the car of the girl, who is on her way to town. Denny pursues Barron to a lonely cabin in the hills, where he is set upon by the gang, and is almost overpowered when his pals arrive and aid him in bringing the outlaws to justice, reaping the reward and the girl.

"Sandwiches and Tea"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

ARTHUR LAKE'S sincere attempt at creating fun in this latest number of Universal's series of Drug Store Cowboy comedies, falls far short on the laughs. This chap just isn't given the stuff to work on, with the result that his comedies are of a hodge-podge type, which, of course, has its followers among the younger audience element.

Arthus has for long endeavored to make an impression on the beautiful Mary, and his big chance comes when he saves a girl from drowning. He tells Mary of the incident, and is hooted down by his wealthy rival, Billy Fox. When he tries to prove the fact by the girl he saved, Arthur is chased by her husky escort. All fares badly with our hero, until he again performs a rescue, this time the daughter of a rich and grateful banker, who offers Arthur the girl's hand in marriage. At this point, Mary, realizing she loves Arthur, steps into the scene and brings the film to the usually happy climax.

Key City Reports

(*Continued from page* 2036)

The Fern theatre had a fine box-office combination in "Riders of the Dark" and the first chapter of "Hawk of the Hills." **The neighborhood crowds eat up Tim McCoy at every showing.**

Manager P. J. Nolan was tickled with the returns for the program at the Rex theatre which included "Cyclone of the Range" and the final instalment of "Blake of Scotland Yard," along with a comedy and a news weekly.

A serial and an Art Accord thriller also brought the kids from six to 60 years of age trooping into the Columbia theatre, these comprising the final spasm of "Hawk of the Hills" and the feature, **"Set Free."**

Salt Lake City

THE Salt Lake down town picture theatres enjoyed a fairly satisfactory business last week regardless of the fact that out-of-door weather has set in.

The Capitol Theatre which offered "Hangman's House" in addition to the Fanchon and Marco stage presentation "Pet Bits," played to very good crowds.

Lew Cody and Aileen Pringle in "Wick-

edness Preferred" did an average good business at the Pantages Theatre in addition to the regular vaudeville performance at this house.

The Paramount Empress Theatre reports having had a fair week during the showing of "The Hawk's Nest" with Milton Sills and Doris Kenyon.

Al Jolson in "The Jazz Singer" continued to break all house records during the second week of this production which is being offered with the Vitaphone and also the Movietone at the Victory Theatre.

Lon Chaney in "The Hunchback of Notre Dame" did fairly well as a second run at the American during the past week.

"Walking Back" with Sue Carol, Richard Walling, Robert Edeson and Ivan Bevedeff, is reported to have gone over exceptionally well at the Gem this past week.

"Old Ironsides" was the second run presentation at the Rialto Theatre with fairly crowded houses the rule.

The new State Theatre played to very good business during their showing of "What Price Glory" as a second run.

The Towers, a suburban house recently opened, did well with the second showing of "Freckles" during the past week, as did the Mission Neighborhood Theatre with Lon Chaney in "London After Midnight."

Salt Lake City

(Previous Week)

THEATRE business at the down town motion picture houses has held up fairly well here the past week considering the fact that local out of door resorts are opening right along now since the warmer weather has made its appearance.

"Drums of Love" proved to be a great drawing card at the Capitol, which also offered Fanchon and Marco's stage presentation "Pan Americana Idah" which did its share toward building up a very satisfactory attendance.

The Pantages Theatre offered "The Patsy" with very satisfactory results in addition to their regular vaudeville acts. Capacity houses here continue to be the general rule.

An outstanding event in theatrical circles last week was the opening at the Victory Theatre with the Vitaphone and Movietone in connection with Al Jolson's picture "The Jazz Singer." This performance received very favorable comment and packed the house.

The Paramount Empress Theatre enjoyed a fair share of patronage during their presentation of Billie Dove and Clive Brook in "The Yellow Lily."

Renee Adoree and Robert Frazer in "Back to God's Country" played to fairly large crowds at the American Theatre.

The second showing of Douglas Fairbanks in "The Gaucho" did fairly well at the Rialto here, as did "A Woman's Way" and "An Affair of the Follies" at the new State theatre.

"The Scarlet Dove" was well received at the Gem Theatre last week.

The Tower Theatre of this city featured Harold Bell Wright's famous story "The Shepherd of the Hills" with satisfactory results.

Des Moines

(Previous Week)

"THE DRAG NET," at the Des Moines theatre, played to good business, with the Vitaphone still holding out well as a drawing card. George Bancroft's draw is growing right along with splendid performances in previous pictures.

At the Capitol, "Street of Sin" did not prove a big drawing card, though the week did a pretty good average for this season. Jimmy Ellard, in the stage show "In Dutch," made a hit.

Newsreel Resume

Paramount

Paramount News No. 91: Middies in parade before graduation exercises; German sky escort greets Wilkins; Prince George of England visits tournament of European gymnasts; Mabel Boll enters race to be first woman to fly the Atlantic; British arm loyal Indian tribesmen to fight banditry; the G. O. P. convention at Kansas City; air taxi over Niagara.

No. 92: The Republican convention opens; Southern cross fliers; Helen Wills defeating Eileen Bennett in tennis; "tea for two" high up in a tree; planes destroyed by squall at Bolling Field; boy scouts sail for African hunting trip; Walter Hagen returns with prize cup; Mexican aviator, who was forced down in North Carolina in trip from Mexico City; graduating class of West Point; destroyers laying smoke screen to hide dreadnaughts.

M-G-M

M-G-M News Vol. 1 No. 86: Cadet horsemanship at West Point; Mabel Boll, new entrant into Atlantic plane race; gymnasts in great sokol fete at Calais; bathing girls compete at Galveston; gyrating wheel, new German sport; California-Australia fliers in Honolulu; Chinese troops in fight as Japanese capture new zones; Middies in farewell review at Annapolis.

No. 87: The historic American derby; races at Belmont Park; auto drivers in race at Detroit; swimmers try out for Olympics; Hawaii greets fliers; Helen Wills winning French title; Lindy; U. S. destroyers in smoke screen maneuvers; fox terrier racing, new English society sport; the Kansas City convention.

International

International News Vol. 10 No. 46: Graduating Middies receive diplomas; Japanese in war-torn Shantung area; Chinese children scatter balloons bearing famine appeals; the Women's Eastern Golf Association meet; trick skater in daring feat; the international pulchritude tournament at Galveston; monkeys liberated on island home; Mabel Boll, who will race in Atlantic flights; the Southern Cross and crew in Hawaii.

No. 47: Graduation at West Point; gymnasts display skill in Union City contest; Lindbergh receiving degree from N. Y. U.; General Pershing; Helen Wills; fliers welcomed at Hawaii; parade in London for King's birthday; American derby at Arlington Park, Ill.; destroyers laying smoke screens in practice; the G. O. P. convention.

Fox

Fox News Vol. 9 No. 73: Chicago girls in women's field meet; fliers who flew the Pacific; Captain Wilkins received in Norway; Elsa Rasche and Mrs. Stillman go aloft in plane; Atlanta farmers spring clean zoo; a tame brood of wild quail; Lithuania president sees army parade on 10th anniversary of nation's independence; Chancellor Marx makes last public appearance in Germany; Belgian crowds acclaim royal couple; contestants at the Galveston beauty show; U. S. army re-enact battle of Fleville; equine pets in show for ribbon awards.

No. 74: Japanese soldiers preparing for war; Annapolis graduation day; a German plane, the world's largest; the Prince of Wales in air tour of England; Italy's fountain gift to the U. S.; Tom Heeney; Chicago girl selected as world's most fair at Galveston tournament.

Kinograms

Kinograms No. 5403: Middies, graduating, in review; German capital greets Wilkins; Americans in France remember Memorial Day; expert china crasher in Washington bureau at work; Chicago girl wins Galveston tournament; Mayor Walker receives Chinese tots appealing for aid for famine sufferers; yachts race from Newport, Cal., to Honolulu; old-time military organization holds parade and ceremony.

No. 5404: West Pointers graduate; Lindy receives college degree; Hagen returns home; President decorates marine pilot; Helen Wills wins French title; Tom Heeney, training; German cabby who drove from Berlin to Paris; Al Smith's daughter married; London guards parade in honor of King's birthday; Johnny Weismuller sets world's record.

Pathe

Pathe News No. 49: Prince of Wales in air tour; graduating exercises at Annapolis; Bremen fliers sail from America; the Calais gymnastic festival; Clarence Chamberlin; ill persons in Luxumburg dance to church to recover health; Chinese children visit New York City Hall to ask aid for famine sufferers; a new use for the iron horse—pushing a road into nearby river; Japanese troops embark for Chinese battle front.

No. 50: The Republicans at Kansas City; Mabel Boll; a dog show in New York; West Point's new class of lieutenants; the Belmont race; Norwegian planes flying to the rescue of Nobile; Southern Cross in Honolulu; youthful King Michel of Roumania; destroyers lay smoke screen.

Sportlight Heads Pathe Shorts for June 24

The new Grantland Rice Sportlight film, "Bath Time," heads the Pathe short feature program for the week of June 24th, which also includes Topics of the Day No. 26, "The Mama's Baby," an Aesop Fable release; "The Path of Doom," the fourth chapter of "The Yellow Cameo," Pathe serial; Pathe Review No. 26 and issues 54 and 55 of Pathe News.

"Bath Time," produced by John L. Hawkinson, takes one to Wakiki Beach, via Santa Barbara.

Pathe Review presents "Joy on Daddy Stork," "Here's Big Time Stuff," "Moods of Winter," and "The Chorus Girl Factory."

Regional News from Correspondents

South East

FRIENDS OF W. W. Anderson, branch manager of Pathe's Atlanta office, will be glad to learn that he is rapidly improving from a severe attack of influenza.

Eddie Ford, organist of the Tampa, has resigned and will leave this week for San Antonio, Texas. General manager, John B. Carroll, of Consolidated Amusements, has engaged Joseph Evans to succeed Ford.

R. B. Williams, southern division manager for Universal, left last week for New York where he will spend several weeks in conference with executives of the company.

Paul Short, for the past year director general of all the neighborhood theater interests of Lucas and Jenkins in Atlanta, has been promoted to the post of city manager of that company's houses in Macon, Ga.

N. V. Darley, manager of the Rivoli in Ybor City, has returned from Cuba where he spent a month's vacation.

T. O. Tuttle, formerly branch manager of the Universal exchange in Charleston, W. Va., which has been closed, is now doing special work out of the Universal office in Charlotte.

Donald M. Eaves, of the Eaves Theatre Circuit, Union, S. C., has been very ill for the past week. However, he is improving and will be able to resume his activities shortly.

Mrs. Edward L. McShane, wife of the local Pathe manager, has returned from a month's vacation in Washington, D. C. and Chester, W. Va.

J. W. Griffin, Pastime Theatre, Lumberton, N. C., is opening his new theatre in that city on June 18. The theatre has been named The Carolina.

The opening of Wade's Theatre in Morehead City, N. C. on June 6th was reported a big success. The theatre is owned and operated by R. T. Wade, who has also operated the Palace Theatre in that city for years.

The Dreamland Theatre at Hazlewood, N. C., which was owned by N. A. Ferguson has been taken over by Goodenough and LaRue.

Charles W. Picquet, of the Carolina Theatres in Pinehurst, N. C., Hamlet, N. C., and Southern Pines, N. C., has sold his Carolina Theatre at Hamlet to the Stevenson Theaters, Inc. of Henderson, N. C.

The receivers of the Carolina Theatres, Inc., Charlotte, have sold the Rivoli Theatre in Lincolnton, N. C. to Joe J. Goodenough. Mr. Goodenough also operates the Branwood Theatre in Greenville, S. C.

R. P. Rosser, formerly manager of the Capitol Theatre in Raleigh for Stevenson Theaters, Inc., of Henderson, has purchased the Dixie Theater in Aberdeen, N. C. from Timothy J. Coogan.

The Palace Theatre in Kinston, N. C. (colored house) was recently taken over by J. V. Dunn. H. F. Stallings is the former owner.

F. L. Cole, secretary to the Atlanta Film Board of Trade, has returned from the annual convention of Secretaries of Film Boards of Trade, which was held in Los Angeles, Calif.

Edmund Reid, formerly connected with Universal, has joined Tiffany's Atlanta sales force and will travel the Tennessee territory.

Mrs. Marion G. Wrenn, secretary of the Charlotte Film Board of Trade, returned last Thursday from the convention of secretaries of Film Boards of Trade which was held in Los Angeles.

Reynolds Wilbanks, branch manager of the Charlotte Paramount exchange, was in Greensboro last week for a conference with R. B. Wilby and H. F. Kincey of the Publix-Saenger Corporation. He also spent some time in Henderson conferring with S. S. Stevenson of the Stevenson Theaters, Inc.

Visitors in Charlotte recently were: C. I. Gresham, Artcraft Theater, Mooresville, N. C.; C. A. Peeler, Rivoli Theater, Hickory, N. C.; H. F. Paradis of the Paradis Theater Circuit, Wilson, N. C. and his manager, R. E. Corbett, Jr., of the Whites Theater, Greenville, N. C.; K. E. Finlay, Opera House Theater, Goldsboro, N. C.; J. W. Griffin, Pastime Theater, Lumberton, N. C.; D. Holt, Troy Theater, Troy, N. C.; and George Stevenson, of the Stevenson Theaters, Inc. Henderson, N. C.

Walter Griffith, who has been manager and part owner of the Horlacher Delivery Service since operations were begun in the Charlotte territory, has acquired full ownership of the concern, which will be known in future as the Griffith Delivery Service, Inc.

The new Golden Theatre, at Acworth, Ga., opened its doors recently and is proving a huge success. Owned and operated by B. S. Golden, the house has been equipped with the most modern and up-to-date fixtures and accessories.

After a three days' session, Arthur C. Bromberg Attractions' sales convention, held in the company's Atlanta branch, ended last Wednesday and members in attendance returned to their respective territories.

Miss Bert Robkin, secretary to Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, returned to Atlanta last Monday from a two-weeks' vacation.

George M. Jacobs, Universal auditor, is about to conclude his audit of the local Universal Memphis exchange and will leave shortly.

Paul Strachan, formerly with First National for many years and recently being associated with Pathe in the Memphis office, has been transferred to the Atlanta territory and will travel out of Pathe's Atlanta branch.

The Tampa discontinued their morning matinees last week. This house has been opened daily at 11 A. M. since it was built, but the morning shows never attracted much of a crowd until the regular 50c matinee price was cut in half. The new price did the trick and the house has been getting a big play during the two cut price hours.

Selma Lindborg, of Universal's personnel, is improving from an illness which she has suffered the past several weeks.

Cincinnati

THRUSTING a revolver covered with a handkerchief through the aperture of the ticket window at the Lyric theatre, Cincinnati, a lone bandit politely informed Mary Poulter, cashier, that he wanted nothing but bills. The frightened young lady complied to the amount of $70, all the currency available at the moment. The bandit escaped.

Jack Robinson, doorman at the Palace theatre, Cincinnati, died at a local hospital following a lingering illness. During several months of inactivity prior to his last illness, Robinson had been pensioned by Isaac Libson, managing director of the Palace.

While attending the convention at Detroit, William C. Elliott, Cincinnati, third vice-president of the International Alliance of Theatrical Stage Hands and Motion Picture Operators of America, was summoned home by wire on account of the sudden disappearance of his 15-year old daughter, who it was thought had been kidnaped. Police, after a diligent search of several nearby counties, located her at Hamilton, Ohio.

I. J. Collins and Thomas C. Fulton, of the Hocking Glass Co., Lancaster, Ohio, have purchased the 150-year old Warren homestead on North Main street, Piqua, Ohio. The residence will be razed to make way for a $100,000 movie house.

William Hill, a resident of Hillsboro, Ohio, is taking his initial fling into the movie game by having purchased the Forum theatre from H. H. Ritter. Herbert Byrd, who formerly managed the house, has gone East.

The Canton Development Co., Canton, Ohio, is reported to have employed W. A. Rabold, of that city, as architect to design a new moving picture house to be erected at Galion, Ohio.

Earl J. Myers, who owns and operate the Majestic theatre, at Chillicothe, Ohio, announces that he intends to construct an $80,000 house in his home city. Myers is president of the Chamber of Commerce at Chillicothe.

A change in admission prices is reported for the Ohio theatre, at Mansfield, applying only to balcony seats. The new schedule of 25 cents is effective any day or evening, except Saturday and Sunday, when the price of 35 cents will prevail.

M. Collier, Springfield, Ohio, has taken a lease on the Mulliken theatre, Springfield, Ohio, and will continue to operate the house for general amusements. The previous owner, E. M. Mulliken, has not announced his future plans.

James Ealand, formerly general manager of the Miles Circuit, has been made manager of the Ohio, a recently-opened Loew house at Columbus, Ohio. He replaces Charles Burns, who has been transferred to the Universal theatre, at Brooklyn, N. Y.

The Public Amusement Co., Springfield, Ohio, will erect a one-story theatre on South Fountain avenue, to cost $40,000. J. G. Gregory, president and general manager of the organization, is handling the details.

Massillon, Ohio, is to have a new theatre and office building to be erected by a Philadelphia syndicate of which F. Schilling is the head. The structure will be nine stories in height, according to reports.

The Ceramic theatre Company will erect a new house at East Liverpool, Ohio.

Seattle

THE Roycroft theatre, suburban house at Nineteenth avenue and Roy street, in this city, was taken over for operation last week by Joe Bradt, the former owner. Mr. Bradt sold the house some time ago to Lloyd Mannon, following which he bought the Gala theatre, but Mr. Mannon's decision to sell back now leaves Mr. Bradt as the proprietor of the two houses.

The Meridian theatre, at 5413 Meridian street in Seattle, was closed last week, and its future policy is unknown. The house was formerly operated by H. Bergman.

Al Brake, formerly connected with Manager James Q. Clemmer's Fifth Avenue theatre in this city, was recently appointed house manager of the Colonial theatre in Tacoma by West Coast Theatres, Inc.

Alex Levin and Bernard Hynes, manager and assistant manager of the Seattle Theatres, were visited last week by Sam Dembow, vice-president of the Publix Theatres, accompanied by a small party of Publix officials. They spent several days here, following which their itinerary called for a visit to the new Portland Theatre in Portland and the Publix houses in San Francisco and Los Angeles.

George King, of the Ivan L. Theatre in Blaine, Washington, spent a short time on Film Row last week. The Ivan L. incidentally, is the farthest north theatre in the state, being located almost on the border line between the United States and British Columbia.

A. G. Pecchio, exhibitor of Orting, Washington, was a recent visitor along the Row.

Plans for the annual Pacific Film Golf Tournament, to be held this year in Tacoma on Wednesday June 13, are progressing nicely according to Clyde Walker, sponsor of the annual sporting event. Fircrest Golf Course has been selected for the tournament, and scores of prizes are already promised to the lucky participants.

A. J. Kennedy, exploitation and publicity man for Manager L. O. Lukan's local First National exchange, left last week for Spokane where he plans to put across some advance campaigns on the First National specials scheduled to play the Eastern Washington city this month.

Reports emanating from Spokane during recent weeks indicate that Will Starkey, of the Starkey Amusement Company, is seriously considering the abandonment of picture policy and the specialization on dramatic stock for his various theatres. The move is said to result from the unusual success that the Maylon Players have had at Starkey's Hippodrome Theatre, where they have played for the last year.

Ed Nolan, exhibitor of the Gray's Harbor district, announced that his new Hoquiam theatre would be ready for opening about the middle of June. It has been decided to call the new house the Dolan.

Harry Landstrom, sales representative of the Educational exchange, last week blossomed out in a new car.

Wallace Rucker, Educational branch manager, was one of the representatives of his company who attended the Educational convention at Montreal.

Pittsburgh

HAROLD WEINBERGER, is now officiating as booker and office manager for the Columbia Pictures Corporation, succeeding James Thorpe, who is ill at his home in Dormont. Mr. Weinberger most recently had been serving as booker at the Standard Film Exchange, where he is succeeded by James Weyrauch.

The Lakeside Ventilating Company of Michigan, has opened a local branch at 1012 Forbes Street. The Lakeside is a popular cooling plant. Harry E. Klein is in charge of the local office.

Al Wheeler is now local representative for the Advance Trailer Corporation.

Joseph Kaliski, manager of the Educational exchange, has the sympathy of his many friends here, in the loss of his brother, Sam, whose death occurred the past week in Detroit.

William Schmidt, booker at the F B O exchange, is the first vacationist of the year along Film Row. "Bill" takes a two-week rest beginning June 11th.

A large Pipe Organ has been installed in the Casino theatre at Vandergrift, and is being presided over by Irene Stout, guest organist. Edgar Shaffer is manager of the Casino, and William Lipsie is general manager of the Indiana County Theatres Company, a chain of which the Casino is a link.

Recent exhibitor visitors to Film Row included: William Gray, Monongahela; Walter Silverberg, Greenville; William Lipsie, Blairsville; Edgar Shaffer, Vandergrift; Samuel Haimovitz, New Kensington; Rudolph Navary, Verona; Mr. Zwick, Fredericktown; Harry Petz, Youngwood; Bart Dattola, New Kensington; James Ketter, California; Mr. Baer, Altoona; Brown Bros., California; Mrs. Kelly, Aspinwall; Mike Manos, Greensburg and Mr. Hanauer, Beaver Falls.

William Davis, general manager for Nate Friedberg's three local theatres, is making the rounds these days in a new car.

Frank Frayne is the new booker at the Tiffany exchange.

The Exhibitors Service Company has just extended their service to embrace theatres in Erie and surrounding territory. The company now carries by automobile truck, films and supplies for the majority of the theatres in Western Pennsylvania and many of those in West Virginia.

Clifford Almy, just appointed eastern district manager for Warners, made his first trip to the Pittsburgh branch in his new capacity the past week.

Loew's Aldine theatre in Pittsburgh, popular combination house, will close for extensive repairs on Saturday, June 16th. It is expected that the house will be ready for re-opening on Labor Day.

Manager Manant, of the Dixy theatre, Carnegie, Pa., has just installed two new projectors in his operating room.

Dallas

W. G. UNDERWOOD, general manager, and H. T. Peebles, assistant general manager, of Liberty-Specialty Film Distributing Corporation, have returned from the annual sales convention at Memphis, Tenn.

L. L. Dunbar who recently acquired the Rialto, a suburban theatre in Oak Cliff, has completed decorating the theatre and installing new equipment.

The M. P. T. O. of Texas have failed to find a suitable picture to award the June Blue Ribbon, and it is probable that no film will receive this desired publicity for the present month.

Mrs. H. A. Suttle of the Aztec Theatre at San Antonio was recently robbed of $1,000, in currency by a young unmasked bandit who escaped.

F. A. Tomes, manager of the Dallas Educational Exchange, has returned from the convention at Montreal, Canada.

H. K. Buckanan, vice president of Home State Film Co., who has been with the Dallas office for the past several months is now in charge of the Oklahoma City branch.

E. C. Leeves of the Pathe Exchange is recovering from a threatened pneumonia attack at his home. Mr. Leeves was taken ill immediately after his return from the Pathe convention at Chicago.

Truly D. Wildman, manager of Warner Bros. Dallas exchange was in New York last week for a conference with home office officials.

R. D. Bauer, until recently a salesman for Educational, is now traveling south Texas for F B O with headquarters at San Antonio.

Homer Phillips the versatile piano player of the Palace's stage band will appear as a singer on the Palace bill the coming week. Mr. Phillips suffered an injury to his hands four weeks ago and since that time has been unable to play in the orchestra. He first made his appearance as a singer on one of the Palace's Discovery Hours.

EMPIRE FILM VAULTS, INC.

MODERATE PRICE FILM STORAGE

1 to 10 Containers	$ .75	Over 100 Containers	$ .35
11 to 50 "	.50	Cases per month	2.00
51 to 100 "	.40	Cases per month over 10 cases	1.75

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Chicago

MAURICE A. CHOYNSKI and Max Hyman, and their wives, are back in Chicago after a globe circling tour which took them to thirty-six countries and sixty-three cities and lasted for five months. During part of their trip the party was accompanied by Del Goodman of Fox Film Corporation, whom they met abroad.

Alfred Platzmann, auditor at Universal's Chicago exchange, has resigned after having been connected with that company for eleven years. His position will be filled by W. E. Franck, who has been traveling auditor for Universal in the west.

S. W. Hatch, of First National, stopped off for a brief conference with Exchange Manager Gradwell Sears, last week. He was en route from the coast to New York City.

Harry Nolan, Denver exhibitor, who is returning to his headquarters from New York City, stopped in Chicago for a visit.

Divisional Sales Manager Metzger has the sympathy of his many friends in the loss of his father, who died suddenly at Mayo's hospital at Rochester, Minnesota, last week. Mr. Metzger was in Chicago when notified of his father's demise and hastened to Rochester by plane. From there he took his father's remains to Portland, Oregon, for burial.

A. Siegfried of the Bijou Theatre, Decatur, sailed Saturday, on the Steamship Columbia for a trip to Continental Europe.

Manager Hanson of the Jefferson Theatre, Goshen, Indiana, has joined the Associated Theaters, Inc., booking circuit, and hereafter, his pictures will be purchased by Charles Casanave, head of this organization.

S. M. Moltzer and associates have purchased the controlling stock in the Harriet Amusement Company, operating the Milford Theatre, from Abe Tague.

Arthur Schoenstadt, who recently underwent an operation at the Michael Reese Hospital, is reported to be making a rapid recovery and is expected to be back on the job shortly. In the meantime, his brother Henry is kept busy operating the Schoenstadt theatres.

George Bromley, for many years connected with Chicago motion picture theatres as manager and owner, has purchased the Victoria Theatre in Los Angeles, California.

Commencing June 1st, the La Petite Theatre at Kankakee, Illinois, has operated on Saturdays and Sundays. It is understood that this house will return to a seven day week policy in September.

Another Illinois theatre which will operate only on Saturdays and Sundays, is the La Salle Theatre at La Salle, which inaugurated its short week policy on June the 4th.

The Majestic Theatre at Streator, is now open on Fridays, Saturdays and Sundays only. This policy will be carried out during the summer months.

The Rialto Theatre at Elgin, has closed for the summer months but will reopen again in the fall. The Strand at Peoria, has also closed its doors for the hot season.

Sam Laponi, who recently took over the Overland Theatre, Chicago, has inaugurated a policy of pictures from Monday to Friday, inclusive and pictures and vaudeville on Saturdays and Sundays. For the past few months this house had been operated on Saturdays and Sundays only.

Calvin Bard, proprietor of the New Iowa Theatre, at Cedar Rapids, Iowa, was a film row visitor last week. Other out of town exhibitors seen on the row were Manager Englert of the Royal Theatre, Hopkins, Minnesota, and A. Friedman, managing director of the Venetian Theatre at Racine, Wisconsin.

Manager Stuhlman of the Virginia Theatre, Champaign, is planning a fine new house of Moorish design, which will be erected on a site near the University.

Carl Lesserman, who has been in Chicago for several weeks on account of the serious illness of his wife, reports that she is much better and has been moved from the hospital to her people's home here.

Cecil Maberry was called to New York last week to listen to talking movie contests, in which Columbia is very much interested at the present time.

Central Penn

SEVERAL Central Pennsylvania theatres have announced plans to close for the summer months. The Elks Theatre, Mahanoy City, will be closed for June, July and August. The Rajah, Reading's largest theatre, operated by Wilmer & Vincent, has closed until September, and meantime, Manager William P. Fleming announces, the interior will be renovated. The Family theatre, Locust Gap, closed May 12th and H. Meyer, the owner, announces it will be reopened on Labor Day.

It is reported that $115,000 was the purchase price of the Strand Theatre, Carlisle, recently bought from Robert A. Steele, of that city, by the Comerford circuit with headquarters in Scranton.

Lieutenant Governor Arthur James, owner of several theatres in the vicinity of his home city of Wilkes-Barre, and business associate of M. B. Comerford, head of the Comerford chain, in several theatrical enterprises, has returned to his home after having undergone an operation in the University of Pennsylvania Hospital, in Philadelphia. The operation was on his right eye to correct a muscular disorder that affected his sight. He is reported to be recovering nicely.

John Barrett has been made manager of the Hippodrome theatre, Pine Grove, a link in the Pizor chain. He was formerly identified with the Strand, Pottstown.

William McKay, maintenance man at Loew's Regent theatre, Harrisburg, who is president of Local No. 98, International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, has returned from Detroit where he attended the national convention of the organization, which adjourned June 9.

Charles Gaige, known as the "boy organist," resigned as chief console artist of Loew's Regent, Harrisburg, on June 1st, to become head organist of Rose Palace Theatre, Washington. He will play with twenty-five musicians in the pit and will have two assistant organists.

Manager John P. McCarthy, of the Regent, has selected Alexander Bohen as chief organist of the theatre succeeding Mr. Gaige.

The Grand theatre, Ephrata, Lancaster county, has been leased for a ten-year period to Harry and Oscar Stiefel, by Jacob Krause, the owner, who also has sold outright his Palace Theatre, Denver, Pa., to the same interests. The Grand has a seating capacity of 700 while the Palace is half that size.

The Vemark Theatre Company, of Oil City, announces that its new $800,000 theatre and office block is rapidly nearing completion and that the theatre, which will be known as the Colonel Drake, will be ready for opening this summer.

The Hotel Rife, Harrisburg, where the first motion picture shows in that city were held a quarter of a century ago in an open air beer garden, passed into the hands of William S. Adams on June 4th. He paid $85,000 for the property.

Canada

A FIRE scare at Brockville, Ontario, caused Manager Fred McLennan of the Brock Theatre, and his employes, to act quickly and a panic was averted although people in the large audience started a commotion. The fire was in a nearby commercial establishment but the patrons became alarmed until Manager McLennan assured them.

Loew's Theatre, Toronto, which was extensively damaged by fire some weeks ago, has undergone elaborate alterations and improvements, one of the new features now being installed being a big Wurlitzer organ. In the meantime Manager J. Bernstein is entertaining the crowds in Loew's Winter Garden, above Loew's Theatre.

What looked like premeditated exploitation for a crook picture, but wasn't, was the blowing of the box office safe in the Dominion Theatre, Vancouver, B. C., late Saturday night. When Manager Charles Stephenson arrived at the theatre Monday morning, his usual place of business was a mess.

Manager Don Stapleton of the Centre Theatre, in Ottawa, Ontario, had a thrilling experience while testing a new speed boat with outboard motor on Lake Deschenes near Ottawa on the evening of June 7.

While travelling at 35 miles per hour, the boat struck a wave and overturned, Mr. Stapleton being thrown into the water. Fortunately he was wearing a life-saving jacket and he was able to swim the 300 yards to shore.

Salt Lake City

THE Victory Theatre was held up and robbed the evening of June 5th, by a lone bandit who approached the cashier as she was about to leave the box office, and thrusting a gun into her side made away with the safe drawer. The bandit, according to Manager Hendry, had an accomplice who sat in a touring car parked at the curb in front of the theatre.

C. J. Mercer came to this city the past week from Denver to represent the new Columbia Pictures Corporation in the Montana territory. Dick Warren has also joined this sales staff and will work in the Southern Utah section.

Traveling Auditor C. MacKain of the Columbia Pictures Corporation, was in this city for a few days last week.

E. W. Ballentine, Traveling Auditor from the F B O Home Office, spent last week in the Salt Lake exchange and has since left for Portland.

R. M. Stanton, of the Odeon theatre at Wendell, Idaho, recently returned from a vacation trip to Hollywood.

Fred Lind, local manager for F B O is now making the Idaho and Montana sections, after coming in last week from the Southern Utah territory.

Manager Wayne R. Ball, in charge of the Warner Brothers exchange here, left last week in company with Salesman Ed. C. Mix for the Idaho section. C. J. Hamal is now in Idaho working toward Montana.

E. Smyth, formerly with Pathe, joined the Universal office force last week.

Leo Adler, Traveling Auditor for Pathe, is expected to leave soon for Los Angeles.

Lon Hoss who has been working in the office for Pathe is now covering the territory immediately surrounding Salt Lake. E. L. Winward succeeds him in the office.

The Rialto Theatre here, operated by Leo Lawrence and Geo. Randall, is now being remodeled throughout.

Grant Pemberton, manager of the Pantages Theatre of this city, has returned from a visit to the Pacific Coast.

Wm. Hughart who was formerly with Pathe as manager in the Butte office, was in this city for a visit last week.

A new salesman, C. Stern, has joined forces with the United Artists sales staff here. Stern was formerly with the Metro-Goldwyn-Mayer organization in this city.

A. Van Wagner of the Alhambra Theatre at Pleasant Grove, Utah, and J. W. Nixon of the Bonita Theatre at Provo, Utah, were among exhibitors seen along Film Row the past week.

J. Samuel Berkelwitz, Special Representative of Gotham Pictures in New York City, spent several days in Salt Lake, recently, conferring with Manager Fredericks of the local Columbia exchange.

A sales meeting was held at the Salt Lake Fox office last week upon the return of Manager Chas. Walker from the National Convention.

W. E. Shipley, manager of the Gem Theatre of this city, and his assistant manager, P. C. Peterson, left last week for a two weeks trip through the parks in Southern Utah and the Grand Canyon.

Louis Strike of a chain of theatres throughout this territory, has returned from a trip to Los Angeles.

W. A. Calkins has been assigned to the Southern Utah territory for First National Pictures.

J. W. Johnson of the Irir Theatre at Midvale, Utah, is again confined to his bed with the "Flu" after having just recovered from a serious illness.

Creed Neeper of the Harold Lloyd organization, was in this city June 4th for a short visit and then went to Denver.

The Hub Theatre of this city is now offering vaudeville acts in addition to the picture program.

A Blizzard Ventilating System was installed at the Baugh Theatre operated by B. W. Wilson at Shoshone, Idaho, the past week, by the National Theatre Supply Company.

The Orpheum Theatre, operated by A. L. Glasmann, had new booth equipment with new projectors and generator installed last week by National Theatre Supply.

Kansas City

THE changing of policy to a Stage orchestra and a change in first run pictures weekly, has proved a profitable venture at the Uptown theatre, suburban house of Kansas City. The Uptown is the first suburban house of Kansas City to attempt such a program, but indications are, that policy will be followed by other larger suburban houses in the near future. Tracy Brown's orchestra is being widely exploited and there seems to be no doubt but that the Uptown is "cutting in" on first run downtown attendance.

The projection booth, projection machines and chairs in the rear of the Empire theatre, Chillicothe, Mo., were damaged the other night when fire broke out in the booth of the theatre.

The New theatre at Corder, Mo., operated by Welliver & Wollenman, which recently was closed for remodeling and installation of new equipment, has been re-opened.

The Star theatre, Higginsville, Mo., will soon be closed for repairs.

The lease on the Opera House, Miltonville, Kas., has been purchased by Delmar Harris from W. C. Thompson.

Bob Withers, western division manager of Midwest Distributors, Inc., has purchased a new automobile.

Florence Seebaum, secretary at the First National branch for three years, left for a six-month's vacation in California and the Northwest.

Sammy Nastor, former Kansas City exhibitor who has been in Omaha, Neb., recently, decided to again make Kansas City his home.

Russell Borg, Educational branch manager, has returned from the Educational convention in Montreal.

Miss A. L. Menagh, secretary of the Kansas City Film Board of Trade, returned last week from the convention of film board secretaries in Los Angeles.

A. H. McLaughlin, district manager, and E. J. Smith, general sales manager of Tiffany-Stahl, and T. F. Cole, former Kansas City supply dealer, were Kansas City visitors recently.

Portland, Ore.

NUMEROUS changes continue to be made by West Coast Theatres in their various coast houses. Millard Johnson, has been transferred from Pendleton, his place being taken by Larry Goux, who has recently been connected with the Antlers theatre in Roseburg, Ore.

Astoria, Ore., theatres temporarily closed are again in operation, though the differences between the operators and the West Coast Theatres have not as yet been definitely settled.

The New Capitol Theatre is scheduled to open June 15th, with W. C. Gowan as manager. The house is being built by the D. C. Millward interests.

The Benson Hotel was the scene of a jolly luncheon when the Pathe sales group convened. Impromptu speakers included Les Weir and Manager Harry Percy.

J. J. Sullivan, who now has charge of the bookings for West Coast Theatres, is covering the Pacific Northwest, visited Portland [illegible] with each of the several managers here.

Sid Shubach, for quite some time popular manager of the Arco Theatre, has joined the sales force of Pathe, effective June 1st.

M. Van Praag, Universal sales director, was a Portland visitor last week conferring with Manager George Jackson.

Warner executives here during the past week, included H. Charnas, special home office representative; F. Hickox, Pacific Coast sales representative; Harry Lustig, western district manager. They visited Bob Hill, local manager for Warner Bros. exchange.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

New York & New Jersey

FIRE broke out last week at the Manhattan theatre, located at 109th street and Manhattan avenue, almost completely destroying one of the projection machines, but otherwise doing little damage, having been confined to the booth. The house is owned by Grobe and Noble, who also operate theatres in the Fordham section and in Long Island.

Louis J. Schiffman recently purchased the Luxor theatre, 431 Central avenue, Brooklyn, from Gregory and partner. Mr. Schiffman, who is an officer of the Motion Picture Theatre Owners of Brooklyn, is also owner of another house, the Imperial, at Halsey street.

W. Woolen, formerly a showman in Brooklyn, has now become a New Jersey exhibitor, having acquired the Arlington theatre at Arlington from Liman and Leff.

The new Albany theatre, Albany avenue, Brooklyn, owned and managed by H. Cohen, and which has been closed for some time for an extensive remodeling, was reopened last week.

It has been announced that the Armory theatre, 14th street and 7th avenue, Brooklyn, which closed its doors recently, will reopen in the near future after a general alteration campaign.

Plans for the Elite theatre, Pitkin avenue, Brooklyn, which was closed for unknown reasons, have not as yet been announced.

Max Lowenthal and J. Kaffke have reopened the Tiffany theatre, Chester street, shut down a while ago by Schwartz and Gold.

Herbert Kaufman has been appointed by Sam E. Morris to the post of Branch Manager for Warner Brothers exchange in the Brooklyn territory. Mr. Kaufman was previously at the head of the exchange for Manhattan, but his jurisdiction has now been extended over both branches.

J. Kennedy, manager of Loew's Hillside, at Suphin Boulevard, Jamaica, is also on the vacation list, and in his absence W. Stanley, relief manager, is handling the house.

B. Simon, manager of Loew's Warwick theatre, in downtown Brooklyn, is at present away on a two-weeks' vacation.

It is reported that the Major theatre, at Canal street and Broadway, owned by Stern and Dollinger of Newark, will close soon.

The Whitehall theatre, down town, has been dropped by Harry Harris, because of a tremendous loss he has experienced with this house over an operating period of four months.

Dave Solomon, salesman for National Theatre Supply, is planning to motor to Canada for his vacation this year, starting the early part of July. Dave usually spends his annual rest period around Chicago, Detroit and other points west, but we can readily surmise the reason for the change in itinerary.

Julius Joelson, of the Blenheim theatre, Park avenue and 167th street, leaves this Saturday for Atlantic City, where he will spend several weeks.

Louis La Rocca, general manager of the Park Plaza theatre, reports that since the installation of Vitaphone at that house, attendance has increased fifty per cent.

Al Gould, formerly part owner of the Park Lane theatre, is no longer connected with the above mentioned house. Mr. Gould is now managing the Avolon theatre in the Bronx.

The United States Rubber Corporation have installed at the organization's headquarters, 58th street and Broadway, a new and finely equipped projection room for the screening of educational pictures.

According to a report along the curb, a new house is scheduled for erection at City Island. The theatre will probably seat 1,500, and use a picture and vaudeville policy. The name of the owner has not yet been learned.

Rumor has it that one of the large circuits has negotiated with John Baldi for the purchase of four theatres located at White Plains, New York. The price figured in the deal is said to be somewhere around the $200,000 mark.

Denver

S. D. WEISBAUM has been appointed district sales manager of the intermountain district of F B O Pictures Corp., covering the Denver, Salt Lake City, and Butte zones. Mr. Weisbaum has been the local branch manager for F B O for a number of years, and is a former president of the Denver Film Board of Trade. His successor as sales manager of the local branch office is Sam Feinstein.

C. A. Neeper, former Denverite, arrived in the city a few days ago for a short visit with old business associates. Mr. Neeper is now associated as distribution manager for the Harold Lloyd corporation, with head quarters in New York City. Mr. Neeper was formerly an official of the forest service.

Harry E. Huffman, owner of the American and Aladdin theatres of Denver, last week returned from a business trip to New York City, where he closed a long-term contract with Warner Bros. and Fox for their feature service.

Edwin Bluck, who is building the new theatre in Durango, Colo., was a Denver visitor this week, looking after some new equipment. The new theatre will contain about 600 seats. It has been named "The Kiva," and the grand opening is planned for June 21st.

Dave Hess, owner of the theatres in Monte Vista and Del Norte, Colo., stopped over in Denver the past week en route home from Kansas City, Mo., where he and Mrs. Hess motored on a business trip.

Sam Cain, Universal branch manager of Denver, is back in Denver after spending the past three weeks on a sales trip in the southern part of the Denver territory.

John A. Greve, manager of the Princess theatre, Oak Creek, Colo., was in Denver recently in the interests of his theatre, which he is at present remodelling. The theatre will be enlarged to a seating capacity of 450 seats.

Joe Skirball, western division sales manager for Vitaphone, has been visiting exhibitors in the Denver zone for the past week. He left last Friday night for Albuquerque, N. M., en route to Los Angeles.

Harry Nolan, pioneer showman here, returned from a business trip to New York last Saturday morning after an absence of two weeks.

Milwaukee

THE Oriental theatre was robbed last Monday night when two unmasked men entered the office of the manager, C. J. Murray, and held up two officials of the theatre, and the girl cashier. They escaped with the evening's receipts. Mr. Murray and A. C. Dumont, his assistant, were about to check the receipts which the cashier had just brought in when the bandits entered.

The Lake Geneva theatre has been opened by the Community Theatres, Inc.

Recent callers along film row were: A. L. Merritt of Oconto; E. J. Smith, manager of the Capitol at Racine; William Van Dyke, manager of the Bijou and Vaudette at Kaukauna; Charles DePaull of the Temple theatre at Sault Ste. Marie, Michigan, and Neil Thompson, manager of the Crystal, at Ft. Atkinson.

Leo Grossman, manager of the Juneau theatre has bought a new car.

William Weinshanker is the new manager of the Columbia exchange which was recently taken over from the Weisner brothers by Columbia Pictures. Mr. Weinshanker comes from Chicago where he was associated with Greiber Productions.

S. A. Shirley, M-G-M district manager spent a few days last week at the local branch.

George Beyer has taken over the Mirmar theatre from Al Bartelt. Mr. Beyer was formerly manager of this house.

Buss and Buss have sent word to Milwaukee exchanges that they are closing their theatre, the Opera House at Kewauskum for an indefinite period.

The Mikado theatre at Manitowoc will be closed five days of the week starting June 11th, according to Francis Kadow, manager. This is being done because of economic depression in Manitowoc which has existed since last September. The theatre will be open on Saturdays and Sundays with one change a week.

Gerald Walsh has been added to the staff of Frackman Film Corp., as booker.

According to Ed. Weisner, the Weisner brothers, Ed and Max have purchased half interest in the Celebrated Exchange. They moved into the Celebrated office last Monday.

Albany

ACCORDING to the latest reports, the new theatre in Johnstown being erected by William Smalley will open on or about June 20. The house replaces the one that was burned to the ground several months ago. This will make the fifteenth house in Mr. Smalley's circuit.

John Garry, manager of the Clinton Square theatre in Albany, is now spending a good part of each day in secretarial duties, assisting C. H. Buckley, at the latter's office. Mr. Buckley's secretary, Mrs. Schaefer, resigned a few weeks ago.

Sam Slotnick and his brother, both of Utica, were along Albany's film row during the past week.

Mrs. Lillian White is the new cashier and bookkeeper at the Universal exchange.

Alec Feltmann, of Schenectady, is now doing the booking for several houses in that city.

W. W. Farley, of Albany, owner of several theatres in Schenectady, was among those who attended the Smith-Quillinan wedding at the Executive Mansion in Albany, last Saturday. Mr. Farley has long been identified with politics and for many years was the leader in Broome county.

Amos J. Leonard, salesman at the Pathe exchange in Albany, has been transferred to the Buffalo office and will cover Syracuse and adjacent territory. His successor has not yet been named at the Albany exchange.

Myer and Louis Schine, of Gloversville, together with George Lynch, their booker, spent a few days in Atlantic City last week, enjoying a well earned vacation.

Edna Pfister is back on her job as secretary of the Albany Film Board of Trade, and reports a most pleasant trip to Los Angeles, where she attended the national gathering of the Film Board of Trade.

The Lyric theatre in Bainbridge, formerly handled by L. B. Anderson, is now being directed by L. M. Hook, who has houses in Afton and Whitney Point.

Austin Battaglia, of Troy, is managing the Lansing and Munroe theatres and doing the booking, while his father is in the south.

The Hudson theatre in Albany, operated for several years by Julius Berinstein, and more recently by Feltmann and Son of Schenectady, has been taken over by Louis Benton, of Ballston Spa.

R. W. Sykes has acquired the King theatre in Troy, which was formerly operated by the Rosewind Theatrical Enterprises. Harry Rose, who has been handling the house, will assist Mr. Sykes in booking for two or three weeks.

Twenty-two cities and villages in Vermont, which have been served out of the Albany Pathe exchange, will hereafter book from the Boston branch. Included are Burlington, Essex Junction, Winooski, Rutland and Milton.

Few tourists are coming into the Adirondacks as yet, according to E. E. Soper, who has opened the Gaiety theatre at Inlet. The only visitors to the region are fishermen and these bring no business to the theatre.

Jacob Krohn, a former salesman with the Metro exchange in Albany, is now operating the Strand theatre at Sharon Springs, of which Phil Jacobson was manager.

Al Marchetti, Amos Leonard and R. J. Meigs, of the Pathe exchange in Albany, attended a regional sales meeting in Boston last week.

Mrs. Ida Grant has taken over the management of the Grant theatre in Hobart, previously conducted by T. O. Fuller.

Louis Benton, who acquired the Bijou in Troy a few weeks ago, has just installed a beautiful chandelier in the lobby of his theatre.

Wade's Opera House at North Creek is closing, finding that it can not stand the competition of the new house there without extensive alterations.

Sam Hochstim and family of Hudson journeyed up to Albany's Film Row last week. M. F. Tubbs, of East Durham, was also in town during the week.

Mrs. W. H. Carpenter, who runs the theatre in Lake George village, had as her guest last week Mr. and Mrs. Raymond B. Ripley, of Hollywood.

Al Guteck, local manager for F.B.O., made a tour of practically all of the theatres along the southern tier of New York state last week.

Carpenters, painters, electricians, decorators and other kinds of male workmen, are busy these days in revamping the Empire theatre in Syracuse. The entire theatre is being completely renovated.

San Francisco

THE California Theatre, a West Coast house, in San Francisco, closed June 7th. Shortage of good pictures at this season has been given as the reason. If several big pictures now being held for later release are made available, it is said the theatre will reopen soon. Meanwhile, the house is to undergo painting and redecorating.

Charles Kurtzman, formerly with West Coast here and for several months past manager of the Million Dollar theatre, was in San Francisco recently. He will be located in West Coast's general offices in Los Angeles.

George N. Montgomery and Supreme Film Company, which concerns have heretofore acted as physical distributor and sales representatives, have been disconnected in every manner whatsoever with the National Screen Service business. Louis Reichert, branch exchange manager, formerly associated with a number of national film distributors, has been retained as the San Francisco sales representative, with his offices located at 298 Turk street.

Julius Cantwell is covering the San Joaquin Valley for Columbia. He is replacing Salesman Hickey, who resigned to accept a position in the southern part of the state.

Dorothy Smith is a new addition in the booker's office at Metro-Goldwyn-Mayer.

Lorraine Lindeaur Lang, biller at Warner Brothers, is at present vacationing in Los Angeles.

Grace Sacry is back again on the M-G-M payroll.

The Pantages theatre, San Francisco, is to have a new plush combination making leg drop. The device will also be installed in the new Pantages theatre, Fresno.

Phil Weinstein has returned from the Columbia Convention, which was held in Los Angeles recently.

Armand S. Cohn, manager of Sunset Film Exchange, left recently for a tour of the entire territory and was away for about three weeks.

G. E. Rosenwald, Universal's district manager, has returned to his office here after spending some time in Los Angeles.

Morgan Walsh made a flying trip to Los Angeles recently.

Lawrence Borg, of the Rivoli theatre in Berkeley, has been visiting in Malta and Australia for the past several months. He is now enroute home.

The old Hippodrome theatre in Sacramento has been remodeled and reseated.

Joe Kenneaster, of the Lyceum theatre, Fresno, has purchased a cooling system for his theatre.

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Baltimore

THE Dixie theatre, here, for many years operated by Nat Keene, has been reopened by Phillip J. Scheck, another pioneer film man also connected with the Hippodrome. The Dixie has been entirely remodeled and renovated at a cost of about $10,000 with craftex walls, woodwork in old ivory, newly installed equipment and draperies of dark blue with old gold figures.

Leonard McLaughlin, publicity representative of the Maryland, a legitimate house, and the New Garden theatre, a Keith-Albee vaudeville-picture house, left last week for a vacation trip to Europe.

The Maryland has closed for the summer and Lee McLaughlin who has been treasurer of that company will handle the publicity at the Auditorium with Broughton Tall, for the Knopf-Farnsworth Repertoire company during the summer.

While one of the two young sons of J. Lawrence Schanberger, manager of the New Garden theatre, won the honor award at the Kornerstone Kindergarten, this year, the other son also won it last year.

Ben Guterson, son of Mischa Guterson, director of music at Loew's Valencia here, has returned to Baltimore from Los Angeles, where he worked in Universal pictures for some time. Prior to going to Los Angeles, Ben Guterson was associated with the Embassy theatre here and also manager of that play house.

The Theatre Corporation of America, Washington, D. C., has leased the Orpheum theatre, Portsmouth, Va., seating 1700 persons. It will be renamed the Gates when it is remodeled and reopened.

When the New Theatre, operated by the Whitehurst Theatrical Interests, reopens early in August, it will be with a change of entertainment policy, the nature of which has not yet been divulged.

The house will still be under the same management although there have been rumors that Fox would become interested in the playhouse.

Harold Paresky, formerly pianist in the orchestra at the Rivoli, now disbanded, has become associated with Felice Iula, director of the orchestra at the Stanley, as librarian.

W. Ranson Sanders and William Sanders of Smithfield, N. C., are building a theatre at Smithfield, N. C.

A theatre to cost about $165,000 is to be built by Woodward and Elam, at Suffolk, Va., which will have a seating capacity of about 1,200 persons. The design was drawn by A. D. Breeden, architect, and the Suffolk Amusement Corporation is expected to lease the structure when it is completed.

Sally Murray has succeeded Marian Lynch, as secretary to F. L. McNamee of the FBO Exchange, Washington, D. C.

Work is being rushed to complete the new Argonne theatre, Belair, Md., by Captain M. Burkins, who will close the old Argonne theatre there when the new house is opened.

Cleveland

EXECUTIVES of the Fox organization were visitors at the local Fox exchange last week. J. R. Grainger, general sales manager, E. C. Grainger, home office executive, and E. T. Gomersall, special representative paid local exchange manager Ward Scott a call on their tour of exchanges as a follow-up after the convention.

Mrs. D. Kohler is the new proprietor of the Ohio theatre at Prospect, O., having acquired the house from her son, J. L. Kohler, who has other motion picture theatre plans.

Harry Reinertz is now handling the publicity for Loew's Park theatre. He was formerly associated with the Home Office in New York.

John D. Kalafat of the Ohio Amusement Company, circuit owners, left last Thursday for Ash Fork, Arizona, to join his family who have been there all winter.

Max and Joe Schagrin of Youngstown, have just started in on a three months' vacation. They have closed the Park theatre for the summer.

The new Scoville-Essick and Reiff motion picture theatre now nearing completion in Willoughby, Ohio, will be called the Wiloby Theatre. This name was selected through a contest. The theatre will have 900 seats, and will be ready by the end of June. Scoville-Essick and Reiff operate a chain of Cleveland neighborhood houses.

J. E. Beck, former P. D. C. exchange manager here, and then, following the merger with Pathe, manager of the feature department, has been made manager of the Cleveland office of the Independent Pictures Co., a newly organized company for the distribution of independent product in Ohio.

Arthur Ehrlich has joined the local Tiffany-Stahl exchange as city salesman. Ehrlich was with Metro-Goldwyn for nine years.

Joe Trunk is reported to have cut out vaudeville aand the symphony orchestra at the State theatre, Youngster, for the summer months. He is offering a straight picture program with organ accompaniment.

Adolphe Menjou and his bride, Kathryn Carver arrived in Cleveland on Tuesday to be the guests of Mr. and Mrs. Fred G. Clark, 2343 East 85th St. A public reception is planned to take place Saturday June 16th at the Public Auditorium. The reception is under the auspices of the Cleveland Women's Press Club.

"Street of Sin," the Emil Jannings picture, originally rejected in toto by the Censor Board, has been re-viewed and passed. It will be shown at the Allen theatre starting June 16th.

Maurice Spitalny, musical director at the Stillman, was injured by flying glass when a base ball hit the window of his automobile as he was driving past the baseball field in Edgewater Park. He was taken to a nearby hospital.

Indianapolis

THE Sepe and Indiana Theatres, Inc., recently taken over by the Young Amusement Corporation, under the management of Mr. DeWald, are reported as doing good business.

The Sepe plays pictures and tabloid, and the Indiana big pictures. The Indiana will install a new organ in July.

The Granada theatre has inaugurated stage band policy with Charles Bromley directing the orchestra. Luella Freeh plays the organ.

The Ohio theatre changed its picture running policy last week, for the Summer season, opening their new bills on Saturday and Wednesday.

Lester Rosenthal has been appointed manager of Universal's Indianapolis exchange. William Esch, who has served in this capacity for the last four years, was forced to resign on account of his health.

Rosenthal was formerly an exchange manager for several other companies, but more recently was a salesman in the Universal exchange in Washington.

John Crouch, house manager of the Granada, and David Barnard, house manager of the Rivoli, neighborhood houses, are seniors at Technical high school. W. W. Grist, Jr., is managing director of the Universal Chain houses.

Ruth Doyle, former assistant secretary at St. Louis, has been assigned to the Indianapolis Film Board of Trade. She succeeds Patricia Lynch, who has returned to the Seattle board.

Marian McCollough, who had charge of the local board before she accepted the travelling position with the national board, was here for three weeks prior to Miss Doyle's arrival.

Indianapolis exhibitors are planning a golf tournament for State exhibitors.

Russell Black, formerly of the Universal sales staff, has taken over the Alhambra theatre at Knightstown. He purchased the house from Frank Clark.

Sam Galarty, former First National salesman, has been assigned to manage the local Tiffany exchange. He succeeds L. M. Marriott.

Mrs. David Ross, president of the Indiana Indorsers of Photo Plays, entertained members of the Indiana Association at her home recently.

Parisian Red Heads, local girls jazz band, headed the bill at the Lyric last week. Bobby Grace was mistress of ceremonies.

Harry P. Vonschmitt, of Washington, Ind., who operates houses at Bedford, Bloomington and Greencastle, has bought property 77 by 165 feet at Crawfordsville, to erect a new house. The proposed theatre will have seating capacity of 1,100.

Ace Berry, former Circle manager, who has been on the Skouras-Publix staff, has been sent to St. Louis temporarily.

South West

THE Arkansas Amusement Co. is erecting a new $200,000 theatre at Eldorado, Arkansas.

A theatre pavilion with 800 seating capacity has been erected and opened at Elmwood Park, near Oklahoma City, Okla, and will show stock and pictures.

Mrs. Fred Smith, wife of Manager Fred Smith of the Main Street theatre, Tulsa, Okla., sustained two broken ribs while in an automobile accident at Tulsa last week.

The new Victoria theatre will open as Oklahoma City's first suburban theatre June 15th, and will cost about $200,000.

The Laverne theatre at Dierks, Ark., is at present being remodeled.

M. M. White, manager of the Royal and Rialto theatres at Clinton, Okla., was struck and painfully injured at Oklahoma City by a cartridge shell, but no permanent effects are expected.

The old American theatre at Ada, Okla., has closed and instead the new Hamley theatre stands on the site, managed by C. S. Stanfield, of Clinton, Okla.

Griffith Bros. are erecting a new elaborate theatre at Blackwell, Okla.

Kessler & Sons are building a new 1,200 seat theatre outside of the city limits of Okmulgee, Okla., and expect to show on Sundays.

The Palace theatre at Newkirk, Okla., is being remodeled and redecorated.

Wallace Walthall, manager of the Home State, recently returned to Oklahoma City from Tulsa.

C. E. Alexanderson has purchased the Electric theatre at Mulberry, Ark.

Mahone and James are erecting a new house at Hobart, Okla.

The Majestic at Ringling, Okla., and the Cozy at Lamont, Okla., have closed for the summer.

Fire broke out in the Sequoyah Theatre at Tahlequah, Oklahoma last Monday night. The fire originated in the Booth, causing damage to films and equipment. A small crowd, viewing the second show, hastily vacated the theatre. The cause of the fire was not determined.

Blackwell, Oklahoma, is soon to have a $200,000 theatre and office building, according to plans recently announced. The building is being erected by Kennedy Brothers and Hays of Blackwell. The theatre is leased to the Griffith Amusement Company of Oklahoma City. Buff brick is to be used for the four stories. The three upper stories will be occupied by forty-five office suites, served by a high-speed elevator. H. H. Mahler, of Tulsa, Oklahoma, was the architect for the building.

The Mecca Theatre at Rocky, Oklahoma, has been closed for the summer months.

Mrs. W. W. Hargus has sold her Electric Theatre at Mulberry, Ark., to Mr. C. E. Alexander.

W. A. Ryan, local Fox Manager returned from the Fox Convention in New York early last week. Mr. Ryan followed his New York trip up with a trip to Dallas to attend a District meeting of Fox Managers.

Recent visitors along film row were: Mr. and Mrs. Roy Sohn, of the Royal Theatre, Mountain View; Tey White of the Liberty theatre at Ada, and Mr. and Mrs. C. C. Stanfield, of the Hamly theatre, Ada.

Dewey Gibbs, salesman for F. B. O. is spending his annual vacation in St. Louis.

Messrs. Mahone and James, Hobart, Oklahoma, have let the contract for the construction of a new theatre building in Hobart to be called the "Oklahoman." This theatre will be constructed at a cost of $75,000.00 and is expected to be ready for opening about September 1st. Messrs. Mahone and James at present operate the Palace and Cozy theatres in Hobart.

Chas. Blaine, who recently purchased the Orpheum and Cozy Theatres in Weleetka, Oklahoma, announces he has closed the Orpheum for an indefinite period.

J. W. Baughman, Vice President of the West Side Amusement Company, Bartlesville, Oklahoma, advises they are opening an Airdome in Bartlesville to be operated throughout the summer months.

L. A. White, is making final arrangements for the opening of his new Bungalow Theatre at Weatherford, Oklahoma, next week.

Sam Benjamin, manager for F. B. O. spent the past week on business in Kansas City.

Chas. R. Zears, Secretary of the Oklahoma City Film Board of Trade, returned last Saturday from the Film Boards of Trade Secretaries Convention in Los Angeles.

Wallace Walthall has resigned his position as Manager for Home State Film Company to accept a position with National Screen Service Company. W. J. Buchanan will succeed Mr. Walthall as manager for Home State.

W. Z. Spearman, President of the M. P. T. O. of Oklahoma has returned from a two weeks trip into the territory devoted to calling upon members of the M. P. T O.

Minneapolis

IMPROVEMENTS amounting to more than $3,000 have been made in the New Crystal theatre, a Gateway house in Minneapolis. Manager Jensen has redecorated the theatre inside and out and added a new canopy.

The State theatre at Fairmont, Minn., recently acquired by F & R, has been completely dismantled and the site is to be converted for commercial tenants, according to announcement by Manager Nicholas, joint owner with F & R of the theatres in Fairmont.

The new theatre at Adrian, Minn., is rapidly nearing completion.

Mrs. Mary O'Toole has sold the Lakota, N. D., theatre to W. W. Arnold, who has just taken possession of the theatre. Mrs. O'Toole will remain as the local manager.

Art Leak has been appointed manager of the three houses in Huron, S. D. Leak, with S. A. Goethal, who recently turned over his interests in the Lyric at Huron to a holding company in which F & R own the controlling interest.

A recent visitor in Minneapolis was Max Milder, central sales manager for Warner Bros., Mr. Milder has just had several eastern branches added to his territory.

Free shows at Rushmore, Minn., and other nearby towns are being sponsored by G. Sievers, of Wilmont, Minn. They are given, as a rule, with the co-operation of a merchant.

Max Stahl, acting manager of the Minneapolis Educational exchange, and John Branton, of the booking department of F & E, have returned from the Educational sales convention at Montreal.

Oliver Rowe has returned from a trip to Los Angeles, which was in the nature of a vacation.

St. Louis

The report in the St. Louis News column last week to the effect that Chester Markert had succeeded Stuart Barrie as organist at the Ambassador, and that the former assisted in the designing of the Ambassador is erroneous.

Mr. Barrie is temporarily filling the position of guest organist at the Skouras Brothers Indiana Theatre, but still holds a five-year contract with the Ambassador. Also the Ambassador Theatre organ was completely designed and built under Mr. Barrie's specifications and instructions.

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Radio and Talking Picture Equipment for New St. Louis House

CONCRETE moulding and pouring is now under way at the new William Fox Theatre on Grand and Washington boulevard, St. Louis, Mo.

The dressing rooms have already been completed while concrete for the grand stairway leading to the main lobby is being poured. Equipment for the stage is also being assembled. The switchboard is on hand while the huge transformers are being fixed in place. Electricians are laying the conduits that will carry the electric lines to all parts of the house and the stage.

A complete radio broadcasting station will be one of the distinct features of the new Fox theatre. Microphones will be placed among the footlights on the stage to convey all stage effects to the broadcasting room on an upper floor of the theatre. It will be the first theatre in St. Louis to have a built in radio broadcasting station.

This theatre will also be completely equipped for the showing of a talking motion picture. The Grand Central, the only theatre in St. Louis now showing the talkies was for many years a motion picture house before Vitaphone equipment was installed.

Detroit Convention of Operators a Success

Exhibits of Leading Manufacturers and Synchronized Pictures Hold Delegates Attention

THE Twenty-Ninth Convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, held last week in the Tuller Hotel, Detroit, was a complete success in every sense of the word.

It was the concensus of opinion among the 800 odd delegates who convened that no convention previously held offered quite as much in the way of social activities as was contained in the program of entertainment arranged by the two Detroit sections of the I. A.

This endeavor to assure the success of the convention was not confined to the interested local unions alone but extended to all parties whose activities in any way were affected by those of the Alliance. It seemed as though everyone was concerned only with a desire to do everything possible to make each of the 800 delegates' visit a memorable one and despite four successive days of unseasonable weather it cannot be said that anyone suffered by lack of something to do.

A special treat was the musical program rendered by Edward Werner's Michigan Theatre Symphony Orchestra, conducted by Mr. Werner himself. So appreciative of the splendid music were the delegates assembled in the convention hall that encore after encore was riotously called for, the climax being reached when members of the Southern delegations completely lost control of themselves when the strains of "Dixie" rang through the hall.

A feature of the convention were the exhibits by leading equipment manufacturers. Among these were the New Peerless High-Low Intensity Reflector Arc Lamp by the J. E. McAuley Mfg. Co. of Chicago; the new heavy duty Simplex base by the International Projector Corp., which was sponsored by the local branch of the National Theatre Supply Co. under the direction of Manager Ernie Forbes; and the display of projection room equipment by the Brenkert Light Projection Co.

The Sentry Safety Control was exhibited and demonstrated, attached to a projector.

A most practical demonstration of the New Peerless High-Low Reflecting Arc was given several nights in succession when its powerful beam was observed shooting out of the Hotel Tuller, across the street to the Hotel Statler to the utter distraction of certain of the Statler's guests.

Two items absorbed the interest of the delegates in the meetings. One was the problem of synchronized pictures and the other concerned the election of a president. President Canavan, before the convention, announced his intention of not running again for the office and it was believed by all that he would adhere to his decision. Since no suitable presidential material was in sight, there was some conjecture as to who would be elected. During the course of the convention, however, President Canavan was prevailed upon to run again, finally giving his consent. The I. A.'s appreciation of his abilities was demonstrated once more when he polled nearly 700 votes out of about 800 cast.

The question of synchronized pictures seemed to be settled to the satisfaction of everyone. It was noted that the I. A. was to retain control of all the work incident to the actual working of the apparatus and that I. A. men only could be used as material to create the necessary technical staff required to produce such showings.

And so—for the time being at least—this matter of synchronized pictures is laid to rest as concern the I. A. There is no telling, however, what will be the developments in the industry by the time the next convention is called two years hence.

It seems to be the biggest problem of all just now and developments are certain to follow one another in quick succession.

The social activities of the convention culminated in a grand party at the Brenkert Factory on Thursday night after the delegates had attended a prize fight. Motor busses picked up the members at the Arena and conveyed them to the Brenkert factory for a practical demonstration of various types of projection equipment along with several things that could not rightly be classified as belonging to the projection room.

Paul Jones President of St. Marys Amus. Co.

Paul Jones, formerly connected with the Rowland and Clark circuit of theatres in the Pittsburgh territory, is president and general manager of the new St. Marys Amusement Company, which will build a $175,000 theatre at St. Marys, Pa. The house will be built by local capital, headed by Harry C. Stackpole, Lyle Hall and A. A. Straub. The house with a frontage of 80 feet, will be two stories in height, and have a seating capacity of 900 persons. A thirty-two foot stage is included in the plans. A $20,000 organ is to be installed. Pictures will probably be the main attraction, with occasional road shows playing the house. Ground was broken on May 23rd, and opening is expected before the close of the year.

Reports Equipment Sales On Increase

One of the indications that theatre equipment sales are picking up after rather a slow Spring, is the report from the Lakeside Company, manufacturers of complete ventilating equipment for theatres. This company reports that during the six weeks sales have been on the increase and that they predict their total business for the 1928 season to be as large, if not in excess, of previous years.

Theatre ventilating and atmospheric conditioning have become a pre-requisite for all houses that pretend to be at all up-to-date and have turned what normally was a dull season into one that rivals the winter for heavier attendance.

Majestic, Portland, To Be Remodeled by Parker

J. J. Parker, owner of the Majestic Theatre property, Portland, Ore., announces that he has let contract to L. H. Hoffman general contractor to remodel same, the work to be completed by Sept. 15th. At that time the houses will be renamed "United Artists" and will show only highest type of first run pictures. The house is located at Washington and Park Streets and has been empty for the past year. $150,000 will be expended on the building and fixtures.

Brenkert Company Opens Office in Chicago

The Brenkert Light Projection Company of Detroit, Michigan, have opened a Chicago office located at 3056 W. Jackson Blvd., which will be operated under the management of Theodore J. Major, who is well known in theatrical circles, particularly the Middle West, and was previously

Purchasing Agent for Balaban and Katz.

In connection with the new office, the Brenkert Company announces that special services will be made available, regarding technical and other helpful information on the use of lighting equipment for theatres.

Hertner Elec. Announces New Hand Book

John H. Hertner, President of The Hertner Electric Company, announces the completion of the new Hertner Hand Book which will be sent free to any theatre owner, manager or projectionist on request, providing this request is sent in on the business stationery of the company.

This new sixty-four page hand book is a complete and authentic treatise covering every type of Transverter made.

In this booklet the authors have endeavered to set forth in lay language various conditions for which the Transverter is designed together with "helps' in case of trouble emergencies, etc.

This manual contains chapters on 'General information on the Motor Generator Set, the Performance Curve of the Series Arc Type Transverter, the Performance Curve of the Multiple Arc Type Transverter. Description of Series Types and Multiple Types. Construction data on the Generator, Motor and Bearings. Instructions on unpacking and installation, including its location, foundation and wiring. Suggestions on the operation of the Multiple Type including mechanical details; also the operation of the Series Type. General care of Transverters, what to do in case of failure to start, failure to generate, heating, etc. Also details on Hertner Panels, Ballast Rheostats, etc.

The Hand Book contains numerous detailed illustrations and charts of valuable aid to the Projectionist. This is information which the theatre owner, manager and projectionist needs at his finger tips at all times and the new Hertner Hand Book, in pocket size, will be of immense value in clearly covering these points.

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Our Reserved Seat Ticket Plants in Boston and New York Can Save You Money. Get Our Estimates.

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost in the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel. Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April 19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept. 15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April 7	5406 feet	
College Hero, The	Agnew-Lease-Garon	Oct. 9	5628 feet	Dec. 9
Desert Bride, The	Compson-Forrest	Mar. 26	5425 feet	
Fashion Madness	Windsor-Howes	Dec 8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May 1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept. 27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan. 25	5471 feet	
Matinee Idol, The	Walker-Love	Mar. 14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May 13	5540 feet	
Name the Woman	Stewart-Glass	May 25		
Opening Night, The	Windsor-Bowers	Nov. 14	5524 feet	Mar. 17
Ransom	Wilson-Burns	June 7		
Sally in Our Alley	Mason-Arlen	Sept. 3	5892 reet	
Siren, The	Revier-T. Moore	Dec. 20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb. 6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar. 2	5467 feet	June 2
Stage Kisses	Harlan-Chadwick	Nov. 2	5435 feet	
That Certain Thing	Graves-Dana	Jan. 1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct. 21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov. 26	5791 feet	Jan. 7
Way of the Strong, The	Day-Livingston-Von Eltz	June 19		
Wife's Relations, The	Mason-Glass	Jan. 13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb. 18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes	Revier-M. Moore		
Gangster, The	Livingston-Day		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
All Bear	Curiosities	April 29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan. 15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins	May 13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton	April 22	2 reels	April 7
Blondes Beware	Johnny Arthur	July 15	2 reels	
Builders of Bridges	Bruce Outdoor Sketch	Feb. 26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar 11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June 3	1 reel	May 26
Cutie	Dorothy Devore	Jan. 15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins	Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane	May 6	2 reels	April 14
Felix the Cat in Arab antics	"Sullivan Cartoon"	May 13	1 reel	June 2
Felix the Cat in Astronomeeous	"Sullivan Cartoon"	July 8	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April 1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	May 26
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June 24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	Mar. 31
Felix the Cat in Jungle Bungles	"Sullivan Cartoon"	July 22	1 reel	
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	Mar. 17
Felix in Outdoor Indore	"Sullivan Cartoon"	June 10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	April 14
Felix in Sure-Locked Homes	"Sullivan Cartoon"	April 15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix in the Smoke Scream	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Gloom Chaser, The	"Big Boy"	June 24	2 reels	June 2
Green-Eyed Love	Ruby McCoy-George Hall	April 8	1 reel	Mar. 24
Hard Work	Wallace Lupino	July 29	1 reel	
Hectic Days	Lupino Lane	June 17	2 reels	May 26
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June 17	2 reels	June 9
Hop Off	Charley Bowers	July 1	2 reels	
How to Please the Public	Hodge Podge	Mar. 11	1 reel	Mar. 17
Indiscreet Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Just For Art	Curiosities	May 27	1 reel	June 2
Kitchen Talent	George Davis	April 15	2 reels	Mar. 31
Ladies Preferred	Jerry Drew	July 8	2 reels	
Leaping Luck	Davis-Collins	July 29	2 reels	
Listen Children	Lloyd Hamilton	July 22	2 reels	
Listen Sister	Lupino Lane	Mar. 25	2 reels	Mar. 24
Lost Laugh, The	Wallace Lupino	July 15	1 reel	
Love's Springtime	Hope Hampton	Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May 27	2 reels	May 12
Never Too Late	Wallace Lupino	May 6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	April 21
No Fare	"Big Boy"	April 8	2 reels	Mar. 24
Oh Mama	Miller-Hutton	July 1	1 reel	
Off Balance	Monty Collins	April 22	1 reel	April 14
Peculiar Pair o' Pups, A	Bruce Outdoor Sketch	May 20	1 reel	May 5
Penny Postals	Curiosities	April 1	1 reel	Mar. 17
Pictorial Tidbits	Hodge-Podge	June 10	1 reel	
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Rah Rah Rah!	Dorothy Devore	June 3	2 reels	May 26
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Roaming Romeo	Lupino Lane	July 29	2 reels	
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June 17	1 reel	June 9
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	April 21
Spring Has Came	Monty Collins	Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June 17	1 reel	June 9
Three Tough Onions	Monty Collins	May 20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May 6	1 reel	May 26
Wedding Slips	Monty Collins	Jan. 1	1 reel	Feb. 11
Whoozit	Charley Bowers	April 1	2 reels	Mar. 17
Who's Lyin'?	Davis-Collins	June 10	2 reels	May 26
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch	July 15	1 reel	
You'll Be Sorry	Charley Bowers	May 20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov. 15	5980 feet	
Bit of Heaven, A	Lee-Washburn	May 15	7000 feet	
Bowery Cinderella, A	O'Malley-Hulette	Nov. 1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct. 1	6300 feet	Oct. 11
Inspiration	George Walsh		6600 feet	
Satan and the Woman	Windsor-Keefe	Jan. 20	6400 feet	Mar. 10
Stronger Will, The	Marmont-Carewe	Feb. 20	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar. 31	6520 feet	

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
Into No Man's Land	Santschi-Blythe		
Making the Varsity	Hulette-Rankin-Lease		

F B O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec. 18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May 13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov. 20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug. 12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar. 18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct. 23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April 1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct. 30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar. 4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept. 17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan. 13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May 11	6291 feet	
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan. 15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec. 25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April 7	5984 feet	
Dog Justice	Ranger-Martin	June 10	5043 feet	
Driftin' Sands	Bob Steele	Jan. 1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb. 5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July 1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept. 4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar. 21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct. 2	6301 feet	July 29 '27
Harvester, The	Kingston-Caldwell	Nov. 23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb. 12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov. 13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept. 18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct. 16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov. 6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April 8	4769 feet	Mar. 10
Legionnaires in Paris	Cooke-Guard	Jan. 31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar. 11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec. 27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May 28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June 17	5181 feet	Sept. 4 '26
Man in the Rough, The	Steele-King	May 20	4748 feet	

Title	Star	Rel.	Date	Length	Reviewed
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15	6000 feet	
Shanghaled	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4892 feet	Dec. 23
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4898 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah!, Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Dog Law	Ranger (Dog)		
Down Our Way	Valli-Caldwell-Darro		
Gang War	Borden-Pickford		
Eagle's Talons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
Hit of the Show, The	Brown-Astor-Olmstead		
Orphan of the Sage	Buzz Barton		
Perfect Crime, The	Rich-Brook-McConnell		
Saddle and Spurs	Barton-Eason		
Sally's Shoulders	Wilson-Hackathorne		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5400 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Sept.	1	5960 feet	Aug. 12
Devil's Cage, The	Garon-Keith	April	15	5300 feet	
Fagasa	Kelly-Kelton-Wells	May	1	6700 feet	
Finnegan's Ball	Landis-Mehaffey	Sept.	15	6200 feet	Dec. 9
Free Lips	Marlowe-Novak	Feb.	15	5600 feet	
Masked Angel, The	Compson-Oakman	Mar.	1	5900 feet	
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Oct.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	1	6700 feet	Sept. 9
Souls Aflame	James-Wells	April	1	5700 feet	
Temptations of a Shop Girl	Compson-Garon	Nov.	1	5700 feet	

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5800 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Code of the Scarlet	Maynard-McConnell	July	15	5600 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Eilers-Burke-Knapp	July	22	7989 feet	
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Happiness Ahead	Colleen Moore	June	24		
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27	7426 feet	
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	May 26
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6	6608 feet	June 2
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.	22	5465 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8166 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Strange Case of Capt. Ramper	German Cast			7534 feet	June 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May	27	5834 feet	
Upland Rider, The	Maynard-Douglas	June	3	5731 feet	May 19
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13	6021 feet	
Wagon Show, The	Maynard-Faire	Feb.	19	6212 feet	June 2
Wheel of Chance	Barthelmess-Basquette	June	10		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20	7187 feet	May 26

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man, The	Mulhall-Nissen		
Divine Lady, The (Firnatone)	Griffith-Varconi		
Glorious Trail, The	Maynard-McConnell		
Head Man, The	Murray-Reed-Young	July 29	
Heart to Heart	Astor-Hughes	July 1	
Here Comes the Band	Langdon-Dawson	Aug. 5	
Lilac Time (Firnatone)	Moore-Cooper		Mar. 24
His Wife's Affair	Dove-Reed		
Oh Kay	Moore-Gray	Aug. 12	
Out of the Ruins	Barthelmess-Nixon		
Phantom City, The	Ken Maynard		
Whip, The	Mackaill-Nilsson-Forbes		
Wrecking Boss, The	Sills-Todd		
Wright Idea, The	Hines-Lorraine	July 8	

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins	Oct.	15		
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Meeker	June	17		
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan 21
Don't Marry	Moran-Hamilton	June	3	5708 feet	June 9
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Farmer's Daughter, The	Beebe-Burke	July	8		
Fazil	Farrell-Nissen-Busch	Sept.	10	7217 feet	June 9
Fleetwing	Norton-Janis	June	24		
Four Sons	Mann-Hall-Bushman	Sept.	3	9412 feet	Feb. 18
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	May 26
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
Me, Gangster	Collyer-Terry	Oct.	8		
News Parade, The	Stuart-Phipps	May	27	6679 feet	
None But the Brave	Phipps-Morton-Knapp	June	24		
Mother Knows Best (Movietone)	Bellamy-Dresser	Sept.	24		
Mother Machree	Bennett-McLaglen	Oct.	22	6663 feet	Mar. 17
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	1		
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Plastered in Paris	Cohen-Pennick	Oct.	1		
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Prep and Pep	Rollens-Drexel	Nov.	12		
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Red Dance, The	Del Rio-Farrell-Revier	Dec.			
River Pirate, The	McLaglen-Moran	Aug.	26		
Road House	Barrymore-Alba	July	22		
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Street Angel, The	Gaynor, Farrell	Aug.	19	9221 feet	
Sunrise	Gaynor-O'Brien	Nov.	5	8729 feet	Oct. 14
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	May 26
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Vampire a la Mode	Marjorie Beebe	Oct.	29		
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wild West Romance	Bell-Lincoln	June	10	4921 feet	
Win That Girl	Rollens-Carrol	Sept.	17		
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	May 26
Arkansas Traveler	Variety	Jan.	8	1 reel	
At the Ball Game (Movietone)	Joe Cook				
Bridge at Midnight, The (Movietone)	Mary Duncan				
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Interview, The (Movietone)	Clarke-McCullough				
Jack and Jilted	P. Cunning-M. King			2 reels	May 26
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	May 26

Title	Star	Rel.	Date	Length	Reviewed
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
They're Coming to Get Me (M'tone)	Chick Sales				
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Treasurer's Report, The (Movietone)	Robert Benchley				
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Baggage Smasher, The	McLaglen-Collyer	Nov.	19		
Cock-Eyed World, The	Lowe-McLaglen				
Dry Martini	Collyer-Lowe	Dec.			
Fog, The	O'Brien-Collyer	Dec.			
Four Devils, The	Macdonald-Gaynor-Morton				
Girl Downstairs, The	Moran-O'Brien				
Joy Street	Barrymore-Alba	Dec.			
La Gringa	Kenneth Thomson				
Making the Grade	Moran-Lowe	Nov.	26		
Riley the Cop	Macdonald-Drexel	Jan.	7, '29		

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Keith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	1	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	6432 feet	May 12
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31
Thru the Breakers		Aug.			
United States Smith	Gribbon-Lee-Harlan	June	1	6000 feet	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Alma Rubens				
Turn Back the Hours	Loy-Pidgeon	Mar.	1	6600 feet	Mar. 17
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	June 2
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19		
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	May 19
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Detectives	Dane-Arthur	June			
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7045 feet	June 2
Law of the Range	McCoy-Crawford	Jan.	21	5393 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Madamoiselle from Armentieres	E. Brody-J. Stuart	June			
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	June 2
Matsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Telling the World	Haines-Page	June			
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	May 19
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	May 26
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	May 26
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	May 26
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddities	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	May 19
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell it to the Judge	Max Davidson	April	28	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	May 26
Tokens of Manhood	Ufa Oddities	June	6	1 reel	May 26
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brotherly Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
White Shadows of the South Seas	Blue-Torres		
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6538 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19	5808 feet	
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5665 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7720 feet	June 9
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5280 feet	Mar. 3
Fifty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	May 26
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Half a Bride	Ralston-Arlen	June	16		
His Tiger Lady	Menjou-Brent	June	9	5038 feet	June 2
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Ladies of the Mob	Bow-Arlen	June	30		
Last Command, The	Jannings-Brent	Jan.	21	8234 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Manificent Flirt, The	Florence Vidor	June	2		
Nevada	Cooper-Todd	Sept.	10	6258 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7910 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6600 feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Racket, The	Meighan-Prevost	June	30		
Red Hair	Bow-Chandler	Mar.	10	6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7175 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4792 feet	May 26
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27
Street of Sin, The	Jannings-Wray	May	26	6218 feet	June 2
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6006 feet	Oct. 28

Title	Star	Rel.	Date	Length	Reviewed
Three Sinners	Negri-Baxter	April	14	7025 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Vanishing Pioneer, The	Holt-Blane	June	23		
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Alice in Movieland	Novelty	June	23	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Call Again	E. E. Horton			2 reels	
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmy Adams	Feb.	11	2 reels	June 2
Home Girl, The	Gilmore-Kruger			2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko Goes Over	Inkwell Cartoon	June	23	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Field Daze	Inkwell Cartoon	June	9	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream (Christie)	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	2 reels	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Patent Medicine Kid, The	Krazy Kat Cartoon	June	2	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Prancing Prune	Helen Hayes			2 reels	
Rain Dropper, The	Krazy Kat Cartoon	June	30	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Scrambled Weddings	E. E. Horton	June	30	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Stage Coached	Krazy Kat Cartoon	June	16	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post			2 reels	
Vacation Waves	E. E. Horton			2 reels	
Walls Have Ears	Madge Kennedy			2 reels	
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
Carnation Kid, The	Douglas MacLean		
First Kiss, The	Wray-Cooper		
Fleet's In, The	Bow-Hall		
Hot News	Daniels-Hamilton		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Loves of an Actress, The	Negri-Cooper		
Mating Call, The	Meighan-Brent-Adoree		
Perfumed Trap, The	Brian-Brook		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Warming Up	Richard Dix		
Water Hole, The	Holt-Carroll		
Wedding March, The	Von Stroheim-Wray		
Wings	Bow-Rogers	12 reels	Aug. 26 '27
Woman From Moscow, The	Negri-Kerry		

PATHE

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	5 reels	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel of Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Rider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr.	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	6 reels	
Blue Danube, The	Joy-La Rocque	Mar.	11	7 reels	May 26
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9992 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5996 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	6 reels	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	6 reels	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Saddle Mates	Wally Wales	Mar.	11	4260 feet	Mar. 17
Ship Comes In, A	R. Schildkraut-Dressler	June	3		
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	6 reels	
What Price Beauty?	Nita Naldi	Jan.	22	5 reels	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Balmy Show, The	"Aesop Fables"	July	15	1 reel	
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	24	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number	Mar.	4	2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number	Feb.	5	1 reel	
Bunker Battles	Sportlight	July	22	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
City Slickers	"Aesop Fables"	July	1	1 reel	
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number	Feb.	26	1 reel	
Do Monkeys Manicure?	Stan Laurel	April	1	1 reel	
Eagle of the Night (Serial)	Frank Clarke	Oct.	21	10 episodes	
Fair Affair, A	Sportlight	July	8	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	June 9
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Girl From Nowhere, The	Pollard-Holloway-Swain	Mar.	25	2 reels	Mar. 24
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
Houses of Arctic and Tropics	Science Number	Feb.	12	2 reels	
Huntsman, The	"Aesop Fables"	July	8	1 reel	
Jungle Days	"Aesop Cartoon"	Mar.	25	1 reel	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	10	1 reel	
Limberlegs	Sportlight	June	10	1 reel	June 2
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark or the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
Mouse's Bride, The	"Aesop Fables"	June	24	1 reel	
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playing Hookey	"Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	June 9
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Ride 'Em Cowboy	"Aesop Fables"	June	17	1 reel	
Run Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number	Mar.	18	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Terrible People, The (Serial)	Ray-Miller	Aug.	12	10 episodes	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four Dollar Island	Novelty	Jan.	1	1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number	Feb.	19	1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number	Mar.	11	1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Hoff-Allen		
Black Ace, The	Don Coleman		
Bride of the Colorado	Boles-Blossom		

Title	Star	Rel.	Date	Length	Reviewed
Captain Swagger	La Rocque-Carol				
Celebrity	Armstrong-Basquette				
Cop, The	Boyd-Logan				
Craig's Wife	Rich-Baxter				
Flying Buckaroo, The	Wally Wales				
Forty-Five-Calibre War	Coleman-Loff				
Godless Girl, The	Basquette-Prevost				
King of Kings, The	Warner-Logan			13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque				
Love Over Night	La Rocque-Loff				
Man-Made Woman	Joy-Boles-Warner				
Power	Boyd-Logan				
Red Mark, The	von Seyffertitz				
Sin Town	Allen-Fair				
Survival of Slim, The	Wally Wales				
Tenth Avenue	Haver-Varconi				
Valley Beyond the Law	Coleman-Loff				
What Holds Men	Leatrice Joy				
Yellow Contraband	Leo Maloney				

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Bonner-Withers	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	5700 feet	
Web or Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.	19	5800 feet	May 26

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Branded Man, The	Delaney-Marlowe			6796 feet	June 2
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April		6076 feet	
Divine Sinner, The	Vera Reynolds	July			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April		5976 feet	
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5076 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
Midnight Adventure, A	Murphy-Landis	May		5262 feet	
My Home Town	Brockwell-Glass	Mar.		5608 feet	June 2
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.		5905 feet	
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.		4137 feet	
Trail Riders	Buddy Roosevelt	April		4627 feet	
Trailin' Back	Buddy Roosevelt	Mar.		4308 feet	
Wanderer of the West, A	Tex Maynard	Nov.		4200 feet	
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.		4490 feet	
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Cancelled Debt, The	Lease-Stevens	Sept.	1	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	April	15	5400 feet	
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			
Undressed	Bryant Washburn		

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat	Lee-Keefe	Chesterfield	June	1	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mehaffey-Metcalfe	Hi-Mark			5000 feet	
Big Hop, The	Buck Jones	B. Jones Corp.	Aug.			
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Dawn	Special Cast	Arch Selwyn			7500 feet	
Daughter of Israel	Betty Blythe	Aywon			8300 feet	
Devil's Passion, The	Special Cast	Arfa			5700 feet	
End of St. Petersburg, The	Russian Cast	A. Hammerstein			8000 feet	
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Old Age Handicap, The	Vaughn-Hughes	Trinity Pict.			5573 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Queen of the Chorus, The	Faire-Lease	Crescent Pict			5900 feet	
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict			8000 feet	Feb. 4
Streets of Algiers	Camilla Horn	Brill			6603 feet	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros.			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros.			10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1	5209 feet	
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	May 26
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4752 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1	5297 feet	
Ladies of the Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	July	1		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct.	15	5629 feet	
Prowlers of the Sea	Cortez-Myers	June	20		
Scarlet Dove, The	Frazer-Borio	April	15	5102 feet	
Stormy Waters	Southern-McGregor	June	1	5735 feet	
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
No Woman Allowed	Color Classic			1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat	Olive Borden	July	20		
Beautiful But Dumb		Aug.	1		
Cavalier, The	Bedford-R. Talmadge				
Domestic Relations		Aug.	15		
George Washington Cohen	Jessel-Palmer				
Ghetto, The	George Jessel				
Grain of Dust, A	Cortez-Windsor-Rubens	July	10		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June	1	5109 feet	
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flusher, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Freedom of the Press	Stone-Keith-M. Day	Oct.	28	6479 feet	
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Has Anybody Here Seen Kelly?	Love-T. Moore	Sept.	16	6243 feet	
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Home, James	La Plante-Delaney	Sept.	2	6307 feet	
Hot Heels	Tryon-Miller	May	13	5874 feet	
Hound or Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Kerry-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Quick Triggers	Fred Humes	July	15	4472 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6179 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	

Title	Star	Rel. Date	Length	Reviewed
We Americans	Sidney-Miller-Lewis	May 6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov. 27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May 20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct. 2	4167 feet	
Won in the Clouds	Al Wilson	April 22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Geraldene	Sid Saylor		2 reels	
Ambuscade, The	Fred Gilman	June 16	2 reels	May 19
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Big Game George	Sid Saylor	July 18	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June 27	2 reels	May 26
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster Trims Up	Trimble-Hardwick and Dog		2 reels	
Buster's Whippet Race	Trimble-Turner and Dog	May 23	2 reels	April 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Card of Destiny, The	Fred Gilman	July 14	2 reels	
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cash Customers	C. King-C. Doherty	July 11	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Cross Country Bunion Race, The	Sid Saylor		2 reels	
Dangerous Trail, A			2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Diamond Master, The				
Fighting Destiny	Fred Gilman	May 19	2 reels	April 21
Fighting Kid, The	Newton House	June 9	2 reels	May 19
Fish Stories	Young-La Salle		2 reels	
Fox Chase, The	Oswald Cartoon	June 25	1 reel	May 26
Frame-Up Man, The	Bob Curwood	May 26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill	June 13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George Meets George	Sid Saylor	June 20	2 reels	
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George's School Daze	Sid Saylor		2 reels	May 5
Half-Back Buster	Trimble-Hardwick and Dog		2 reels	
Gold Claim, The	Bob Curwood	July 21	2 reels	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Hat Salesman, The	Sid Saylor		2 reels	
Her Haunted Heritage	Ben Hall	July 2	1 reel	June 2
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April 26	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws	Charles Puffy	Mar. 12	2 reels	Feb. 18
Horns and Orange Blossoms	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar. 7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June 30	2 reels	May 26
Just Wait	Young-La Salle		2 reels	
Kitchen Mechanic	Trimble-Hardwick and Dog		2 reels	
Look Pleasant	Sid Saylor		2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds' Court Trouble, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' False Alarm, The	Snookums	July 2	2 reels	June 2
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 2	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June 4	2 reels	May 12
Newlyweds' Hard Luck, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	April 14
Newlyweds' Headache, The	Snookums-Perdue-Egan		2 reels	
Newlyweds Lose Snookums, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Need Help, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Unwelcome, The	Snookums-Perdue-Egan		2 reels	
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
No Dogs Allowed	Trimble-Hardwick and Dog		2 reels	
Oh, What a Knight	Oswald Cartoon		1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June 11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb. 13	2 reels	Jan. 21
Reel Life	Long-Adams-Layman-McPhaill	July 4	2 reels	June 2
Ride 'Em Plowboy	Oswald Cartoon	April 16	1 reel	Mar. 24
Ride For Help, The	Newton House	July 7	2 reels	
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar. 5	1 reel	April 7
Rubber Necks	Sid Saylor		2 reels	
Sagebrush Sadie	Oswald Cartoon	April 2	1 reel	May 5
Sailor George	Sid Saylor	May 9	2 reels	April 14
Sailor Suits	Sid Saylor		2 reels	
Sandwiches and Tea	Arthur Lake	July 16	1 reel	
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr.	June 3	10 episodes	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Shooting the Bull	Young-La Salle		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan. 16	1 reel	Dec. 30
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June 18	1 reel	May 26
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	2 reels	Jan. 14
Summer Knights	Arthur Lake	May 21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Tall Timber	Oswald Cartoon	July 9	1 reel	
Teacher's Pest	Trimble-Hardwick and Dog		2 reels	
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Tricky Trickster, The	Ben Hall	June 4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood	June 23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June 20	2 reels	May 19
Whose Wife	King-Doherty	June 6	2 reels	May 12
Winged Hoofs	Newton House	Mar. 17	2 reels	Feb. 25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	
Woman Chasers	C. King-C. Doherty	May 16	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Body Punch, The	Daugherty-Faire		
Brides Will Be Brides	Laura La Plante		
Burning Winds	Hoot Gibson		
Children of the Sun	Special Cast		
Clearing the Trail	Gibson-Gulliver		
Cloud Dodger, The	Al Wilson		
Crimson Hour, The	De Putti-Moskine		
Danger Rider, The	Hoot Gibson		
Doubling For Trouble	Gibson-Gilbert		
Fallen Angels	Kerry-Starke		
Foreign Legion, The	Kerry-Stone-Nolan		
Fresh Every Hour	Glenn Tryon		
Girl on the Barge, The	Hersholt-O'Neil-McGregor		
Give and Take	Sidney-Hersholt		
Grip of the Yukon, The	Bushman-Hamilton-Marlowe		
Harvest of Hate, The	Rex-Perrin		
Hero of the Circus	Special Cast		
Honeymoon Flats	Lewis-Gulliver		
Jazz Mad	Hersholt-Nixon-Lewis		
Last Warning, The	Laura LaPlante		
Lonesome	Tryon-Kent		
Man Disturber, The	Denny-Palmer		
Man Who Laughs, The	Veidt-Philbin	11 reels	May 1
Man, Woman and Wife	Kerry-Starke-Nixon		
Michigan Kid, The	Nagel-Adoree		
Navy Blues	Arthur Lake		
Phantom Finger	Cody-Thompson		
Phyllis of the Follies	M. Moore-A. Day		
Play Goes On	Veidt-Nolan		
Plunging Hoofs	Rex-Perrin		
Red Lips	Nixon-Rogers		
Show Boat	Rubens-Fitzroy		
Silks and Saddles	Nixon-Walling-Nolan		
Sky Skidder, The	Al Wilson		
Uncle Tom's Cabin	Special Cast		
Viennese Lovers	Philbin-Hersholt-Keane		
Watch My Speed	Denny-Worth		
Wild Blood	Rex-Perrin		

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan. 7	6400 feet	Jan. 14
College	Buster Keaton	July 29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov. 19	7600 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan. 7	9100 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar. 31	8350 feet	
Garden of Eden, The	Griffith-Ray	Feb. 4	7300 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan. 1	9358 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug. 14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct. 31	7400 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb. 11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan. 7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec. 2	9000 feet	Nov. 25
Steamboat Bill, Jr.	Keaton-Torrence	April	7700 feet	May 19
Tempest	J. Barrymore-Horn		9200 feet	
Two Arabian Knights	Boyd-Wolheim	Sept. 23	7850 feet	Nov. 4
Two Lovers	Colman-Banky		8500 feet	April 28

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Awakening, The	Banky-Byron			
Battle of the Sexes, The	Bennett-Hersholt-O'Neill			
Hell's Angels	Lyon-Hall-Nissen	about)	7 reels	
Love Song, The	Boyd-Valez			
Revenge	Dolores Del Rio			
Woman Disputed, The	Talmadge-Roland			

WARNER BROTHERS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb. 25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan. 14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec. 3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr.	Oct. 15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April 7	5398 feet	April 21
Dog of the Regiment, A	Rin-Tin-Tin-Gulliver	Oct. 29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar. 24	5164 feet	
First Auto, The	Miller-Oldfield	Sept. 18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook	May 26		
Fortune Hunter, The	Chaplin-Costello	Nov. 7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov. 26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov. 19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov. 5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec. 24	5613 feet	
Husbands For Rent	Moore-Costello	Dec. 31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec. 17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept. 10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.	7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazer	Feb. 11	5331 feet	
Missing Link, The	Syd Chaplin	Aug. 7	6405 feet	May 20
One-Round Hogan	Blue-Hyams	Sept. 17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept. 4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May 19		
Powder My Back	Rich-Ferris-Beranger	Mar. 10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan. 28	4777 feet	Feb. 11

Title	Star		Length	Reviewed
Reno Divorce, A	McAvoy-Graves	Oct. 22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April 21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct. 8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept. 24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov. 12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept. 3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug. 21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Caught in the Fog	McAvoy-Nagle			

Title	Star	Length	Reviewed
Glorious Betsy (Vita.)	D. Costello-Nagle	7091 feet	May 5
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams		
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr		May 26
Little Wild Cat, The	Ferris-Hall-Dawson		
Midnight Taxi, The	Moreno-Costello		
My Man (Vita)	Fanny Brice		
Noah's Ark (Vita.)	D. Costello-O'Brien		
No Questions Asked	Ferris-Collier, Jr.		
Singing Fool, The (Vita.)	Jolson-Bronson		
State Street Sadie	Loy-Nagle		
Tenderloin (Vita.)	D. Costello-Nagle	7782 feet	April 28
Terror, The (Vita.)	McAvoy-Horton		
Women They Talk About	I. Rich-Ferris-Collier, Jr.		

Hollywood—*Continued*

(*Continued from page 2027*)

Educational Activities

Little Lorraine Rivero is "Big Boy's" "leading woman" in the four-year old star's first comedy on the 1928-29 program. Billy Sullivan and Eva Thatcher are the "grown-ups." Al St. John and Estelle Bradley are teamed in the leading roles of the initial Mermaid comedy in the series of 16 to be made this season. Others in the cast include Glen Cavender and Otto Fries, the latter a "heavy" often seen in Mermaids but who recently has been playing similar roles in features.

A Promotion

William Holland, an assistant director to William Watson, has been raised by the Christie studio to the rank of full-fledged director. His first picture was the initial Bobby Vernon release for the new season, "Hold 'Er Cowboy."

Editing

Martin G. Cohen, in charge of Tiffany-Stahl has assigned George Archainbaud to direct Jessel in "George Washington Cohen." Filming has already commenced, with Robert Edeson as one of the leads. T-R is also filming "The Albany Night Boat," with a cast including Olive Borden, Ralph Emerson and Jerry Miley, "A Grain of Dust" and "Beautiful But Dumb."

Directorial Assignments

Immediate assignments of Tiffany-Stahl directors are: "The Devil's Apple Tree," Elmer Clifton; "The Gun Runner," Edgar Lewis; "Beautiful But Dumb," Arthur Gregor; "The Albany Night Boat," Al Raboch; "The Naughty Duchess," Tom Terriss, and "The Rainbow," Reginald Barker. The story of the last-mentioned production is now almost completed by L. G. Rigby, who also wrote the stories for the other Barker productions, "The Toilers" and "Forward March." It is said that Eve Southern, the lady with the extremely long eye lashes, will be one of the leads in "The Naughty Duchess."

Mackaill-Mulhall

The new Dorothy Mackaill and Jack Mulhall co-starring film which First National will produce will be "Waterfront," a story of the docks. This is William A. Seiter's first directorial assignment under his long-term contract to Burbank.

Milton Sills' next picture, it is announced, will be a railroad tale by Frank L. Packard, entitled "The Wrecking Boss." Sills will begin his new virile role soon, having finished "The Barker."

New First National Films

New productions at the First National Burbank studios recently assigned are: Wm. Beaudine to film "Do Your Duty". John Francis Dillon to make "Scarlet Seas" . . . Alfred Santell to produce "Show Girl . . . William A. Seiter to direct "Waterfront" . . . Benjamin Christianson to megaphone "The Haunted House" . . . Alexander Korda to shoot "The Squall" . . . George Fitzmaurice to picturize "La Tosca" . . . and Mervyn LeRoy to do the direction of "Bluffers."

At the M-G-M Studio

"Brotherly Love," new M-G-M comedy co-starring Karl Dane and George K. Arthur, went into work last week with the selection of Jean Arthur for the feminine role. Is it necessary to report that Jean is no relation to George K.?

When William Haines begins his next picture role in "Alias Jimmy Valentine," he will be directed by Jack Conway. This crook story, which afforded H. B. Warner a successful stage characterization, will be entirely different from anything Haines has attempted heretofore.

Butler At it Again

From actor to director—and a good one at that. David Butler is now directing "Prep and Pep," a comedy of life at a boy's military school which he placed in production for Fox Films on May 21 with David Rollens and Nancy Drexel sharing the starring roles. The story, which tells how the academies develop self-reliance in a boy is the work of Butler, who wrote it in collaboration with William H. Conselman. Exteriors are to be taken at the Culver Military Academy, Culver, Ind.

More First National News

Contracts have been closed at First National's studio covering the acquisition of "The Milkman," an original by Adele Comandini, for Charlie Murray, who is now in the east on a vacation. . . . Johnny Hines' "The Wright Idea" will emerge from the cutting room any time now. The thrill scenes of the comedy were filmed aboard the yacht, Sultana. These, it is said, will provide novelty as one entire sequence was filmed in darkness. . . . Alexander Korda is directing Billie Dove for the third time in "His Wife's Affair." When this French mystery play appeared in New York one of its stars was Edmund Lowe. That was just before his entrance into motion pictures. . . . Opposite Dick Barthelmess in "Out of the Ruins" will be Marian Nixon.

Edeson with Columbia

Robert Edeson, 18 years in the flickers and with De Mille for five years, will appear in a Columbia production. This production, one of the few remaining on the Columbia 1927-28 program, will, incidentally, mark his 200th picture. He left the legitimate stage for the screen in 1910, having been behind the footlights for 10 years.

As the present vogue for mystery and melodrama is still ripe, Columbia is fashioning a picture of this type in "Beware of Blondes," being directed by George B. Seitz. This vehicle will be Dorothy Revier's fourth for the current season.

Tilting Jobs

George Marion, Jr., has been engaged by Paramount to title "The Sawdust Paradise," a story of street carnival life. Titles for the Paramount western, "The Vanishing Pioneer," are now being written by Julian Johnson, head of the studio title department.

The Busy Larry Darmour

The first of the 12 two-reelers Larry Darmour is making from the H. C. Witwer-Cosmopolitan Magazine stories of a chorus girl and a jockey has been completed and titled "Jessie"s James." Al Herman directed and the cast includes Alberta Vaughn, Al Cooke, Lewis Sargent, Willie Gray and Elinor Flynn.

Yachting

The first port of call on Cecil B. De Mille's recent seaward yachting cruise was Avalan, where photographers of the Grantland Rice Sportlight films took interesting shots of the newly refitted vessel. In the last fortnight of the cruise, Mr. De Mille plans to follow the tuna fishing, well beyond the ken of publicity hounds.

Jeanie Macpherson Vacations

All work on "The Godless Girl" completed at the De Mille, Jeanie Macpherson now intends to enjoy a well merited vacation at Cleveland, O., the home of her uncle, G. Ashley Tomlinson. Another "upper crust" portrayal can be chalked up to George Irving's credit, as recently he completed one of the important roles—that of the reform board chairman—in "The Godless Girl."

Columbia Titles

"Say it With Sables," announced some time back as a Columbia production, will be the title of the next picture to be placed into work at the Columbia studio. Frank Capra has been assigned to direct. The cast will be announced shortly.

Roy Press
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June, 23, 1928

Motion Picture News

Reg. U. S. Patent Office

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Tiffany-Stahl delivered to exhibitors program pictures that in many instances EXCEEDED in quality and box office returns the so-called specials of other producing organizations.

Tiffany-Stahl presents for the coming year productions that will re-inspire in exhibitors the confidence bred in delivering box-office pictures that are now THE TALK OF THE INDUSTRY.

Tiffany-Stahl will produce ten special productions suitable for extended runs, two of which have already been completed—"THE TOILERS" a Reginald Barker production and "THE CAVALIER"—both can rightfully be called super-specials. They will also produce a star series with a total production schedule of thirty-four pictures and Twenty-four Tiffany Color Classics – short reel gems—AND TIFFANY-STAHL CAN ASSURE EVERY EXHIBITOR THAT THEY WILL PRODUCE AND DELIVER THEIR PRODUCT AS SCHEDULED.

Tiffany-Stahl stars are world-famous—their histrionic screen ability is unquestioned—their fame is recognized by motion picture patrons throughout the world—stories by world-renowned authors and playwrights—directors of ability and international repute.

Tiffany-Stahl owns no theatres and are not in direct competition with the theatre owner—they have no interests apart from producing the best pictures of the highest quality.

Tiffany-Stahl, in bringing to the attention of the exhibitor their offerings for 1928-1929, will again exceed all promises made, with the assurance that they will live up to the reputation they have firmly established for QUALITY, DEPENDABILITY, STABILITY.

TIFFANY-STAHL PRODUCTIONS, Inc.

TIFFANY-STAHL announces for 1928

STAR SERIES

3 BELLE BENNETT PRODUCTIONS

"THE QUEEN OF BURLESQUE," by Harry Durant.

A story of a middle-aged New England woman who yearns for the footlights and finds the road to stardom rough and stormy.

"THE POWER OF SILENCE"

How long can a woman keep a secret?

"GERALDINE LAIRD," suggested by the novel "The Luck of Geraldine Laird" by Kathleen Norris.

A thrilling story replete with mystery, adventure and sex.

3 SALLY O'NEILL PRODUCTIONS

"THE BIG TOP"

The joys and sorrows of the world of make-believe.

"HURDY GURDY"—Based on the story "Put and Take" by Edmund Goulding; Continuity by Frederic and Fanny Hatton.

The story of a fearless, fascinating, devil-may-care girl reared in the free and easy Tenth Avenue atmosphere who rises above her surroundings and reaches the bright lights of Broadway.

"THE FLOATING COLLEGE," by Stuart Anthony.

The story of a madcap—an unchastened flapper.

2 GEORGE JESSEL PRODUCTIONS

"GEORGE WASHINGTON COHEN"—Based on Aaron Hoffman's stage play "The Cherry Tree."

"THE GHETTO"—Based on the story "The Schlemiehl."

A poor fool who blunders into the lives of others and brings happiness to all.

3 DOROTHY SEBASTIAN PRODUCTIONS

"THE MILLION DOLLAR DOLL"—by A. M. Williamson.

A girl pampered by luxury and ease seeks an escape from the boredom of wealth.

"THE SPIRIT OF YOUTH"—Suggested by the story "Ramsey Milholland" by Booth Tarkington.

Another delightful story typical of American Life as described by the celebrated author of "Penrod" and "Seventeen."

"THE DEVIL'S APPLE TREE"

A romance that began in the Garden of Eden and continued ever since.

2 RICARDO CORTEZ PRODUCTIONS

"THE GUN RUNNER," by Arthur Stringer.

A gripping story of intrigue and burning love, plots and counterplots, with the thrilling exploits of the gun-runners woven into a swift-moving narrative.

"THREE KEYS TO A DOOR," by Harry Braxton.

A baffling mystery.

PRODUCTIONS
the season of
•1929

3 EVE SOUTHERN PRODUCTIONS

"HELEN OF LONDON," by Sidney Gowing.

A story that takes us from London drawing-rooms and Hyde Park to the Old Bailey and Limehouse.

"THE TWELVE POUND LOOK," by Sir James M. Barrie.

A picturization of Ethel Barrymore's stage triumph.
A drama of a married woman who fought self-respect with financial independence.

"THE NAUGHTY DUCHESS"—Suggested by the Sir Anthony Hope story "The Indiscretion of the Duchess."

A delightful story of intrigue in sophisticated London society.

4 JACK LONDON STORIES

"SON OF THE WOLF"

A dramatic masterpiece involving a picturesque character in a romantic love triangle.

"WIFE OF THE KING"

A story of a forceful, dominating man and a woman who endangered his reign.

2 productions to be announced.

4 PETER B. KYNE STORIES

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24 TIFFANY COLOR CLASSICS SHORT REEL GEMS

Tiffany Color Classics have been heralded far and wide by exhibitors as the finest type of short reel pictures ever shown on a screen. They are photographed throughout in Technicolor.

Within the past year such splendid pictures as "KING OF SPORTS," "MEMORIES," "ROAMING 'ROUND THE CARIBBEAN," "THE BRIDAL OF PENNACOOK," "COMRADES," "ROMANY LOVE," "ROSE OF KILLARNEY," "NORTH OF SUEZ," "SCARFACE," "TREASURE LAND," "SOUVENIRS," "MARCHETA," "MISSION BELLS," "A PERFECT DAY" and "GIRLS OF TODAY" have played in the leading theatres in the United States.

They have been booked consistently week after week by such circuits as Publix, Loew, Stanley, Schine, Skouras, Wilmer & Vincent, A. H. Blank, Saenger, West Coast Theatres, United Artists Theatres, Finkelstein & Rubin.

Tiffany Color Classics have gained millions of admirers because of their splendid artistry and natural color photography. They afford all exhibitors the opportunity to give an added charm to their program.

For 1928-1929 Tiffany will deliver to exhibitors 24 Color Classics short reel gems all different than the ordinary run of short subjects.

TIFFANY-STAHL
TEN SPECIAL
Suitable for



JOHN M. STAHL was born and educated in New York City. He began his theatrical career in 1909 playing bits on the legitimate stage. He entered the movies in 1913 as an extra.

His first chance to direct came in 1914. Among his outstanding box office attractions are "Wives of Men," "Her Code of Honor," "The Child Thou Gavest Me," "The Dangerous Age," "Lovers," "In Old Kentucky," "Suspicious Wives," "Why Men Leave Home."

Mr. Stahl has made an enviable reputation in his chosen line of endeavor and has been endorsed as one of the outstanding producers of the kind of pictures which create box office value.

4 JOHN M. STAHL PRODUCTIONS

"LOVES OF SAPPHO," by Viola Brothers Shore.
A modern story of a woman who runs the gamut of love—the toast of Bohemian Paris—model—mistress—courtesan.

"THE YELLOW PASSPORT," from the famous play by Abraham Schomer.
In which a good woman in order to remain in the city must brand herself with the mark of shame—the yellow passport. A gripping melodrama of thrills and tears—of shame and passion.

---

2 Special Productions to be announced.

"THE CAVALIER"



NOW READY FOR SCREENING

Suggested by the novel "The Black Rider" by Max Brand.
—with Richard Talmadge, Barbara Bedford, David Torrence.
Directed by Irvin Willat.

A thrilling tale of a Knight Errant.

announces
PRODUCTIONS
Extended Runs



4 REGINALD BARKER PRODUCTIONS

"THE TOILERS," by L. C. Rigby, with Douglas Fairbanks Jr., Jobyna Ralston, Harvey Clark, Evelyn Selbie.

An epic of might, brawn and love, interwoven with the powerful friendship of three men, with a dramatic background of the coal mines, where men spend their lives in darkness so that the rest of the world might have light.

NOW READY FOR SCREENING

"THE FORWARD MARCH," by L. G. Rigby.

A dramatic and powerful epic story of two continents.

---

2 special productions to be announced.

REGINALD BARKER has been actor, stage manager, motion picture director and producer.

He began his motion picture career in 1913 as director after studying new technique under Thomas H. Ince.

He has had a triumphant box office hit every year

1915 "The Bargain"
1916 "On the Night Stage"
1917 "The Coward"
1918 "Shell 13"
1919 "Carmen of the Klondike"
1920 "The Girl from Outside"
1921 "The Branding Iron"
1922 "The Old Nest"
1923 "The Storm"
1924 "Hearts Aflame"
1925 "The Great Divide"
1926 "The Dixie Handicap"
1927 "Body and Soul"
1928 "THE TOILERS"



Scenes From The Gripping Reginald Barker Production

"THE TOILERS"

NOW READY FOR SCREENING

"SQUADS RIGHT"

A SPECIAL PRODUCTION

With Eddie Gribbon and George E. Stone

A Comedy Drama of Laughs, Thrills and Human Interest

TIFFANY-STAHL HAS THE

STARS


GEORGE JESSEL


BELLE BENNETT


SALLY O'NEILL


RICARDO CORTEZ


EVE SOUTHERN


WILLIAM COLLIER, JR.


MALCOLM McGREGOR


CLAIRE WINDSOR


DOROTHY SEBASTIAN


PATSY RUTH MILLER


BARBARA LEONARD


SHIRLEY PALMER


MONTAGU LOVE

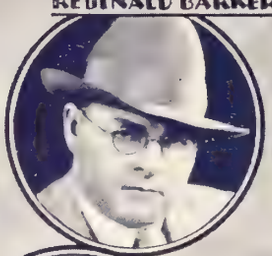

EDDIE GRIBBON


JOHN HARRON


GEORGIA HALE

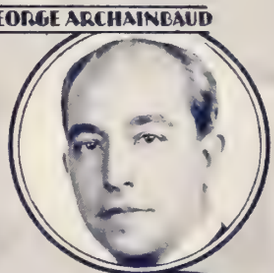
DIRECTORS

REGINALD BARKER



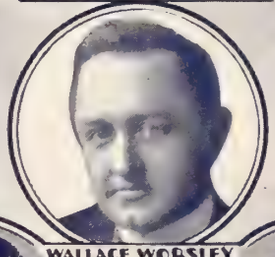

JOHN M. STAHL
VICE-PRES. SUPERVISING PRODUCTION

GEORGE ARCHAINBAUD




ARTHUR GREGOR


IRVING WILLAT


WALLACE WORSLEY


TOM TERRISS


AL. RABOCH


NORMAN TAUROG


JAMES FLOOD


JOHN G. ADOLFI


EDGAR LEWIS

PLAYERS, AUTHORS, DIRECTORS

AUTHORS


BOOTH TARKINGTON


JACK LONDON


ARTHUR STRINGER


SIR ANTHONY HOPE


SIR JAMES BARRIE


A.M. WILLIAMSON


KATHLEEN NORRIS


PETER B. KYNE


VIOLA BROTHERS SHORE


AARON HOFFMAN


L. G. RIGBY


RAYMOND SCHROCK
SUPERVISOR


FREDERICK HATTON


AGNES PAT McKENNA


FANNY HATTON


FRANCES HYLAND


HARRY BRAXTON


MAX BRAND


JEROME WILSON


ABRAHAM SCHOMER


EDMUND GOULDING


HARRY DURANT


STUART ANTHONY


LEN GRAUMAN KOHN


JOHN FRANCIS NATTEFORD


LEETE RENICK BROWN

TIFFANY-STAHL PRODUCTIONS THAT MADE BOX OFFICE HISTORY DURING 1927-28

"THE GIRL FROM GAY PAREE"—by Viola Clark.
With Lowell Sherman, Barbara Bedford, Malcolm McGregor, Walter Hiers,
Interesting and every member of the cast a strong player—Variety.

"ONCE AND FOREVER"—by Houston Branch
With Patsy Ruth Miller, John Harron, Burr McIntosh.
Pretty little romance attractively told and well enacted by a capable cast—Film Daily

"WOMEN'S WARES"—by E. Morton Hough—Directed by Arthur Gregor.
with Evelyn Brent, Bert Lytell, Larry Kent, Gertrude Short, Richard Tucker.
An excellent picture—Harrison's Reports

"NIGHT LIFE"—by Albert Shelby LeVino—Directed by George Archainbaud.
With Alice Day, John Harron, Eddie Gribbon, Walter Hiers, Lionel Braham.
Should score anywhere. Success for this Tiffany-Stahl offering in practically any theatre. For first class houses.
—M. P. News

"THE HAUNTED SHIP"—by E. Morton Hough—Directed by Forrest Sheldon.
With Dorothy Sebastian, Montagu Love, Tom Santchi, Ray Hallor, Pat Harmon.
Once again the ambitious, independent Tiffany-Stahl company has given us something which really registers. There was "Wild Geese," "Night Life," "Once And Forever," and now "The Haunted Ship"—N. Y. News

"STREETS OF SHANGHAI" — by John Francis Natteford—Directed by Louis J. Gasnier.
With Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards.
It is one of those films that gives the fans the thrills they enjoy; having a plot that holds one throughout by its cleverness, deft touches and human interest appeal.
—Hartford, Conn., Courant

"A WOMAN AGAINST THE WORLD"—by Albert Shelby LeVino—Directed by George Archainbaud.
With Harrison Ford, Georgia Hale, Gertrude Olmstead, Lee Moran, Harvey Clark, Walter Hiers, Sally Rand.
The suspense is holding, sometimes a bit gripping, and a very good picture.
—Variety

"THE TRAGEDY OF YOUTH" — by Albert Shelby Le Vino—Directed by George Archainbaud.
With Warner Baxter, Patsy Ruth Miller, Buster Collier, Claire McDowell.
This is a gem literally and figuratively. It is so true to life that one feels as if seeing a life occurence. It should give 100% satisfaction everywhere.
—Harrison's Reports

"THE DEVIL'S SKIPPER"—suggested by a Jack London story—Directed by John G. Adolfi.
With Belle Bennett, Montagu Love, Cullen Landis, Mary McAllister.
A powerful story of the sea. It is, in fact as powerful as any of the Jack London stories that have been filmed.
—Harrison's Reports

"NAMELESS MEN"—by E. Morton Hough—Directed by Christy Cabanne.
With Antonio Moreno, Claire Windsor, Eddie Gribbon, Ray Hallor, Sally Rand.
The suspense is tense; the spectator's interest is aroused from the very beginning and is kept alive until the end.
—Harrison's Reports

"THEIR HOUR"—by Albert Shelby LeVino—Directed by Al Raboch.
With John Harron, June Marlowe, Dorothy Sebastian, John Roche.
Is interesting and away from the beaten track of cinema plots. Production and direction good and picture should deliver.
—Variety

"BACHELOR'S PARADISE" — by Raymond Schrock—Directed by George Archainbaud.
With Sally O'Neill, Ralph Graves, Eddie Gribbon, Sylvia Ashton, Jean Laverty, Jim Finlayson.
Here's a picture that is funnier than Chaplin's "Circus" and as perfectly cast as was "Over the Hill" . . . In fact, it is the best cast and best acted picture this reviewer has got a close-up of in ten years. And one of the best directed. Worth going miles to see.—Chicago Daily News.

"HOUSE OF SCANDAL"—by E. Morton Hough—Directed by King Baggott.
With Dorothy Sebastian, Pat O'Malley, Harry Murray.
Crook melodrama with the suspense and thrills relieved by deft comedy touches. Excellent entertainment.
—Wheeling, W. Va., Intelligencer

"THE SCARLET DOVE"—by Arthur Gregor—Directed by Arthur Gregor.
With Lowell Sherman, Margaret Livingston, Robert Frazer, Josephine Borio, Shirley Palmer.
A film with much colorful action, ardent love-making, and a climax at the end brings the story to a satisfactory conclusion.—Atlantic City, N. J., Press

"CLOTHES MAKE THE WOMAN"—by Tom Terriss—directed by Tom Terriss.
With Eve Southern, Walter Pidgeon, Corliss Palmer, George E. Stone.
An absorbing and gripping drama involving the mysterious Princess Anastasia of Russia.

"LADIES OF THE NIGHT CLUB"—by Ben Grauman Kohn—directed by George Archainbaud.
With Ricardo Cortez, Barbara Leonard, Lee Moran, Cissy Fitzgerald, Douglas Gerrard.
A drama behind the scenes of Broadway life.

"STORMY WATERS"—suggested by a Jack London story—directed by Edgar Lewis.
With Eve Southern, Malcolm McGregor, Roy Stewart, Shirley Palmer.
A powerful drama of the tempests of passion.

"LINGERIE"—by John Francis Natteford—directed by George Melford.
With Alice White, Malcolm McGregor, Mildred Harris, Armand Kaliz, Kit Guard, Victor Potel.
Gripping story of an American doughboy and a midinette.

"GREEN GRASS WIDOWS"—by Wellyn Totman—directed by Al Raboch.
With WALTER HAGEN, Gertrude Olmstead, John Harron, Ray Hallor.
Comedy drama of the links with the world's greatest golfer playing the leading role.

"PROWLERS OF THE SEA"—suggested by a Jack London story—directed by John G. Adolfi.
With Ricardo Cortez, Carmel Myers, George Fawcett, Shirley Palmer.
Story of revolution and a woman's wiles.

"A GRAIN OF DUST"—adapted from the David Graham Phillips novel by L. G. Rigby—directed by George Archainbaud.
Story of a beautiful secretary who lures her employer into cupid's net with results that are startling.

"THE ALBANY NIGHT BOAT"—story and continuity by Ben Grauman Kohn — directed by Al Raboch.
An intriguing drama aboard the famous night liner.

"BEAUTFUL BUT DUMB"—by Viola Brothers Shore; continuity by Frances Hyland.
Story of a beautiful girl who, despite being dumb, causes many tragic events.

"DOMESTIC RELATIONS"
Story of modern marriage and some of its dire results.

"LIGHTNING"—suggested by the Zane Grey story. .
With Jobyna Ralston, Robert Frazer, Margaret Livingston, Guinn Williams, Pat Harmon.
Unanimously selected by exhibitors as one of the best screen productions of 1926-27.

"WILD GEESE"—adapted by A. P. Younger from Martha Ostenso's famous novel.
With Belle Bennett, Russell Simpson, Eve Southern, Donald Keith, Anita Stewart, Wesley Barry.
The most outstanding production of the year. A box office money-maker wherever shown.

TIFFANY-STAHL BRANCH OFFICES

ALBANY, N. Y.
1046 Broadway
ATLANTA, GA.
134 Walton Street
BOSTON, MASS.
42 Piedmont Street
BUFFALO, N. Y.
505 Pearl Street
CHARLOTTE, N. C.
227 North Graham Street
CHICAGO, ILL.
806 S. Wabash Avenue
CINCINNATI, O.
Broadway Film Building
CLEVELAND, O.
Film Exchange Building
DALLAS, TEXAS
308 S. Harwood Street
DENVER, COLO.
2040 Broadway
DETROIT, MICH.
2310 Cass Avenue
INDIANAPOLIS, IND.
432 N. Illinois Street
KANSAS CITY, MO.
113 West 18th Street
LOS ANGELES, CALIF.
1916 S. Vermont Street
MILWAUKEE, WIS.
195 Seventh Street
MINNEAPOLIS, MINN.
16-18 N. Fourth Street
NEW HAVEN, CONN.
126 Meadow Street
NEW ORLEANS, LA.
NEW YORK CITY, N. Y.
729 Seventh Avenue
OMAHA, NEB.
1516 Davenport Street
PHILADELPHIA, PA.
1313 Vine Street
PITTSBURGH, PA.
1014 Forbes Street
PORTLAND, ORE.
449 Glisan Street
SALT LAKE CITY, UTAH
258 E. 1st Street, South
SAN FRANCISCO, CAL.
288 Turk Street
ST. LOUIS, MO.
3312 Lindell Boulevard
SEATTLE, WASH.
2419 Second Avenue
WASHINGTON, D.C.
916 G St. N.W.
TORONTO, ONT.
277 Victoria Street
MONTREAL, QUE.
12 Mayor Street
WINNIPEG, MAN.
Film Exchange Building
VANCOUVER, B.C.
1218 Burrard Street
CALGARY, ALTA.
212 Traders Building
ST. JOHN, N.B.
158 Union Street
LONDON, ENGLAND
99a Charing Cross Rd. W. C. 2.
LIVERPOOL
5, Balmoral Road, Balmoral, Liverpool
LEEDS
97 Albion Street
CARDIFF, WALES
3 Pembroke Terrace
MANCHESTER
60 Victoria Street
GLASGOW
68 Great Clyde Street
NEWCASTLE-ON-TYNE
19 Bath Lane
BIRMINGHAM
28 Severn Street
HOME COUNTIES
99a Charing Cross Road, London, W.C.2.
PARIS, FRANCE
26 Avénue de Tokio
BERLIN, GERMANY
Friedrich Strasse, 218
LATIN AMERICA
551 Fifth Avenue, New York

The most important date of the year



OCTOBER 1ST

National Release Date

CECIL B. DeMILLE'S

"KING OF KINGS"

by Jeanie Macpherson

ON October 1st, the marquees of hundreds of theatres from the Great Lakes to the Gulf of Mexico, from the Atlantic to the Pacific, will blazon with the title of the masterpiece of all motion pictures, "The King of Kings".

Following its amazing runs at top prices at the Gaiety Theatre, New York, Erlanger Theatre, Chicago, and Grauman's Chinese Theatre, Hollywood, its record grosses in the key cities, and its sensational repeat road-show engage-

ments, the glorious drama of the Scriptures becomes available for the first time in popular price picture theatres.

Showmen who have seen it make cinema history at the box-office and who have read the unprecedented praise from the press have eagerly watched for the time when this drama of moving beauty, pageantry and inspiration would be available.

October 1st —that's the big date—that's the exhibitor's own national holiday. More persons drawn by this magnificent drama, will crowd into the theatres for the week beginning October 1st than have ever passed the ticket chopper for a corresponding period in the annals of the industry. A record number of prints are ready and the keen exhibitors are booking the picture and timing the showing with this date, when "The King of Kings" will be seen by millions.

The date is Set—Make your reservations NOW and prepare to cash in on the biggest box-office attraction of all time.

Coincident with the release of the picture smashing two page ads on "King of Kings" will be carried in "The Saturday Evening Post", "Collier's" and all the leading Fan Publications synchronizing with its exhibition at your theatre.



CECIL B. DEMILLE'S

"KING OF KINGS"

by Jeanie Macpherson

Pathé



"'*The King of Kings*' is a magnificent production and is unlike any other photoplay I know of."

ALVAN T. FULLER
Governor of Massachusetts



"'*The King of Kings*' is the most interesting and impressive picture I've ever seen. It is dramatically superb. I hope to see it again."

GEORGE M. COHAN
Noted Theatrical Producer.



"I believe this scenic masterpiece will add at least 30,000,000 new theatregoers to the amusement public of the United States." THOMAS DIXON
Author, "The Birth of a Nation"



"Say, I just saw the movie '*The King of Kings*'. This is not an ad. It's a duty to let you know of it. The only way you could make a greater picture would be to have a better subject, and I doubt if there will ever be a better subject during our lifetime than the story of Christ." WILL ROGERS



"Here is something the theatre should be proud of." E. H. SOTHERN
Noted Shakespearian Actor

SYNCHRONIZED WITH THE MARVELOUS NEW
R. C. A. PHOTOPHONE

DON'T BE "TALKED" OUT OF ENGAGEMENTS

"—she has appeared on the stage prior to her career in pictures."

This was the "tag" line on a news story announcing the signing of prominent actress engaged for a "sound" picture.

THE PRODUCERS ARE SATISIFIED SHE CAN TALK

Stage experience takes on added significance. Biographical data properly placed means more now than helpful information for "The Question and Answer Man"—it means engagements.

THE BLUE BOOK OF FILMDOM

Combining

The Studio Directory and Booking Guide

ISSUED IN SEPTEMBER
ON THE FIFTEENTH ANNIVERSARY OF MOTION PICTURE NEWS

Is the only authentic book containing accurate biographies on Picture People

Write for Biography Blank and Make Reservation in the book that will put your record before the people who are interested in it.

MOTION PICTURE NEWS

729 Seventh Avenue,
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MARQUEE NAMES

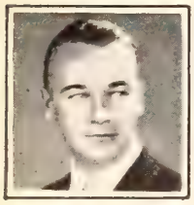
for Pathé Super Specials and Features



ROD LA ROCQUE



LEATRICE JOY



WILLIAM BOYD



PHYLLIS HAVER



ALAN HALE

"EMPTY" names mean empty seats. You hang a name in the electric lights out front and it may be as colorless as a darkened theatre. John Patron and Reggie Regular will see it, turn up their noses and move on to brighter bulbs.

For the new season Pathe has cornered the marquee magnets—players with color, dash, beauty, personality! Pathe's stars and players are youthful—comers—typifying today.

There's Lina Basquette, Jeanette Loff, Nena Quartaro, Lili Damita, Sue Carol, Phyllis Haver, Leatrice Joy, Jacqueline Logan, Marie Prevost. Sure-fire, all of them. The fans follow them like the astronomers follow the stars.

And Rod LaRocque, William Boyd, John Mack Brown, Victor Varconi, George Duryea, Junior Coughlan, Joseph Schildkraut, Robert Armstrong, John Boles, Eddie Quillan, Alan Hale, H. B. Warner. Box-office beacons, gaining in popularity every day.

It's a new season, a new era in pictures. You want climbers—names that sparkle, that connote big scenes, fine roles, worth while pictures. PATHE HAS THEM.

Note — *Watch for amazing new* R. C. A. PHOTOPHONE *musical and effect accompaniment on certain forthcoming* PATHE FEATURE PRODUCTIONS *Season* 1928—1929.



JACQUELINE LOGAN



JUNIOR COGHLAN



JEANETTE LOFF



H. B. WARNER



LINA BASQUETTE

WILLIAM BOYD IN THE COP

with ALAN HALE, JACQUELINE LOGAN, ROBERT ARMSTRONG

A Donald Crisp Production—Screen play by Tay Garnett—from the story by Elliot Clawson—Produced by Ralph Block for DeMille Pictures Corporation.

LEATRICE JOY IN MAN MADE WOMEN

with H. B. WARNER, JOHN BOLES, SEENA OWEN

Screen play by Alice D. G. Miller—from the story by Ernest Pascal—Directed by Paul L. Stein—Produced by Ralph Block for DeMille Pictures Corporation.

TENTH AVENUE WITH PHYLLIS HAVER



VICTOR VARCONI and JOSEPH SCHILDKRAUT

A William C. DeMille production—from the stage play by John McGowan and Lloyd Griscom—Continuity by Douglas Doty—DeMille Studio Production.

JAMES CRUZE PRODUCTION THE RED MARK

with NENA QUARTARO, GASTON GLASS, GUSTAVE VON SEYFFERTITZ, ROSE DIONE

Adaptation and continuity by Julien Josephson—from the story by John Russell—Personally directed by JAMES CRUZE.

Three big Pathe specials and a high-class feature on the program for 1928-29 are ready for screening now. They are showman's merchandise, big money-makers destined to topple many a house record.

"THE RED MARK" (*Special*)
A daring departure in motion picture annals, an epic of an unknown civilized race.

"TENTH AVENUE" (*Special*)
Another "Chicago" the sensation of last season, with the same team, Phyllis Haver and Victor Varconi, in the sterling cast.

"THE COP" (*Special*)
An exploitation bonanza that offers a remarkable series of tie-ups in every community.

"MAN-MADE WOMEN"
A smart, sophisticated drama of the foibles and fallacies of that ever-interesting-institution, marriage.

Pathé


VICTOR VARCONI


GEORGE DURYEA


EDDIE QUILLAN


ROBERT ARMSTRONG


JOHN MACK BROWN


LILI DA MITA

THE MODERN NOTE IN SHORTS



TERRY RAMSAYE
EDITOR
PATHÉ REVIEW

¶We are living in a snappy age. Every day brings advancement—progress, new ideas, new thoughts, new hopes, new ambitions. ¶The old order passes. Yesterday's course may be a curse today. ¶Pathe Review, now under the guidance of Terry Ramsaye, author of "A Million and One Nights", aggressively incorporates the new spirit of the age. ¶The Pathe Review becomes up-to-date, somewhat sophisticated, turning away from the bees, the birds and the flowers to the modernism of man, and not forgetting the ladies. ¶Tone up your program with this reel of class and distinction, edited by a man who belives picture patrons are hungry for the real drama of life, who pay more than a nickel to see a film show and want it edited above nickelodeon standards.

SCREEN THE NEW PATHE REVIEW—*Book it—boost it—and be on the band wagon that leads the parade of short subjects for the new season.*

Pathé Review

52 ISSUES . . . ONE A WEEK



PATHÉ SUPER-SHORTS IN THE SPIRIT OF A NEW AGE—

¶The world is moving along at a fast clip. Yesterday's dreams are reality today. During the twenty-five years of motion picture history, old methods everywhere have been turned topsy-turvy. ¶Through all this period Pathe has been a trail blazer for short subjects. Pathe always has been first to strike the new notes, first to do the pioneering. The milestones bear the Rooster trademark. ¶Competition for Pathe News has been served to accentuate its tremendous hold on the public. People who see just a news reel demand to see *The News Reel*—Pathe News. Mack Sennet has been King of Comedy for more than fifteen years. Now he builds a great modern studio for his super-comedies. The Grantland Rice Sportlights has run away with all competition, and they go on getting better as sport interest increases. Topics of the Day has outclassed all other similar subjects and sent them to the morgue. Aesop's Film Fables are easily the leader in cartoon subjects. Pathe Review under Terry Ramsaye's guidance keeps stride with modernism. Pathe serials take on the glamour of the snappy age. ¶And the Rooster heralds a new product—Smitty and His Pals, 10 two-reel comedies acted by lovable kids, based on the syndicated cartoons by Berndt, appearing in scores of newspapers. The Tired Business Man, Handy Andy and Dan the Taxi Man, 6 two-reel comedies in each series. 300 Pathe Shorts—*business builders—the backbone of your program.*

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Every act that Vitaphone offers is a headliner!

You can have right now—Vitaphone acts with Opera Stars; Vitaphone acts with Concert Stars; Vitaphone Acts with Radio Stars; Vitaphone acts with Stage Stars; Vitaphone acts with Screen Stars; Vitaphone acts with Vaudeville Stars!

And 400 of them are available now—when you need them!

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Four Acts a Week!
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This number will shortly be doubled to accommodate 750 theatres showing

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CORPORATION
STREET, NEW YORK

Build with Carl Laemmle



on a solid, secure Foundation!

Build securely with the man who for more than twenty-two years has been doing big things for the everlasting profit of the exhibitor.

Build solidly with Carl Laemmle — the man who is giving you the year's two biggest money-makers — UNCLE TOM'S CABIN (A Harry Pollard Production) **and Victor Hugo's THE MAN WHO LAUGHS** (A Paul Leni Production. Starring Mary Philbin and Conrad Veidt.)

Build safely with Carl Laemmle who is giving you, this year, THE FOREIGN LEGION (An Edward Sloman Production, Starring Norman Kerry and Lewis Stone) **and THE MICHIGAN KID** (Story by Rex Beach. Starring Conrad Nagel and Renee Adoree. An Irwin Willat Production) **both booked by Roxy on sight for the World's largest theatre — with THE LAST WARNING** (A Paul Leni Production. Starring Laura La Plante. From Thos. F. Fallon's Broadway success) **worthy successor to last year's big winner *"The Cat and the Canary"* — with THE COHENS AND KELLYS IN ATLANTIC CITY and with the many other box-office attractions which we will talk about later.**

Build securely, solidly and safely with the man who is showing 26 of the 67 Universal Headliners for this year in the exchanges NOW so that you can buy this year with your eyes open — and that's something that has never been done before by ANY company.

Build with Carl Laemmle and build for security and profit!

Dale Theatre

Leslie L. Chamberlain, Owner
838-840 Bedford Street
Johnstown, Pa.

June 12, 1928

Mr. Wm. A. Johnston,
President,
Motion Picture News.

Dear Sir:

Co-incidental to laying out my program of pictures for the next two months I wish to state that I constantly refer to "The Check-Up" for the percentage value of box office reports, which has always been my faithful assistant in determining when and how to place my pictures.

I have always found this Check-Up a source of accurate information on box office value of all pictures that I have played, with very few exceptions.

I also wish to comment on the change and rearrangement that has been made in the release chart. Now I find I need but the one paper as the Motion Picture News contains all the necessary information for the proper handling of all booking of pictures.

I cannot conceive of any manager of a theatre being without these two departments and the Motion Picture News in general, as I consider this paper my very able assistant manager.

Yours very truly,

L. L. CHAMBERLAIN



MEET THE WORLD'S MOST FAMOUS LION PERSONALLY



The palatial car in which Leo will tour the world is shown above. Unique in construction, it offers amazing facilities for stunts in front of theatres. Watch the trade press for details of starting place and itinerary. Leo will blaze the M-G-M trade-mark across America and thence the world.

THE GREATEST BALLYHOO SINCE THE TRACKLESS TRAIN

He will boom business in every town he visits



All over the earth picture-goers know M-G-M. The Trackless Train continues its world tour (now in Australia) and later will make a triumphant home-coming tour of America





A colored button will be given free to millions of Leo's friends



The postcard that will be distributed en route, spreading M-G-M's fame from town to town

AGAIN Young Blood does it!
M-G-M's marvelous product
FOR 1928-'29 gets the
JUMP on the field with this
SMASHING promotion idea—
MILLIONS have seen M-G-M's
NOTED Lion trade-mark
ON the screen—
WHAT a ticket-selling stunt
TO bring him to the folks
IN person!



A life-story of Leo and his great M G M organization will be given away everywhere advertising the M-G-M product of '28-'29

AND HERE IS THE GREAT CAST OF STARS SUPPORTING THE GREATEST STAR ON THE SCREEN

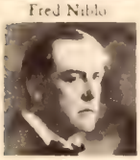
and the DIRECTORS who will DIRECT THEIR PICTURES


Clarence Brown


King Vidor


Tod Browning

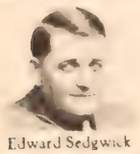

Fred Niblo


Victor Seastrom


William Nigh


Monta Bell


Robert Z. Leonard


Edward Sedgwick


George Hill


James Cruze


Edward Sutherland


JOHN GILBERT


GRETA GARBO


LON CHANEY


WILLIAM HAINES


NORMA SHEARER


RAMON NOVARRO


MARION DAVIES


BUSTER KEATON


TIM McCOY


LILLIAN GISH


CODY-PRINGLE


DANE-ARTHUR

























ABOVE: Renee Adoree, Nils Asther, Lionel Barrymore, John Mack Brown, Lawrence Grant, Joan Crawford, Marceline Day, Reginald Denny, Cissy Holland, Tenen Holtz, Gwen Lee, Polly Moran, James Murray, Conrad Nagel, Edward Nugent, Anita Page, Bert Roach, Dorothy Sebastian



Leo's Trackless Train *Leo's Airplane Flight* *Leo's Personal Tour*

THE M-G-M LION WILL BRING YOU THE BIG HITS OF 1928-29!

Metro-Goldwyn-Mayer Pictures for 1928-1929

3 SPECIALS
SHOW PEOPLE
Marion Davies
William Haines
THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo
THE LOVES OF CASANOVA

4 LON CHANEY
While the City Sleeps
and 3 others

3 GRETA GARBO
Tiger Skin, Single Standard
and 1 more

4 WILLIAM HAINES
Excess Baggage
and 3 more

2 RAMON NOVARRO
Gold Braid
and 1 more

2 JOHN GILBERT
The Devil's Mask
and 1 more

4 NORMA SHEARER
Ballyhoo
and 3 more

2 BUSTER KEATON
The Camera Man
and 1 more

1 LILLIAN GISH
The Wind

4 KARL DANE
GEO K. ARTHUR
Camping Out
and 3 more

3 LEW CODY
AILEEN PRINGLE
The Baby Cyclone
and 2 more

6 TIM McCOY

3 COSMOPOLITAN PRODUCTIONS
Our Dancing Daughters
Breakers Ahead
Mothers and Sons

3 MARION DAVIES
Dumb Dora and 2 more

2 FLASH
The Amazing Dog Star in
Grease Paint and 1 more

3 ELECTRIC-LIGHT HITS
The Bellamy Trial
The Wonder of Women
A Free Soul

40 HAL ROACH COMEDIES
10 OUR GANG
10 LAUREL-HARDY
10 CHARLEY CHASE
10 ALL STAR

104 M-G-M NEWS
(Twice Weekly)

6 M-G-M GREAT EVENTS (in Technicolor)

26 M-G-M ODDITIES
(a sensational new series of
UFA world-wide gems)

M-G-M

The Important Company



it seems like FIRST NATIONAL has all the hits –



COLLEEN MOORE makes L. A. go goofy over her greatest show **"Happiness Ahead"** and sends hard boiled critics hysterical with praise—"It merits superlatives"—*Los Angeles Examiner.* "Easily her best picture"—*Los Angeles Times.*

"The Strange Case of CAPTAIN RAMPER" breaks big at Roxy, N. Y., and then goes greater at McVickers, Chicago, and is grabbed up by Adams, Detroit; Missouri, St. Louis, for extended runs.

HAROLD TEEN drew "best gross of year at The Imperial, Montreal. Standout picture that had vaude faded off the map," says *Variety.*

BILLIE DOVE in **"The Yellow Lily,"** lifts N. Y. Strand business and boosts gross $2,000 at The Stanley, Baltimore, Maryland.

RICHARD BARTHELMESS in **"The Wheel of Chance"**, an Alfred Santell production from the pair that made the Patent Leather Kid bids fair to be the biggest money maker they've turned out since that tremendous hit.

MILTON SILLS in **"The Hawk's Nest"** is by far one of the finest, most thrilling dramas of underworld and regeneration, ever made. Reaping a harvest right now in the country's finest theatres.

DON'T LET ANYTHING WORRY YOU WHEN YOU'VE GOT FIRST NATIONAL SET!

Members of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

First National Pictures

VARIETY sez:

"'HAPPINESS AHEAD' is a sweet feature for any time of year! turned loose when the major companies are short of good product, it stands out like a hole in one"

[Read Every Word of this Complete Review]

Plenty of laughs, a tear and a corking story. A program gem anywhere from the de luxe houses to the sure seaters because no type of audience can or will muff it. It's the best one Miss Moore has had in an age and worthy of the Rivoli or Rialto on Broadway for a try at a grind run.

Edmund Goulding did the story, Benjamin Glazer the scenario, W. A. Seiter directed and Miss Moore and Edmund Lowe troupe in it, and how! That's a lineup that impresses on sight and one that has more than equalled its potential paper strength in celluloid.

Picture has a little bit of everything and never stands still. Seiter has put this film together right, without wasting a foot. And it never turns you loose. Starts out fast, gets funny, then serious, and ends by bringing a lump to the throat—and nobody dies.

It looks like Seiter's answer to Vidor's "The Crowd." The pictures are not unlike each other with the general entertainment advantage in this one's favor. Looking at "The Crowd" was like reading Dreiser, powerful, ponderous, slow and too true. If you like it you're for it 100 per cent; if you don't you're fed up within 100 pages or two reels.

There's no in between. "Happiness Ahead" is in a lighter vein, but studded with character and situation shadings and played to the hilt by Miss Moore and Lowe.

No one in pictures can look at a man like Lowe and roll what he means, his entire mental makeup and character, into one glance. And he gets many an opportunity here as a card table specialist who has been taking the moneyed boys with a show girl (Lilyan Tashman) as the apartment come-one. A spat with the dame, culminating in her telling the victim he's been cheated, forces Lowe to a hideaway in a small town where he starts eyeing the high school girls. Picking out Miss Moore, daughter of the hardware store proprietor, Lowe has the village's younger set in a furore whence Miss Moore's innocence finally forces him into a declaration of marriage to her family.

Not caring particularly for Miss Moore, other than she's something he can't quite get, and whose naivete is unconsciously disarming him, Lowe goes through with the church weding under hit and run intentions and is impressed by his first real look at the maid of honor on the way out. Back to New York and in a flat, Mary's love and happiness in her home starts to get under Lowe's skin. He goes to work in a brokerage office. Whence, up pops his former mistress who threatens to put his former victim on his trail again if he doesn't come back to her, and she does.

In the midst of celebrating his birthday with Mary at home, in walks a detective with a warrant. Lowe frames with the cop not to let Mary know, both say it's business and friends bail him out. But when it comes time for him to do six months, Lowe writes a number of letters for a pal to mail who is going to Buenos Aires, and exits on that pretense.

It's strange but plausible to the girl until the detective thinks she should be tipped off and returns to tell her while her parents are visiting in Lowe's absence. A visit to the prisoner shows Mary the former chorister asking for Lowe as "Mrs. Stewart," the two conversing through the wired gate. She returns home without talking to her husband and remains silent, with the letters still coming in from South America.

The day Lowe gets out, he brings back a shawl and a Spanish comb for his bride, tells her all about the country and Mary gets a returned picture of him from the vindictive Kay which Lowe discovers. Realizing that Mary must know where he's been, Lowe starts to insist on telling her the truth as she frantically tries to stop him, finally showing him a small stocking as the reason. That's the finish.

Cast is air tight from Miss Moore to Diane Ellis who plays the former's chum and is the maid of honor. Lowe gives a performance that ranks with his "Dressed to Kill" and Miss Moore gets a chance to do a little bit of everything from her familiar adolescent comedy kid to pathos.

This girl has always been able to act, and given a story that means something after a pretty long wait, has leaped at the chance to more than make good.

Miss Tashman looks and does well as the gal who won't lay off Lowe, while Edythe Chapman and Charles Sellon make their minor roles as Mary's parents mean something. Robert Elliott's bit as the detective is also in tune.

Entire production splendid with an occasional rich interior dotting the course. Photography is also of high grade and the titles are excellent.

"Happiness Ahead" is a sweet feature for any time of year. Turned loose when the major companies are short of good program product it stands out like a hole in one.

JOHN McCORMICK presents

COLLEEN MOORE

in "HAPPINESS AHEAD"

With Edmund Lowe. From the story by Edmund Golding. Scenario by Benjamin Glazer. A William A. Seiter Production.

A First National Picture

First National Pictures

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Motion Picture News

Vol. XXXVII NEW YORK CITY, JUNE 23, 1928 No. 25

Danger Signals

The Rule of Quality and the "Sound" Field

By William A. Johnston

NOW that the sound movie is racing madly down the motion picture highway, it may be well to hang out some danger signals.

First, let us speak of production.

The Strand Theatre, New York, has on an all-sound movie bill; and we recommend to visiting exhibitors that they take a seat there and study the audience reaction.

The audience is highly pleased. No question about that. They eat it up. But they are not as critical—not nearly so—as they have grown to be of the silent drama. They want sound, action, melodrama. They want their dish full flavored.

And you are reminded, curiously, of the early days of the movie houses when people responded as easily and enthusiastically; in other words, when the novelty of pictures in motion was in full sway.

We are right now in the full flush of the sound movie novelty. The novelty itself is ruling the roost. But, of course, that appeal won't last forever and very shortly sound movie production will get right down to the rule of quality, just as it did with the silent films.

* * *

The next thing to consider is the matter of theatre admission prices. Low prices are the prosperity basis of the picture industry. They must not be raised. There must now, more than ever, remain a clear and wide line of admission price between the speaking stage and the speaking movie. Otherwise there will be trouble. So it will be wisdom itself to watch sound movie production costs and rental prices. The installation cost is only an immediate factor; the rental and synchronization costs are the vital ones.

Then, there's the old bugaboo of the lack of classification of theatres. In the first rush of the feature business every theatre, large or small, big city and neighborhood, competed to book features. It didn't work. People want diversity in theatres. They don't want to find the same entertainment everywhere they turn.

* * *

As regards sound movie production cost, there is much experience in movie production to serve as a guide. Will history repeat itself and will there be the same reckless bidding for talent and material? We already hear of large amounts being offered for musical comedy and dramatic shows. How about the development of original stories, scores and songs? The new field is ripe for originality. We review, in this issue, a sound movie act which will appear in this year's "Scandals," and which, we hazard the guess, will be the hit of the show. It indicates the range of clever and appealing stunts the new attraction offers.

* * *

Another point may well be mentioned. The illusion of the screen—and illusion is the vital attraction of the show business—has been sadly hurt by telling the wide world just what the tricks of production are and how they are done. About the best thing we can do for the new illusion of the ear is to keep its production processes behind closed doors; and, since there is now a compact organization of film producing forces, that should be fairly well accomplished by an immediate agreement to this effect.

"The Cossacks"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, June 16.—Those who remember Jack Gilbert in "His Hour" are going to applaud his return to the Russia of moviedom in "The Cossacks." This picture affords him a role of pep and dash, and it is a colorful affair, with spectacular high spots that will ring the bell with the public. I rate it one of the best entertainments I have seen this year, and look for it to be a clean-up at the box-office.

The hardy (in the beginning he is a little over-idealistic) Cossack reveler that Gilbert plays in this production is an utterly different figure from the amorous aristocrat that he made famous in the Elinor Glyn opus of several years ago. Jack has progressed since then in his acting. This new portrayal is more decisively a character, while the picture itself is hot with romance—but not love-sick. The idealistic strain at the start is a little less pungent than the rest, but it is fairly conceived in most respects.

In the item that Renee Adoree plays opposite the star, the picture is an echo of "The Big Parade." One wonders why Renee doesn't get more chances to be as good as she is in this feature. She does peasant girls to perfection. As Maryana she displays much of that natural vibrancy that is hers personally. Nils Asther by way of contrast does an effete emissary from the Czar, who attempts to make love to her.

Reinforcing the major principals is Ernest Torrence in the role of Ivan, father of Lukashka (Gilbert). Torrence is always a great actor, though some of his portrayals have been stronger than this. There is a little oversentimentalizing of the father character, but it is relieved by the big swashbuckling moments, notably the one where Torrence, bound and being tortured, defies the inimical Turks to do their worst.

The plot of "The Cossacks" is not too patented. It has, of course, the conventional melodramatic basis, and winds up with a good old race to the rescue. But the familiar hurrah is accented with some fine pathos in a scene enacted by Gilbert over the death of Torrence, as well as many novel, enlivening and dramatic touches elsewhere.

For spectacle there are battle scenes, a little hectic, but interesting. Then there are the feats of horsemanship performed by the real Cossacks. This is great stuff.

The film has atmosphere. It is contributed to by the large number of people who look as if they might be real Russians. They are.

"The Cossacks" stands out from the mass of films this year as a mighty good special. It's pretty much rip-roaring entertainment, thanks to George Hill, who directed most of it, Clarence Brown who wound it up, and Frances Marion who provided the adaptation and the continuity. There are spots where it has been cut rather drastically, and the titles, when I saw it, could stand editing occasionally for their schoolboy name-calling quality. Strangely enough, they were provided by no less capable a playwright than John Colton.

Altogether—a winner.

Midwest Film Golf Contest Brings Out Large Crowd

The Midwest Film Golf Tournament was played on June 15th over the links of the Edgewood Valley Club at La Grange, Ill., and brought out a representative crowd of 70 exchange and exhibitor golfers. There were 34 prizes hung up by the committee in charge. In Class A the low gross went to Abe Steinberg. In Class B Fred Schaefer copped the trophy, shooting the lowest of his class. Low net in Class A was won by Bob Lucas, and in Class B by Oscar Florine. Wm. Burlock was the best Class A player for 18 holes. In the morning Herb Washburn won in Class B for this event.

In the afternoon, Len Ullrich won the Class A 18-hole event. Jack Sampson led the Class B players for 18 holes. Gradwell Sears turned in the day's best net for nine holes in Class A. In Class B, Mr. Baldisair had the best net for nine holes. Eddie Brichetta made the largest score for 36 holes.

Following the day's play on the links, a dinner was served at the club house. The committee in charge of the tournament included Len Ullrich, Clayt Bond, Tommy Greenwood, Jack Sampson and William Burlock.

Blue Law Upheld in Sunday Movie Test Case

The old statute which forbids the operation of opera houses on Sundays, a violation of which resulted in the conviction of John G. Callan, Charles F. Mules and Walter Stierhoff in the Criminal Court in Baltimore recently, has been upheld by the Supreme Bench of Baltimore City. The Bench has decided that a motion picture theatre and an opera house are the same thing. The attorneys in this Sunday movie test have been contending all along that the same classification cannot be applied to the modern motion picture playhouse and the old-style of opera house to which the old ordinance has reference.

A new trial has been allowed on the indictment in which they were charged with selling merchandise on Sunday. A conference, held June 16, by the promoters of the case and the counsel, announced that the case would be taken before the Court of Appeals. John G. Callan is president of the Liberty Defense League and a former member of the Legislature. The test case at which the arrests were made took place several months ago at the Harford Theatre in Baltimore.

FBO Regional Sales Meet Held in N. Y. June 17

A regional sales meeting was held by F B O at the home office in New York last Sunday, June 17, for discussion of the 1928-29 product. J. I. Schnitzer, senior vice-president in charge of distribution, attended the meet which was presided over by Lee Marcus, general sales manager. Edward L. McEvoy, assistant general sales manager, also was in attendance.

Branch managers, salesmen and bookers who attended the gathering included: W. Gardiner, sales manager at Boston; C. F. McGerigle, office manager at Boston; E. F. Haley, C. Denning, H. F. Goldstein, F. Brannan, J. Kennedy, salesmen and J. Downing, booker.

Jerome Safron, Eastern Pa. and Southern N. J. sales manager; J. Schaeffer, S. Rosen, H. W. Tyson, S. Perlsweig, S. Palan, O. B. Derr, salesmen, and J. Phelan, booker at Philadelphia; F. L. McNamee, manager at Washington; R. J. Folliard, G. H. Payne, C. Tyson, salesmen, and J. H. Kelley, booker; J. J. Lane, manager at New Haven; B. Pitkin, H. S. Eskin, salesmen.

Georgia Newspaperman Joins Hays Unit

Leonard Roan, news editor of The Atlanta Georgian and Sunday American, has resigned to become associated with the Motion Picture Producers and Distributors' Corporation of America, and goes to Los Angeles, the scene of his new activities.

Mr. Roan's service will be in line of public relations. He is a native Georgian, son of the late Judge L. S. Roan, and has been connected with the Hearst newspapers in Atlanta since 1920, except for a brief association with The Los Angeles Herald.

He is the second member of The Atlanta Georgian's staff to join the Hays organization, being the other.

Amusement Taxes Assailed by Missouri Senator

State Senator A. L. McCawley, candidate for the Democratic nomination for Governor of Missouri, in a speech at St. Charles on June 12, condemned taxes on motion picture show admissions and other amusements, cigars, cigarettes, etc.

"No new taxes; no new inspections or fees," is Senator McCawley's slogan.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE big possibilities of dialogue on the screen are shown most clearly in "The Lion and the Mouse," which opened at the Warner Theatre, New York, late last week. It is the first real talking picture, because it is the first film in which the dialogue itself is the primary thing.

It shows that the advent of sound on the screen will lead to the creation of a totally new art, which will revolutionize technique, and be neither picture nor stage play, but different from both.

The Warners deserve great credit for their pioneering in the sound field. It was "The Jazz Singer's" amazing success at the box-office which, more than any other one thing, brought the adoption of the sound movie universally throughout the industry. "Tenderloin" and "Glorious Betsy" showed advances in the use of dialogue, and in "The Lion and the Mouse" still further progress has been made.

Especially in the scenes between Lionel Barrymore and Alec Francis does the immense possibility of sound register with the spectator. Barrymore's ease and skill in reading his lines are an indication both of what can be done and must be done by the player in the sound field.

We hear some very interesting things about "Lights of New York," the Warner dialogue and sound-effect picture which is due to come along soon. If advance reports are true, this film will create a sensation.

* * * *

AN indication of what will have to be done with picture technique as a result of the sound movie is shown in "The Lion and the Mouse," where the use of close-ups in talking sequences narrows the screen, so to speak, dispenses with backgrounds for the moment and makes the screen a stage while the characters talk. One of the great advantages of the motion picture has been that it offers a wide canvas with which the stage could not hope to compete. In the sound sequences, this advantage is somewhat lost at present, which indicates with what great care the evolving of technique for sound pictures will have to be handled.

Another striking innovation in picture-making will come about through economy of footage relating to time and space. In other words, as was demonstrated in "Glorious Betsy," one character can tell another of a previous event, making it unnecessary to devote a whole sequence to showing it. In this way, the flash-back may well disappear entirely, or at least be greatly modified. It would seem that dialogue may, in this way, work in the interest of footage economy while it is also aiding dramatic effect.

This does not mean, of course, that sound pictures will be easier to make than the regulation silent ones. On the contrary, still greater care is necessary. The industry is on the road to a new art.

* * * *

THE extent of the revolution which sound is making in the industry is shown in the presentation problem. A year ago, "presentations" were being described as absolutely necessary to the big, first run houses, and, perhaps, in some cases they were. But now, it becomes apparent that, as Motion Picture News contended at the time, the net is the thing that counts; big grosses, of themselves, may not mean prosperity.

The presentation craze is passing, and it will be assisted out by sound. In other words, novelty and specialty acts will be presented on the screen, with talking and singing accompaniment, and this is a healthy thing, not only for reduction of overhead, but in general, because it is well to keep this business the picture business, which it is. Dwarfing the screen with "acts" on the stage was never a good policy, so far as permanence went. There will be less and less of it. The presentation era seems to be nearing its close.

* * * *

THE announcement that Balaban & Katz have booked the Fox product, in part, for next season is an important development. It is understood that this deal is the forerunner of the booking of Fox pictures by all Publix houses.

A good many factors enter into the situation. One of them is the immediate proposition that Fox threatened to come into the Loop district in Chicago with a big house in opposition to B. & K. Another is that Fox, through control of West Coast and other houses, has a big buying power. There is also the undeniable reason that much of the Fox product is of quality calibre.

More important than all of these, however, is this: it is simply good business to book pictures which the public wants. So the deal is made. It remains to be seen whether or not the Fox forces will adhere to their apparent plan to run their own big theatres mostly with their own product.

If so, it will be an interesting experiment. It has been pretty well established, we think, that a variety of programs and services is necessary to the successful operation of theatre chains. The public, of course, cares not who makes the pictures so long as they are good. And it is the public which will decide this matter.

* * * *

THE CINEMA, British trade paper, inquires editorially why exhibitions for 'shut-ins' cannot be started on the other side, similar to those provided here.

Says *The Cinema*:

"More than 170,000 helpless 'shut-ins' in America were entertained at least once a week last year by motion pictures which the industry supplied free of charge. Nearly a thousand institutions for orphans, the aged, the sick, or the imprisoned shared in the fun of pictures. A large number of pictures were shown, of which 12,000 were the feature pictures being currently shown in neighboring theatres. It was a notable piece of charity organization of which the industry may be justifiably proud.

"The obvious reflection arises, what are we doing in a similar direction in this country? We are aware that films are occasionally lent by renters free of charge for exhibition in the name of charity, but the difference is that in America the matter is systematized. The exhibitions are not occasional; they are regular. All these people are treated to pictures at least once a week. It is difficult to estimate the amount of happiness these weekly shows bring to places like prisons, reformatories, and orphanages. It ought not to be difficult to organize similar exhibitions on this side. Renters would, we feel sure, place copies of their product at the disposal of any central office organized to deal systematically with the provision of entertainment to these unhappy 'shut-ins.' The work would be a worthy one, would cost the trade little or nothing, would rebound to the credit of those supporting it, and would doubtless have the benevolent approval of the authorities. Who will start it?"



A little conference in a corner of the United Artists studio. D. W. Griffith and Dr. Hugo Reisenfeld go into a "huddle" on the musical score of "The Battle of the Sexes," D. W.'s latest for United Artists



Fay Wray, actress, and John Monk Saunders, writer, who were recently married at Easton, Md., where Miss Wray has been acting in "The First Kiss," Paramount. On the left is Rowland V. Lee, and on the right, Gary Cooper, her respective director and co-star



"Jack the Giant Killer" and one of the important figures at the Universal studio. Of course you know them. They're Carl Laemmle, Jr., and Jack Dempsey



Another beautiful Greta comes from the Scandinavian peninsular to conquer Hollywood. Greta Granstedt as the younger Ford sister in M-G-M's "Excess Baggage"



Fannie Brice and Al Jolson, fellow troupers, meet again in Hollywood. Fannie arrived recently to star in "My Man," while "Mammy" Al has been working for some time on "The Singing Fool." Both of these Warner Bros. productions will be road-showed



The inimitable Jack Duffy as the genial old Scotch hero of a series of Scotch comedies that Christie is making for Paramount



A nice little kiddie run-about is offered by "Big Boy" for the best letter he receives from his juvenile fans. And so great is his popularity that the little fellow is liable to be swamped with missives



One of the pleasantest personalities in pictures belongs to Buck Jones, now making "The Big Hop" for his own corporation

Trade Restraint Is Denied in Answer to U. S. Suit

Arbitration and Security Deposit Defended in Reply Filed by Distributors, Hays Organization and Film Boards

TWO major contentions are set forth in the answer filed June 20 in the United States District Court in New York City on behalf of ten motion picture producing companies, the Motion Picture Producers and Distributors of America, Inc., and 32 Film Boards of Trade, to a suit filed by the United State government under the Sherman Anti-Trust Act, involving arbitration as now practiced in the motion picture industry.

The contentions are:

1. Provision for arbitration in the motion picture industry is made necessary by the delivery of 11,000,000 separate motion picture films under written agreement, annually, in the United States, and by other conditions unique to the business. Among these latter are cited (a) the fact that all films are produced in fulfillment of contracts to lease them, involving a basic element of credit; (b) the producer entrusts to the exhibitor a piece of property with a high and transitory value, again involving credit, and (c) the swiftly diminishing worth of a film after the promotional period makes long-drawn-out litigation unprofitable to the winner as well as to the loser.

2. Arbitration, as now enforced in the motion picture industry, operates, in purpose and effect, solely as a legitimate protection against individuals or corporations who act in bad faith.

"Defendants deny," says the answer, "that they have ever violated, or attempted to violate, the Sherman Anti-Trust Act of the United States, and they deny that they have engaged or are now engaged in or intending to or threatening to engage in any conspiracy in restraint of interstate trade and commerce in motion picture films." The answer is signed by George W. Wickersham and Edwin P. Grosvenor, of Cadwalader, Wickersham and Taft, solicitors for all the defendants, and by Gabriel L. Hess and Charles C. Pettijohn, counsel for the Film Boards of Trade.

"In the motion picture industry," the respondent motion picture companies say in their answer, "it is essential that controversies be determined quickly, that is to say, within a short time after the controversy arises. Promptness of decision is almost as important as fairness of decision. This fact is recognized throughout the industry. The reason is found in the nature of a motion picture. The rental value of a motion picture is greatest when it is new, that is immediately after its release date or availability for exhibition; as the release date is departed from the rental and exhibition value of the picture rapidly diminish.

Settlement of Disputes

"Delay in the determination of the dispute is costly to distributor and exhibitor alike. Even if the distributor loses the controversy a prompt decision may enable him to relicense the film at a theatre in another place, but if the adverse decision is delayed the distributor loses that possibility because the rental value of a stale picture is negligible. On the other hand, a tardy decision against the exhibitor forces the exhibitor to take and pay for a picture which has no longer any drawing power in his theatre and which will be practically a total loss since the exhibition of an out-of-date picture is likely to impair the reputation of his theatre. If the decision is prompt even though against him the exhibitor may take and exhibit the picture while it still has value and drawing power."

Results of arbitration in the industry today are summarized as follows:

"Under this plan there have been filed and disposed of, during the four calendar years 1924 to 1927, 50,006 cases involving a total sum of $11,200,298.

"In these four years there were only 98 claims in which a seventh arbitrator was required."

After describing the complexity of the motion picture industry and its machinery of distribution, the answer stresses the credit element in the relations between the distributor and the exhibitor.

Credit and Protection

"When a distributor signs a contract with an exhibitor for pictures which are to be delivered in the future," the answer states, "the distributor in fact advances a form of credit to the exhibitor, because after the contract is executed the distributor is precluded from contracting with a neighboring or competing theatre for the same run of the same picture. He is precluded by the contract from doing so. During the life of the contract the distributor agrees to give the exhibitor 'protection' for the period specified in the contract against the exhibition of any of the photoplays named in the contract at theatres in the immediate neighborhood or vicinity of

(*Continued on Following Page*)

Conspiracy Charged in Chicago

Injunction Suit Brought by Marks Bros. Against Group of Distributors and Others Goes to Trial This Week

CHICAGO, June 19.—The first hearing of Marks Brothers' bill of complaint asking a temporary injunction against Paramount-Famous-Lasky Corporation, Balaban & Katz, Orpheum Circuit, Lubliner & Trinz, and twenty-six others, was held before Judge Wilkerson in the District Court of the United States, for the Northern District of Illinois, on Tuesday, and resulted in a partial victory for Marks Brothers.

At this hearing the defendant corporations asked for a period of one month to prepare their case, stating that the bill of complaint covered so many points and extended so far back that it would be impossible for the defendants to answer until their attorneys had communicated with the attorneys of the defendant corporations in New York.

Attorney Tenney, of Tenney, Harding, Sherman & Rogers, and Joseph Rosenberg and Ben Rosenberg, representing Marks Brothers, stated that this is the month for buying pictures and charged that a delay of one month was asked by the defendants in an effort to further monopolize the business of production, distribution and exhibition of motion pictures in the United States and, in particular, Chicago.

Marks Brothers' legal advisers further alleged that vaudeville acts were being intimidated and persuaded to break their contracts, and that this is causing Marks Brothers considerable hardship. They, therefore, asked that the hearing of this case be made as promptly as possible, being of vital necessity to Marks Brothers.

Judge Wilkerson, thereupon ignored the defendants' request for a delay of one month and gave them two days to make further preparation of their case, and fixed Friday, June 22nd, as the date for further hearing.

The bill of complaint, which was filed by attorneys for Marks Brothers last week, is brought under the Clayton Act, "An act to supplement existing laws against unlawful restraints and monopolies and for other purposes," and federal legislation commonly known as the Sherman Act, "An act to protect trade and commerce against unlawful restraints and monopolies," and asks

(*Continued on Following Page*)

M. P. Club Ready Aug. 15

Rapid Progress Made on New Film-men's Quarters at 1560 Broadway; Membership Now Over 200

FINISHING touches are now being made to the new Motion Picture Club located on the sixth floor of the Bond Building, 1560 Broadway, New York City. The building committee, under the chairmanship of Lee Ochs, has been working overtime in order to have the quarters ready for opening August 15. The club's location is in the heart of the film district, and will undoubtedly prove to be a meeting place for many in this industry. A fifteen-year lease has been signed on space amounting to 14,500 square feet.

One of the Club's features will be a well serviced dining room and kitchen. The dining room is on the 46th street side, and is 38 by 68 feet, with a table seating capacity of 240 persons. For banquet purposes, tables can be arranged to seat 400. On one side of the dining room will be a private banquet room or two smaller ones. The larger will seat 70 persons while the smaller will seat thirty each.

To celebrate the event of the membership having mounted to well over 200, the Club will tender to its members a shore dinner in the Colonial Room at the Park Central Hotel June 28. William Brandt, Brooklyn exhibitor, will be in charge of the entertainment.

Following is the roster of charter members of the Club:

Arthur Abels, Jack Alicoate, Ben Amsterdam, Lou Anger, R. V. Anderson, Warren Auerbach, J. C. Barnstyn, Lou Baum, Jerome Beatty, David Bernstein, George Blair, B. K. Blake, David Blum, A. K. Blumenthal, Louis Blumenthal, Harry A. Bloomberg, Alex Boyd, Peter J. Brady, Richard Brady, William Brandt, Harry Brandt, Joe Brandt, Sol Brill, Leo Brecker, Colvin Brown, Jules Brulatour, H. D. Buckley, Paul Burger, Samuel N. Burger, Nathan Burkan, W. H. Cadoret, Walter Camp, James A. Carrier, David Chatkin, J. B. Clark, Milton Cohen, Jack Cohen, M. E. Comerford, Thomas Conners, J. H. Cooper, Ed. Curtis, George Dembow, Sam Dembow, Jack Dempsey, Ned Depinet, Howard Dietz, Thomas Dixon, D. A. Dobie, Jr., George Eastman, Herbert Ebenstein Bernard Edelhertz, Harry Engle, Jack Enslen, E. A. Eschmann, S. H. Fabian, Ed. Fay, Felix Feist, L. H. Fields, Harold Franklin, Leo Friedman, Walter A. Futter, H. Gainsboro, Leo Gafney, Bruce Gallup, W. P. Garyn, J. Louis Geller, W. J. German, Dr. A. H. Giannini, Mike Glynne, Jacob Glucksman, Harry Goetz, Alfred Gottesman, Paul Gulick, Earl Gulick, Toby Gruen, E. B. Hatrick, Ed. Halperin, Earle Hammons, Sam Harding, Clifford Hawley, Will H. Hays, D. H. Henderson, F. L. Herron, Moxley Hill, M. H. Hoffman, Joe Hornstein, Frank Hughes, John Humm, William Jacobs, Emil Jensen, William A. Johnston, Aaron Jones, Arthur W. Kelly, W. B. Kelly, J. P. Kennedy, Sidney Kent, Henry King, Leo Klebanow, George Kleine, Arnold Kornicker, H. P. Krecke, Carl Laemmle, Paul Lazarus, Irving Lesser, Jules Levy, Julius Lewis, William Libman, Al Lichtman, Arthur Loew, A. A. Lownes, John Manheimer, Lee Marcus, Moe Mark, Fally Markus, William Massee, E. W. Mattson, John McGuirk, Lou Metzger, Carl Milliken, M. J. Mintz, Walter Moore, R. B. Morgan, Charles Moses, Vivian Moses, Alex Moss, Herbert Muller, J. P. Muller, A. J. Moeller, James Mulvey, J. Normanly, E. V. O'Brien, Thomas O'Brien, Lee Ochs, L. M. Olmstead, William Orr, Elmer Pearson, John Perl, Charles Pettijohn, Joe Plunkett, Joseph Pollak, Martin Quigley, Joseph Quittner, W. E. Raynor, Harry Reichenbach, Hugo Riesenfeld, J. V. Ritchey, Herman Robbins, Stanley Rosen, I. D. Rossheim, David Rosengarten, Douglas Rothacker, S. L. Rothafel, A. E. Rousseau, R. A. Rowland, Albert G. Ruben, Lou Rydell, Sol A. Rosenblatt, Abe Sablotsky Aaron Sapiro, Chester Sawyer, E. A. Schiller, Joe Schnitzer, Marty Schwartz, Charles Schwartz, Samuel Sedran, William Seligsberg, Victor M. Shapiro, G. K. Shuler, Moe Silver, Sime Silverman, J. Simmonds, Cresson Smith, J. Boyce Smith, John Spargo, Samuel Spring, A. W. Stebbins, Charles Steiner, Sam Stern, J. E. Story, Moe Streimer, H. S. Tierney, J. D. Tippett, Carroll Trowbridge, William Vogel, F. C. Walker, Charles Weinstein, Tom Wiley, George G. Williams, Frank R. Wilson, Jack Woody, Arthur Whyte, Sigmund Weltner, Herman Yaffa, H. J. Yates, C. Zenker, Sam Zierler.

Paramount to Split Stock Three for One

DIRECTORS of Paramount Famous Lasky Corporation, at a meeting held this week, called a special meeting of stockholders of the company for the purpose of increasing the authorized number of shares of the company from 1,000,000 shares of no par value to 3,000,000 shares of no par value.

The Board stated that the purpose of the increase was to split the stock on a three for one basis, which would be done if the increase in authorized shares was approved at the special stockholders' meeting which has been called for August 6th, 1928.

Paramount claims the best year in its history having reported profits available for common stock of $2,264,-148.96 for the first quarter of 1928, which was a new record for any first quarter of the company, and was 17½ per cent more than the profits available for common stock for the corresponding quarter of 1927, the previous record first quarter.

Conspiracy Charged by Marks Brothers

(*Continued from Preceding Page*)

that the defendants, their agents, attorneys and all persons acting in aid or in conjunction with them, be restrained and enjoined pendente lite from commission of any of the illegal acts charged in the bill.

In addition to those named above, the defendant corporations in the bill of complaint include: Publix Theatres Corporation, United Artists Corporation of Illinois, Balaban & Katz Midwest Theatres, Inc., Metro-Goldwyn-Mayer Distributing Corporation, First National Pictures, Inc., Pathe Exchanges, Inc., Universal Film Exchange, Inc., Great States Theatres, Inc., Orpheum Circuit Booking Corporation, Western Vaudeville Managers' Association (a corporation), William Morris Theatrical Agency of Chicago, Inc., Adolph Zukor, Jesse L. Lasky, Sam Katz, Barney Balaban, Max Balaban, Dave Balaban, John Balaban, A. J. Balaban, Herbert Stern, Floyd M. Brockwell, United Artists Corporation and Leo Spitz.

Among the allegations made by Marks Brothers, in their bill of complaint, are:

That the defendants in all groups have conspired and confederated together and with other persons, unreasonably to hinder competition and restrain trade in the production, distribution and exhibition of motion picture films, and to control, dominate and monopolize the motion picture industry, and to injure Marks Brothers in their business.

That defendants did discriminate in price and are now discriminating to do so between the different lessees of motion pictures.

That certain of the defendants would not lease, contract with or in any way deal with Marks Brothers, nor with any other person or corporation not acceptable to the defendant Paramount-Famous-Lasky Corporation.

That Paramount-Famous-Lasky Corporation, Publix Theatres Corporation, Balaban & Katz Corporation, Lubliner & Trinz Theatres, Inc., Balaban & Katz Midwest Theatres, Inc., and Great States Theatres, Inc., have by contract, license, agreement or secret arrangements, contracted for or cornered all the feature films produced and/or distributed by Paramount-Famous Players-Lasky Corporation, Metro-Goldwyn-Mayer Distributing Corporation, First National Pictures, Inc., United Artists, Inc., Universal Film Exchanges, Inc., and Pathe Exchanges, Inc., so that none of the films produced by them would be available to the complainants, and further allege that Publix Theatres Corporation and Balaban & Katz Corporation and their subsidiaries have no facilities to and cannot exhibit all of these feature films in first run, Class A, de luxe houses, operated by them, but that said feature films have been cornered for the purpose of securing a monopoly of the motion picture industry in Chicago and of preventing Marks Brothers from securing feature films to exhibit in their theatres.

Marks Brothers also allege violations by defendants, of rules thirteen and fourteen, which were unanimously adopted at the Trade Practice Conference, conducted by Abram F. Meyers, commissioner of the Federal Trade Commission, in New York City, during the week of October 10, 1927.

The bill also charges intimidation of acts, stating that acts playing Marks Brothers' theatres were threatened with black list and also charges causing of acts to break contracts, specifically mentioning the case of Rae Samuels and other headliners.

Intimidation of employees and attacks on employees of Marks Brothers' theatres was also alleged.

Trade Restraint Denied in Suit Answer

(*Continued from Preceding Page*)

exhibitor's theatre. If the exhibitor later repudiates the contract the distributor will not be able to sell the pictures in that vicinity because the competing theatres will be completely booked. Therefore the amount of rental involved in the contract, which represents the entire earning power in that particular neighborhood of all the pictures named in the contract, is a form of credit which the distributor has given the exhibitor and the distributor acts in reliance on that credit.

"The picture is the property of the distributor. The distributor gives possession of this property to the exhibitor for a limited use for which the exhibitor pays a rental. It is a fragile inflammable object easily injured if not carefully handled by the exhibitor. The value of the film (the positive print) is property which, in the ordinary case, the distributor has let the exhibitor take into his possession without having received from the exhibitor any security that he will handle distributor's property carefully and return it in good condition.

"Good Credit" Defined

"The term 'good credit' in the motion picture business as applied to the exhibitor means more than his ability to pay film rentals. An exhibitor may have money in the bank and yet be a bad risk and an undesirable customer. Has he respect for contractual obligations? Will he take, pay for and exhibit, months hence, pictures which

(*Continued on Page* 2098)

Industry Stabilized, Says Hays

Hollywood Survey Indicates That Production End of Business Gets Dollar for Dollar Value

THE motion picture industry today has the largest number of consumers of any industry in America, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., told members of his Board of Directors in his annual review of the state of the industry, June 20.

Investments in studio properties, stars, picture rights, raw stock, theatres, and good-will as expressed in theatre patronage, make motion pictures unquestionably near the top of America's largest industries, he said.

"Our product now reaches two hundred and fifty million consumers per week," Mr. Hays declared. "Our exchanges handle twenty-five thousand miles of film per day in this country alone. We employ more men and women than Ford and General Motors combined. Investment in the motion picture field now exceeds $2,000,000,000.

"Advance reports from a nationally-known firm of accountants making a survey at Hollywood confirm that the production end of the business gets a dollar in value for every dollar spent. This condition, plus the fact that lawsuits between distributors and exhibitors have been virtually eliminated through arbitration, has stabilized the industry. Financing for legitimate expansion is available steadily at the general market rate for money. Motion picture securities, in relation to those of other industries, have been for many months in a markedly healthy state.

"Our own growth has reached the point where we are of tremendous service to all other business. The interests of other industries are so inter-related with those of the motion picture as to make our objectives identical with theirs. Increasing proof is seen of the recognition of this economic



Will H. Hays

fact both by business leaders and by government officials.

"The most interesting technical development of the year has been the perfecting of talking pictures to a merchandizable point. This will not negative any progress already made, any more than radio abolished newspapers, phonographs ended symphony concerts, or automobiles wiped out railroads. This industry will use this new contribution of science without disturbance to further promote its forward stride. It welcomes these new aids in the pioneer spirit which has marked our vigorous span of life."

The entire world today, Mr. Hays said, is in the market for motion pictures, adding that American pictures are used in large numbers abroad by "foreign invitation."

"Ours is not a foreign invasion at all," Mr. Hays declared. "Our pictures go abroad by invitation. The people of the world want them, despite the activities of foreign governments to lessen the effectiveness of the American film industry by practically subsidizing indigenous film production. However, by revealing the need for our films abroad, and by proving our sincerity in exhibiting worthwhile foreign productions here, amicable adjustments are being effected in foreign countries, which will lead to happier business relations in all European countries."

The industry, Mr. Hays continued, was never more ready for new developments nor in as good shape in the way of personnel and resources as it is today.

"For several years the industry has been trying to employ only those directors, writers, and actors who have ability to make always the best pictures," Mr. Hays said. "Since acting, writing, and directing for the screen are unique to this business, with a technique of their own, it has been necessary to develop men and women to fulfill these duties. By creating our own creative artists, we have built up a considerable body of men, trained workers, who think in terms of the motion picture art. Their effort is being felt daily in the product which is coming from the studios and their number is constantly increasing.

"This search for new talent is a continuous one. New faces, new writers, are constantly being given an opportunity to find favor with the public which first, last,

(Continued on Page 2100)

Bankers and Picture Industry

Wall Street Sees Decision Not Yet Made as to Whether Kennedy Group Will Be Merged or Remain Affiliated

FOLLOWING announcement last week of the appointment of Joseph P. Kennedy as advisor to First National, with control now vested in Stanley and a group of franchise holders, interest continues in the ultimate working out of "the Kennedy group" of film companies and theatre interests.

According to The Wall Street Journal, "bankers are working on the formation of a fourth large moving picture combination. It probably will be formed out of the group of independent companies which include Stanley Co., First National Pictures, Pathe Exchange, Keith-Albee-Orpheum, Inc., Film Booking Offices, known as FBO, headed by Joseph Kennedy, and Warner Bros. Pictures. Universal Pictures is a possibility.

"Bankers are progressing slowly, however, and it is not yet entirely clear what benefits would come from the formation of an actual combination that cannot be obtained simply by an affiliation of interests."

It was reported this week from the Coast that William Le Baron will become production advisor to First National and Pathe. Watterson R. Rothacker has resigned as head of the First National studio, and it is believed that Cecil B. De Mille will join United Artists, the report being that he is to direct "The Darling of the Gods" for that concern.

Mr. Kennedy is now making an intensive study of the First National situation, and is drafting a report to its board of directors, which will meet in about two weeks. At that time decision may be made whether to combine First National and Pathe distribution or to merge these two companies with FBO.

The Wall Street Journal article said in part:

"Recent changes in the banking control of several of these companies have been important steps toward a consolidation. The first was the purchase of E. F. Albee's holdings in Keith-Albee-Orpheum by Joseph Kennedy for a banking group composed of the Chase National Bank, Blair & Co., and Jeremiah Milbank. This places Keith, FBO and Pathe Exchange in the hands of the same interests.

"The second change was the acquisition by Goldman, Sachs & Co., bankers for Warner Bros., of a substantial interest in Stanley Company of America, which has a

(Continued on Page 2100)

Court Rules State Admission Tax Is Unconstitutional

THROWING out of court the case of the Tax Commission against A. H. Yeomans, proprietor of the Rex Theatre, Sumpter, S. C., Magistrate M. J. Moore ruled that State tax on admissions was confiscatory and therefore unconstitutional. Alleged failure to properly tear an admission ticket, a part to the patron and the other to be discarded, was the cause for the action.

The counsel for the defense moved, soon after the opening of the trial, that the case be dismissed upon confiscatory grounds. The court was in agreement and the jury was instructed to return a favorable verdict for Mr. Yeomans.

Buying Strike Continues in Cleveland

Business Manager of Cleveland Body Urges Holding Out for 50% Cut Next Season

THE Cleveland Motion Picture Exhibitors' Association is continuing its buying strike to a reduction in film rentals next season. George W. Erdman, business manager of the association, in a long statement to members of the body urges that they seek a fifty per cent cut. Mr. Erdman's statement reads as follows:

"Real important facts about the 1928-29 buying season.

"For your information please let me inform you that the protection committee is working on the matter of reducing the protection that is afforded the first-run theatres.

"Let us analyze the 1927-28 season.

"Did you make any money? Of course not.

"One reason is because you paid too much for your film.

"The pictures released during the past season were not up to the standard.

"You were 'jockeyed' into buying the entire product at one time from most distributors, especially one exchange which formerly sold you their product in 'Spring' and 'Fall' block in the past. When they sold twice a year your 'Spring' block cost you a lot less, you paid no more for the 'Fall' block and your average was a lot less than your average for the 1927-28 season.

"Prove this to yourself, look up what your film service cost you in May, 1928. Then compare this with what you paid for service in the month of May of any other year prior to 1928.

"Now compare your gross receipts of May, 1928, to that of May in former years. You'll be surprised.

"This information was gathered by talking to many leading exhibitors in Cleveland and elsewhere who know what they are talking about.

"After checking up with several exhibitors who play first run in their zones, to my amazement I find that they have many pictures to play in June and July at prices three times the cost they paid during the 'Fall' and 'Spring' season. They will not take in the cost of the picture, say nothing of the overhead.

"With your gross receipts away below normal and your film rentals higher than the new Depot Tower, how can you make money? Personally, I can't see how you can stay in business.

"We know and so does the distributor, that the coming season is going to be a long siege of tough sledding.

"Do you realize that this is a Presidential election year?

"You bet you do and so do the bankers in Wall Street who are behind the producers, then don't let the managers or salesmen tell you that business is going to be better this fall.

"Chances are it will be worse before it will be better.

"Therefore, if you do not protect yourself, don't expect the exchanges to.

"Demand at least a 50 per cent cut in your film service and then you will not be any too happy or are you 'demanding' more than you are entitled to? Remember at least a 50 per cent cut.

"Using an ad from one of the new press sheets:—

"This is an exhibitors' year.

"Please remember this, if you don't demand and get a 50 per cent cut in film rentals, it will be a 'Producer's Year.'

"Which would you rather have? It's up to you. Take your choice. A 50 per cent or close your theatre.

"Do not buy now as you agreed to back up your Protection Committee.

"Suppose the protection matter was settled (but it is not) and you bought now and the first-run theatres open their season, say on Labor Day, these very same pictures would not be available to you much before October 25th, over four months from now.

"So do not even talk about buying.

"By backing up your Protection Committee, you no doubt will have an opportunity of reading up and getting criticisms on the new product from the pre-releases. This surely will help you a lot in your selection and you will be in a better position to get what you are justly entitled to:

"A 50 per cent reduction in your next season's film rentals.

"Stop! Stop! Stop! ! !

"Again, stop digging into your pocket and paying your money to the distributors for the privilege of keeping open your theatre and going broke."

Trade Restraint Denied in Suit Answer

(*Continued from Page* 2098)

he contracts today to take and pay for when they are released months hence? Will he handle carefully and protect from injury the valuable and fragile property of the distributor while it is entrusted to his care? Will he show the picture only at the theatre specified in the contract or is he likely to 'bicycle' the picture secretly to a second theatre and exhibit it there without accounting to the distributor for the stolen use of his property? Will he return the picture promptly to the distributor, meaning immediately after the exhibition, in order that the distributor may deliver it to the exhibitor having the next right of exhibition? Will he account honestly to the distributor where the contract calls for payment of a percentage of the gross receipts? The answer to these, and other questions, relating to the use of the distributor's property and the performance of his contractual obligations determine whether the exhibitor is a good risk or his credit is bad. These are more important to the distributor than the size of the exhibitor's bank account, for they determine the character of the exhibitor. Upon them depends a substantial percentage of the distributor's total revenue."

This credit phase of the industry, until the first experimental arbitration contract was introduced in 1922, resulted, according to the answer, in the necessity for the distributor to require from the exhibitor substantial advance of money when rental contracts were made. At the time arbitration first came into the industry, the answer says, $5,000,000 of exhibitors' in the form of advanced deposits was held every season, mostly in New York. The abolishment of this advance deposit is cited as one of the benefits of arbitration.

Security Deposit Defended

The answer to the Government's suit stresses the fact that the obligation of the exhibitor in the event that he refuses to arbitrate his contract is not a burdensome or harsh one. The use of an arbitration clause by all distributors does not restrain trade, it is declared. The rule is that the exhibitor, if he refuses to arbitrate or refuses to abide by an arbitration award, shall be required to deposit as security for the performance of his existing contracts a sum which does not exceed the rental price of one picture, but never larger than $500, until such time as he shall have complied with his arbitration agreement. Whenever he shall have so complied, or whenever he shall have deposited this security, the distributor in question is required under the contract to immediately renew film service to the exhibitor.

"The purpose of defendant distributors," says the answer, "in agreeing upon adopting and observing the rule that when an exhibitor has refused to comply with an arbitration award each distributor having a contract with such exhibitor shall demand security for the performance of its contract with such exhibitor was and is to obtain reasonable protection for the distributors in dealing with financially irresponsible or unscrupulous exhibitors. An exhibitor who fails to comply with an arbitration award does so either because he is financially irresponsible or for the reason that he prefers to harass the distributor by litigation. If the exhibitor has not the means to pay an arbitration award which has been based upon a breach of contract, distributors having contracts with such exhibitor are entitled to ask for and receive reasonable protection in respect of the credit which they have advanced before they are required to make further deliveries of pictures to him.

"No Coercive Effect"

"The amount of security demanded of the exhibitor in such event being reasonable in amount and limited to the particular need of the distributor as stated in the rules, the demand can have no coercive effect upon the exhibitor. If the exhibitor has the financial capacity to pay for the pictures which he has contracted to exhibit he will have no difficulty in complying with the demand to make a cash deposit, which averages less than the rentals for the pictures. If he has not financial capacity he will nevertheless continue to get credit and pictures provided only that he complies with the arbitration award. The security of cash deposit gives the distributor nothing more than reasonable protection in respect of the credit, as described in this answer, which the distributor advances the exhibitor in the ordinary course of business.

"The agreement between the distributors does not go beyond the reasonable requirements made necessary by the conditions of the industry.

"No exhibitor, except one looking for an unfair or dishonest advantage, has cause to object to the rules for the enforcement of decisions of the Boards of Arbitration hereinabove described."

Columbia Wins Case Against Exchange

THE right of a corporation to use its own name and corporate title was threshed out in the Equity Court of Western Pennsylvania recently when a suit brought against Columbia Pictures Corporation by Columbia Film Service, a local film exchange of Pittsburgh, Pa., was decided in favor of the former.

The suit was instituted by the film exchange to prevent Columbia Pictures Corp. from using the name Columbia on their own Pittsburgh establishment, charging that it was unfair competition and worked injury upon the Columbia Film Service.

It was decided by the Court that, inasmuch as Columbia Pictures Corp. were nationally known as producers of Columbia pictures; that the name Columbia identified a particular product, created by large expenditures of money, that Columbia Pictures Corp. were entitled to do business under their own name for reasons stated. The bill in Equity was dismissed with costs against Columbia Film Service.

Paul Burger Made Aide to Al Lichtman

Paul Burger, who has resigned from the M-G-M sales staff after eight years of service, has been appointed an assistant to Al Lichtman, sales head of United Artists, and already begun his new duties. He will specialize in organization work and will cooperate with Cresson E. Smith, assistant to the general manager of distribution.

Mr. Burger has worked successively on the staffs of The New York Globe, The New York American, The New York Sun and Harper's Weekly in business and editorial departments. When Felix Feist created a M-G-M sales development department, he placed Mr. Burger in charge. No change in the present personnel of the United Artists sales staff is to come out of the appointment of Mr. Burger, Mr. Lichtman states.

Richmount Distributors for Chesterfield

As a result of contracts entered into last week between Chesterfield Motion Picture Corporation, George R. Batcheller, president, and Richmount Pictures, Inc., David J. Mountan, president, the world's distribution rights to Chesterfield pictures are now controlled by Richmount. These rights are exclusive of United States and Canada and take in the complete Chesterfield product for the season of 1928-29.

Starting with September 1, Chesterfield will deliver a picture every seven weeks, it is said.

Columbia Casts Leads for "Say It With Sables

Francis X. Bushman and Helene Chadwick have been signed to head the cast of "Say It With Sables," which Columbia is putting into production as next to last of its 1927-1928 program. Frank Capra wields the megaphone.

A supporting trio, Margaret Livingston, Arthur Rankin and Alphonse Ethier, has also been cast.

K. C. Achieves Protection and Zoning Harmony

Film Board of Trade Irons Out Situation in Western Missouri and Kansas

UNIFORM protection and zoning, long a point of much discussion in Western Missouri and Kansas, apparently has been ironed out to the satisfaction of all at last by the Kansas City Film Board of Trade. The following towns have been given protection where there are no subsequent runt theatres within the town:

Boonville, Mo.—Fourteen days protection over New Franklin, Mo. Protection expires 44 days from the notice of availability.

Cottonwood Falls, Kas.—This town is allowed seven days protection over Strong City, Kas. Protection expires 37 days from the notice of availability.

Forest City, Mo.—This town is allowed seven days protection over Oregon, Mo. Protection expires 37 days from the notice of availability.

Hutchinson, Kas.—Thirty days protection in Hutchinson and Reno County. Protection expires 60 days from notice of availability.

Independence, Kas.—Seven days protection in Independence, and over Caney, Cherryvale, and Elk City. Protection expires 37 days from notice of availability.

Iola, Kas.—Seven days protection in Iola and over Humbolt, LaHarpe, and Moran. Protection expires 37 days from notice of availability.

Junction City, Kas.—Seven days in Junction City, and over Fort Riley. Protection expires 37 days from notice of availability.

Leavenworth, Kas.—Seven days in Leavenworth, and over Fort Leavenworth. Protection expires 37 days from notice of availability.

Lexington, Mo.—Seven days in Lexington and over Henrietta and Wellington. Protection expires 37 days from notice of availability.

Moberly, Mo.—39 days in Moberly and Randolph County. Protection expires 60 days from notice of availability.

Monett, Mo.—Seven days in Monett, and over Pierce City, Purdy, and Verona. Protection expires 37 days from notice of availability.

Oregon, Mo.—Seven days over Forest City. Protection expires 37 days from notice of availability.

Parsons, Kas.—Seven days in Parsons and over Altamont and Mount Valley. Protection expires 37 days from notice of availability.

Richmond, Mo.—Seven days in Richmond and seven days over Henrietta. Protection expires 37 days from notice of availability.

Salina, Kas.—30 days in Salina and Saline County, also, Solomon, Kas., and prior run over Minneapolis, Kas. Protection expires in Salina, Saline County and Solomon 60 days from notice of availability and 30 days in Minneapolis.

Strong City, Kas.—Seven days over Cottonwood Falls. Protection expires 37 days from notice of availability.

Winfield, Kas.—Prior run over Burden, Dexter, Oxford and Udall. Protection expires 30 days from notice of availability.

Cities Where There Are Subsequent Runs:

Joplin, Mo.—First run theatres in Joplin, Mo., have 30 days within the city of Joplin, and seven days over Webb City and Neosho, Mo., and Baxter Springs and Galena, Kas. Second run theatres in Joplin have 14 days over third run. Protection expires 44 days from notice of availability. Third run has seven days over fourth run. Protection expires 37 days from notice of availability.

Lawrence, Kas.—First run theatres in Lawrence have 60 days over second run theatres and protection expires 90 days from notice of availability. Fourteen days over Baldwin, Eudora, and Tonganoxie. Protection expires 44 days from notice of availability.

Pittsburg, Kas.—First run theatres in Pittsburg are to receive 60 days over second run theatres. Protection expires 90 days from notice of availability. 30 days in Crawford County and Minden, Mo. Protection expires 60 days from notice of availability.

Sedalia, Kas.—90 days in Sedalia over subsequent run theatres. Protection expires 120 days from notice of availability. 30 days in Pettis County. Protection expires 60 days from notice of availability.

Springfield, Mo.—30 days over subsequent run theatres in Springfield, Green County and Ozark, Mo. Protection expires 60 days from notice of availability.

St. Joseph, Mo.—30 days protection over subsequent run theatres in the city of St. Joseph, Savannah, Mo., and Troy and Wathena, Kas. Protection expires 60 days from notice of availibility.

Topeka, Kas.—First run Topeka, has 60 days protection over all subsequent run theatres charging 25c or more adult admission. Protection expires 90 days from notice of availability. 90 days protection over all theatres charging less than 25c admission. Protection expires 120 days from notice of availability.

Wichita, Kas.—First run Wichita is to receive 60 days protection over all theatres charging 25c, or greater, adult admission, protection expires 90 days from notice of availability. 90 days protection over all theatres charging 15c to 25c adult admission, protection expiring 120 days from notice of availability. Six months protection over all theatres charging less than 15c admission.

Param't News Claims Scoop Over Press

PARAMOUNT News claims a scoop over the daily press in getting a news story to the public. In less than ten minutes after Hoover had been nominated, Paramount News had word of the event flashed on the screens of several California theatres by means of a previously prepared reel of the Presidential candidate, which was held until released by telephone. This, it is declared by Paramount News, is the first time that a newsreel has scooped the newspapers.

A beat was secured on the coast by the newsreel with convention pictures by the use of several fast planes. At the same time the east had been taken care of by means of the fast laboratory plane which flew from Kansas City to New York, developing and printing the films and stills enroute.

Paramount News sent a special release announcing the nomination of Hoover on the afternoon of June 14 to San Francisco exchanges with instructions to hold them until released by telephone. A few seconds after the nomination, these specials were released, beating, it is said, the newspapers by about one-half hour.

Tiffany-Stahl Busy on Production Schedule

The Tiffany-Stahl studio forces are finishing production on the 1927-28 schedule and starting the 1928-29 specials and star vehicles.

George Jessel is now working in the title role of "George Washington Cohen." Eve Southern and H. B. Warner are now playing the leads in "The Naughty Duchess." Olive Borden is just completing "The Albany Night Boat."

Crosland to Direct "Scarlet Woman" for Columbia

"The Scarlet Woman," Lya De Putti's initial vehicle under the Columbia banner, will also mark Alan Crosland's first direction for this company. The picture, one of the ten specials on the Columbia program, is a story of Russian life by Bess Meredyth. The production is now ready for shooting.

H. G. Rosebaum Appointed to Warner Sales Staff

H. G. Rosebaum is a new addition to the sales staff of Warner Bros., headed by Sam E. Morris, general manager of distribution.

Universal's Florida Houses Reported Taken Over by E. J. Sparks

IT is reported, from sources considered reliable, that E. J. Sparks, prominent Florida chain theatre operator, has concluded a deal with Universal by which he will take over the latter's Florida theatres, with the exception of houses at Leesburg and Lake City where Earl Fain is a 50 per cent partner, and the Capitol at Miami which Universal owns jointly with Wolfson and Meyers. The group reported taken over is the original Sparks circuit and includes holdings in Orlando, Plant City, Deland, St. Augustine, Bradentown, Sarasota, Arcadia, Kissimee and Fort Myers.

Confirmation is lacking from either party but such indications as Mr. Spark's order to Vitaphone for equipment to be installed in the Arcade at Fort Myers, no successor named to fill the post of Universal's Southern division manager, resigned several weeks ago by Willard C. Patterson, and the well known fact that Mr. Sparks has been in New York in conference with Universal officials, all point to a consummation of the deal.

It is also possible, if the deal has gone through that, on account of Mr. Sparks affiliations with Publix and Saenger, the Universal holdings will eventually be joined to the Publix-Saenger chain. This would mean that Universal's holdings in this territory would be reduced to a minimum, leaving only the Capitol in Atlanta and a group of houses in the suburban Atlanta district.

FBO Plans $30,000,000 Production Budget

Corporation Announces Expenditure for Next 3 Years; Kennedy, Schnitzer and Le Baron End Conferences

A PRODUCTION budget of $30,000,000 for the next three years is the plan of F B O Pictures Corporation, now entering the third year of its existence under the leadership of Joseph P. Kennedy.

Production plans have been in progress for the last six weeks at the F B O home office. The primary figures in the conferences have been Mr. Kennedy, J. I. Schnitzer, vice-president in charge of distribution, and William Le Baron, vice-president in charge of production. After participating in the apportioning of the budget, Mr. Le Baron left New York last Sunday for the F B O studio on the coast.

There he will proceed with the program of expansion which he began before his departure for New York. Among the megaphone talent assembled by him at the F B O studio are Marshall Neilan, Ralph Ince, George B. Seitz, Robert Vignola, George Melford, Lynn Shores, Bert Glennon, Jerome Storm, Louis King, Robert North Bradbury and Robert De Lacy.

In addition to this array of "names," F B O points to its acquisition of Tom Mix as a sign of its progressiveness. With the completion of his vaudeville tour in K-A-O houses, Mix is credited with having broken new high grosses in the various houses he visited.

Furthering its expansion in all departments is the recent establishment of a short subject sales department at the F B O home office. This department will concentrate on the four series of short subjects being produced by Larry Darmour for Standard Cinema Corporation and the 26 one-reel Curiosities.

M-G-M Buys Rights to "Trader Horn"

METRO-GOLDWYN-MAYER has puchased the screen rights to "Trader Horn," the best-seller in the non-fiction field during the past year.

The acquisition of this book by Alfred Aloysious Horn and Ehteldra Lewis, gives M-G-M the rights to the two most popular publications of the year as "The Bridge of San Luis Rey," leader in the fictional class, was recently obtanied by this company.

"Trader Horn" has gone through fifteen editions since its publication by Simon and Schuster a year ago.

Bankers and the Motion Picture Industry

(*Continued from Page 2097*)

chain of theatres in Pennsylvania and New Jersey. Stanley Company is the largest holder of stock in First National Pictures Corporation with the exception of Fox Film Corporation, which is understood to have been seeking control.

"Change in the banking management of Stanley immediately was followed by an agreement with other theatre chains, which were large First National stockholders, to pool their interests with Stanley, thus giving Stanley a working control of that film producing company. Irving D. Rossheim, president of Stanley Company, has been elected president of First National Pictures, and a contract has been made with Joseph Kennedy, who will act as special advisor to the management.

"Thus there are two well defined groups —Pathe, Keith and FBO, and Stanley, First National and Warner—both of which will be under the supervision of Joseph Kennedy. This indicates at least a working agreement among the companies involved, and should in time lead to combinations.

"Bankers are progressing slowly, however, and it is not yet entirely clear what benefits would come from the formation of an actual combination that cannot be obtained simply by an affiliation of interests.

"Another affiliation seems to be urgently needed in the moving picture field under an aggressive management that might be able to restore the declining earning power of several independent companies which have had hard sledding in the past year or so.

"Competition in the industry has been growing keener, and film companies without large theatrical connections, and theatre chains without film producing affiliations, have been meeting with difficulties. The many new theatres recently built have taken business away from smaller and older houses.

"The three leaders in the field—Paramount, Loew and Fox—with well rounded and highly organized production departments and extensive chains of theatres, started to meet the situation three or four years ago, and are now in a strong position where earnings probably will be comparatively stable. The independent companies, however, are still in the process of solving their problems."

Industry Stabilized, Says Will Hays

(*Continued from Page 2097*)

and all the time, measures the success or failure of our efforts.

"The public has been quick to reward the industry for its continuous supply of good entertainment at a price within the means of all," Mr. Hays declared. "It has been particularly quick to reward the voluntary decision of the producers to avoid unpalatable themes in a day when there is a tendency to kick over the traces of good taste and the conventions. There has been such a decided improvement in the artistic and other qualities of the product that twenty-eight organized groups since the first of January this year reviewing pictures have made recommendations and endorsements of 647 pictures."

There is still a great, new audience to be reached by motion pictures, Mr. Hays declared. By continuing to produce the very best possible photoplays, and by preserving an artistic ideal, vast new possibilities, with added revenues, will be realized.

Van Beuren Enterprises Acquire Sportlights

THE Grantland Rice Sportlights are announced by Amedee J. Van Beuren, president of the Van Beuren Enterprises, as the latest release under the Van Beuren banner. According to present arrangements, the first Sportlights negative to be handled by Van Beuren will be delivered to the Van Beuren office on June 20, and subsequently will be released on Monday, August 13.

Production of Sportlights will continue under the supervision of Grantland Rice and John L. Hawkinson. The distribution by Pathe will be as in the past.

The Voice of the Screen

News and Comment on All Phases of "Sound" Pictures

Talkie Highlights

AL WOODS, veteran Broadway producer, in interview, predicts big times ahead for the legitimate producer on Broadway in sound pictures. He offers many suggestions.

A sound picture, for the first time, is included in the new production of George White's Scandals, which opens in Atlantic City this week. It is the work of John W. Noble, supervising director of Vocafilm.

Strand Theatre in New York, for the first time shows and entire "talking picture" program. All other acts are elminated.

M-G-M Movietone News is promised for early presentation on the screen.

St. Louis musicians aroused over conditions presented by "canned music" make appeal over radio for support of the union men.

Frank Gillmore, executive secretary of Actors Equity Association, in his annual report to that body expresses the belief that the most prosperous times are ahead for legitimate actors because of sound pictures.

The romantic history of Vitaphone is revealed in the second installment of an article, which tells of the improvements made from time to time.

Salt Lake house profits handsomely by running excursions from nearby towns for the first showing of Vitaphone.

Al Woods Sees Legitimate Producer on Top

Declares Picture Companies Will Have to Pay Generous Percentages to Acquire Stage Hits

THE producer of the legitimate stage is at last coming into his own in the motion picture industry with the real advent of sound pictures, according to Al Woods, among the leading Broadway producers, and one who is credited with a large number of successes.

Mr. Woods makes no bones of the fact that his successful plays, if reproduced on the screen, are going to cost the motion picture producer real money in the form of a generous percentage of the box-office intake. So far as he is concerned there will no longer be a set sum for the picture rights to a legitimate stage success.

After Stage Hits

That the leading motion picture producers are bending every effort to secure the Broadway stage hits for reproduction in sound films, is revealed by Mr. Woods, who says:

"They are after a number of my shows and I am near closing with them on three of them. Joseph P. Kennedy is negotiating with me for "The Trial of Mary Dugan," a play that is selling out everywhere in this country, as well as in England and France. No company can have it except at my terms, and it will be worth to them whatever I charge them. Other producers are after it too. They offer you $175,000 for a show like that. Nothing doing, I want my percentage, or none of them will get it."

Among others of the Woods plays that are wanted for screen reproduction with sound, he revealed, are: "The Shanghai Gesture," "Crime," "The Green Hat," "Stolen Fruit" and "High Stakes."

Another stipulation he makes is that his stars should be seen in the leading roles of such plays as "The Trial of Mary Dugan" and "The Shanghai Gesture."

"Who could they get to do 'Mary Dugan' better than Rex Cherryman and Ann Harding?", Mr. Woods asks. "The play has made them both on Broadway, and they would be just as big in the picture version."

Not only does Mr. Woods figure the legitimate producer will profit by the reproduction of his successful plays on the screen, but he foresees a very close alliance between the entire speaking stage and the screen. This alliance, he thinks, must come if the sound pictures are to attain the success which he feels they can if properly produced. The average picture producer knows little of stage technique, which now becomes all-important in pictures, he argues, and the legitimate producer knows little of picture technique. If they get together they will have something.

"It is a shame," says Mr. Woods, "to produce talking pictures with people who are not qualified to read lines. Here they are trying to introduce something new and they are presenting it at a great disadvantage when they do not have qualified actors and actresses to read the lines.

"It is not the picture that is new, it is the sound. The fact that a player does not screen well makes little difference. The audience wants to hear how voices sound, so why not give them the best you have in voices? The best must come from the legitimate stage, where they are trained for just what is now wanted in pictures.

"It is not necessary to discard those film stars whose voices do not register well on the sound reproducing devices. They are too big an asset to pictures for that. But they need training. They should not be used in sound pictures until they know how to read lines. That is something that can easily be acquired. That girl who just went out of my office is going to star for me on the stage next season. She came to me a while ago and said she wanted to go on the stage. She had had no previous experience and didn't know how to read a line. I sent her to a woman instructor and I am satisfied now that she can get away with a starring role next season. Almost any screen player can learn voice control and how to read lines in ten lessons. They should never be heard in a picture until they have had that training. The public will lose interest in talking pictures unless the lines are well read.

Tremendous Possibilities

"It's hard to figure what this thing is all about yet, but it certainly has tremendous possibilities. The picture industry certainly needs the legitimate producer to inject the proper showmanship angles in the talkie game. For one thing they are going to make a great mistake if they produce some of those old shows without bringing the dialogue and situations up to date.

"You know what the picture industry needs right now. They need some of the foremost writers to take those old scripts and rewrite them right up to the minute.

[illegible]

Sound Pictures and Production Plans

Producers Awaiting Further Details on Synchronization Idea

HOLLYWOOD, June 17.—Picture production in Hollywood is very apt to be late this season because of the uncertainty surrounding the more or less sudden impetus given talking movies. Nobody seems to be entirely clear as to just what is what in connection with the talkies. One hears so many different tales that it is difficult to fathom what it is all about.

Many of the important companies are holding up production on their forthcoming special features until the details for sound synchronization are perfected. As soon as equipment and studios have been completed these will go into production. Meantime all but the largest companies are giving pause to this phase of the industry. It is an expensive item to equip a studio for sound and there are many who are not yet convinced that the time is ripe to install such equipment.

The film capital of the world, however, is wakening suddenly from a lethargy which has enfolded for the past several months. There is no doubt of the enthusiasm over sound pictures but not enough details of such production have yet been forthcoming. Practically all of the producers are tied up with some form of sight and sound synchronization and the studios are looking forward to one of their biggest seasons, but they don't know yet what developments may be forthcoming in the immediate future.

The players are even more excited over the sound pictures, if possible, than the producers. Many of those who have attained stardom or near stardom are inclined to be panicky for fear that they cannot get over with the same success when they are called upon to read lines.

As a result of this condition and anticipating a demand for players who have trained voices, schools of education are springing up all over Hollywood. No less than ten such schools are now being advertised in the Los Angeles newspapers with dozens of private studios and teachers taking screen players under their tutelage to train them for work in Vitaphone or other talking productions.

Alabama Inaugurates Sound Pictures

THE Alabama Theater, de luxe Publix house in Birmingham, inaugurated Vitaphone this week, thus being the second de luxe house in the city to offer the "spoken drama," following the Strand which so successfully launched both Vitaphone and Movietone recently.

The policy of the Strand will not be disturbed and the house will continue to present Vitaphone and Movietone attractions, while the Alabama will have the privilege of playing sound pictures occasionally.

"Tenderloin" was the feature picture for the debut of Vitaphone at the Alabama with which the Publix stage show, "Highlights," shared honors.

Paramount's Major Sound Picture Production on West Coast

PARAMOUNT'S major producing activities, both in synchronized and silent pictures, will be conducted at the company's studio in Hollywood, it was announced recently by Adolph Zukor. Explaining the reopening of the Long Island studio Mr. Zukor said:

"We are reopening the Long Island studio and are equipping it for production of sound pictures because certain types of stories can best be made here in the East on account of the availability of a particular type of talent. It also will be easier to make synchronized productions of stage unit shows in the Long Island studio. The regular Paramount schedule of production, however, will be synchronized with sound in our West Coast studio and in the future, as in the past, our major activities will be conducted in Hollywood, both in sound and in silent pictures."

One firm has already opened a studio to make voice tests on phonograph records which can be submitted to producers by actors seeking roles. The charge for a test is $85 for one side of a record or $150 for both sides.

The universities and colleges of California have awakened also to the growing demand for trained voices and are to institute courses of instruction to fit actors, writers, directors and technicians for careers in the talking pictures.

A large central recording plant is planned for Hollywood to take care of the unprecedented business that will follow the inauguration of the new invention.

Edward J. Montagne, scenario editor-in-chief of Universal, is completing an exhaustive study of the various talking devices as the preliminary step for the introduction of one of them at the Carl Laemmle Studios, with the consequent change in the preparation of scripts for the particular productions. Montagne is inclined to believe that the day of the dialogue picture has arrived to stay and that changed conditions in scenario preparation must inevitably follow. Montagne declares, however, that the changes otherwise inevitable will not effect the status of the writer and that scripts will remain much the same, for a while at least.

"The scenarist of today is too clever to be dispensed with," said Montagne. "He has merely to adapt himself to new conditions. Many of our best scenarists can write very fine dialogue, and not infrequently, a goodly share of the titles which writers conceive in their scripts are used in the picture. Most writers should welcome this change, because talking pictures will give them greater opportunities for getting on the screen much that was impossible under the old conditions."

M-G-M Movietone News Will Be Presented in Near Future

METRO-GOLDWYN-MAYER is preparing for early presentation of Movietone News, according to an announcement by Nicholas M. Schenck, who declares that Movietone subjects will be done with discrimination and only when sufficiently effective. Mr. Schenck warns producers against the indiscriminate use of sound to avert a disappointed public.

With regard to M-G-M Movietone News and the manner of the handling of sound films by the company, the President of M-G-M said:

"This particular phase of our activity is already well along in its development, and the public may look for the finest of sound subjects recorded with expert perfection.

"The M-G-M News is produced for our company by the William Randolph Hearst organization, the largest individually controlled news agency in the world. The addition of Movietone subjects will be done with discrimination, and no effort nor expense will be spared to achieve the best results. The Capitol Theatre orchestra will provide the scores and musical accompaniment for the M-G-M Movietone News.

"The M-G-M Movietone, as recently announced, through contracts with Western Electric, will be incorporated in many of the feature pictures produced at the Metro-Goldwyn-Mayer Studios. We also will have M-G-M Movietone to embellish the Hal Roach Comedies and our other short features, the M-G-M Great Events in Technicolor, and the M-G-M Ufa Oddities.

"In making this announcement I do not wish to give the impression that we are rushing into Movietone production. For the past year we have given careful consideration to the possibilities of this new invention and have been making preparations for using it.

"We must bear in mind that the success of this new device ultimately will not be based on its novelty. Tricks soon get old. Sound effects and language only will be used by us when silence and mere pantomime will not be sufficiently effective.

"If producers do not use this new medium with intelligence, the public is likely to be disappointed. If theatres are encouraged to provide Movietone equipment, they must not be discouraged by the productions furnished them. That is our responsibility.

Woods Sees Legitimate Producer on Top

(Continued from Page 2101)

It's silly to try to put some of that old dialogue and some of those situations over on an audience. Many of those old impossible scenes can be eliminated and new ones put in that would better suit picture purposes.

"As a matter of fact I think it would be better if most of these pictures were built on the highlights of a legitimate production without the continuous dialogue. Dialogue should be used only as a contrast, to break the monotony of continuous silence and to more forcibly drive home a climax.

"I have a play I am going to produce next season called 'The Legacy' that would make a corking picture. Florence Reed is to star in it. You know what I would like to do with a play like that. I would like to open it in the key cities one week and after it has run a week follow right in the same towns with the picture version and sound accompaniment. I think such a move would help both productions.

"Here's an idea, which I think a good one; why doesn't some one of these picture producers take a theatre like the Eltinge, put a production manager in and let him produce plays to run a month? If the play is a hit move it out to another theatre at the end of the month and put another one on. In this way they might have twelve plays at their disposal in a year with a company for each well qualified to play it on the screen just as they present it on the stage. There would be no need then for long rehearsals. There would be no chance to lose money. If the play was not worthy of screen production you could easily get the production costs out of releases to stock companies after a month's run on Broadway."

Asked if he would permit his stars, such as Rex Cherryman, Ann Harding, Florence Reed and Lowell Sherman, while under contract to him, to appear in talking pictures, Mr. Woods replied that he would only if they played in his stage successes. He has a pride in his plays and he would like to see them made with his own talent; also he would oppose their appearing in outside pictures.

Vitaphone Trailers Now Standard Accessories

Vitaphone trailers with which Warner Bros. experimented when they released "The Jazz Singer," "Glorious Betsy," "Tenderloin" and "The Lion and the Mouse," have now been adopted as a standard accessory on all Warner pictures, according to an announcement from Sam E. Morris, General Manager of Distribution.

Sound Construction Work Starts at M-G-M

Work on the construction of the big "control stage," first unit in an elaborate stage installation for the making of "talking pictures" commenced last week at the Metro-Goldwyn-Mayer studios, when, as wreckers cleared the old stage on the site, foundations were laid out for the new structure.

Salt Lake House Runs Excursions for Sound Showings

"TENDERLOIN" was held over for an added week at the Victory Theatre in Salt Lake City, due to the tremendous records having been made by this performance in addition to the Vitaphone and Movietone performances.

Very good exploitation was used in connection with the showing here of "The Jazz Singer," which broke all previous records at the Victory, a good deal of credit being due to Manager Ray Hendry and his Assistant Manager Baughman.

Special low rate excursions to Salt Lake and return via the Orem Electric Lines as far south as Payson, Utah., were obtained as an exploitation stunt at the Victory during this presentation last week.

Sound Picture Sketch Is Included in "Scandals"

John W. Noble Produces Vocafilm Gem for Geo. White; First of Kind in Broadway Review

FOR the first time since the advent of sound pictures, a big Broadway review will include them in the immediate future. In fact, this is already a reality in connection with George White's Scandals, which opened at Atlantic City Thursday night of this week and which will have its Broadway opening soon.

As one of the features of this big review there is a skit almost entirely in sight and sound pictures and it is one of the cleverest of the many that have already been displayed. In fact, it is developed along lines that have heretofore been displayed and may be taken as an example of what the showmanship of a producer of the legitimate theatre may do in the development of sight and sound pictures.

This is an act which combines the "talkie" and dialogue from a stage box. It was done by arrangement between George White and the Vocafilm Company, Vocafilm equipment being used to splendid advantage.

Harry Richman, Willie Howard and Georgie White are the principals in this skit, which opens with Richman singing a number on the screen. He is given the razz by Willie Howard from the stage box. Richman orders the music stopped, while from the screen he pleads with Howard in the box not to interrupt him. The song is resumed and again Howard interrupts. Richman then challenges him to come down on the screen and sing the song better.

Howard leaves the stage box and is next seen entering a rear door on the screen. He advances alongside of Richman and goes into the song. His effort is followed by a quarrel which brings White on the screen in the role of peacemaker. It ends happily for all but White. He tells Howard and Richman that they do not appreciate what he has done for them, that in his will he has even provided an apartment house for one and a theatre for the other. White exits through the rear door, through which he is immediately shot to death by Howard and Richman, who then become the immediate possessors of an apartment house and a theatre.

What lends more interest to the skit is the fact that the principals are all seen through the review. Their voices on the screen are quite a test for Vocafilm, which comes through with flying colors.

John W. Noble, production supervisor for Vocafilm, is the man principally responsible for the making of this Scandals skit. For many months past at Vocafilm Mr. Noble has been studying the problem and that of story construction for sound pictures, and he is not just sure yet what that construction should be. He collaborated with George White on the production of this sketch and between them they conceived and executed a gem. As Al Woods says, "this one is not good; it's wonderful!"

Whether these shorts should be made in straight tabloid form, whether they should be made along the lines of a review or whether they should have just a straight continuity are among the problems that are now being given much consideration by Mr. Noble.

Mr. Noble is a rare combination for this sound motion picture enterprise. First of all, he is an engineer. Second, he has had some fourteen or fifteen years of experience as a director of motion pictures, and, on top of that, has directed for legitimate stock, musical comedy and vaudeville. In order of their importance Mr. Noble considers the engineer first. He declares a man must have engineering experience to get the full value of sound into pictures. He considers that stock and vaudeville direction are next essential qualifications for second picture direction, and, of course, one must have a complete knowledge of motion picture direction to be successful.

"What is needed most in the motion picture studio now," said Mr. Noble, "is a supervisorial director, who first of all is an engineer. It is more important that he has some knowledge of engineering than picture direction. He can surround himself with a good picture director and a good stage director. That would make the ideal combination.

The Romantic History of Vitaphone

Many Improvements Made Before Initial Showing on Broadway

WHEN the curtain was first run up at the Warner Theatre in New York on the night of August 7, 1926, there were few in the capacity audience who placed any credence on this new "talking picture" device. In fact, there were none but the Warner Brothers and a handful of their intimates who realized fully what this was going to mean to the motion picture industry. The Warners knew, because they had gone through plenty of grief in attaining perfection for the device. They had expended stupendous sums on minor improvements here and there, which in the aggregate developed a crude apparatus, which was first shown them by the salesmen of the Western Electric Company, into a perfect-recording and sound-reproducing machine.

Five minutes after that initial curtain the consensus of opinion of the audience was that the Warners "had something." In fact, they knew it as soon as Will Hays appeared on the screen, and in a voice perfectly in accord with the motion of his lips, greeted the audience and expressed the belief that Vitaphone would revolutionize the motion picture industry. Then came the first revelation that commercial synchronization of motion pictures with voice and music was practical and had developed beyond the laboratory stage.

Natural Reproduction

The voice of Will Hays seemed to come directly from his mouth. There was a certain mechanical quality, it is true, but in a moment, when one became accustomed to this almost uncanny revelation and the ear became attuned to the sound, the mechanical quality seemed to disappear and the voice of Will Hays was reproduced naturally and truly.

Other artists followed Mr. Hays. There was Martinelli, Marion Talley and other operatic stars; there were negroes playing instruments; there were bits of comedy, and then the feature picture with its perfectly synchronized musical score that would eventually be available for motion picture houses all over the world. Vitaphone had clicked. The audience was astounded. Here really was something, as Will Hays had said, that would revolutionize the motion picture industry.

As was said in the first instalment of this article, Warners expended upwards of $1,500,000 on the development of Vitaphone before they rang up on their first show. It is not difficult to explain how a good part of this money was expended in improvements as experiments proceeded at the studio.

When they first started shooting these sound subjects there was considerable difficulty with the recording and many faults in the way the sound was reproduced. It was then that the "playback" was introduced. The "playback" is a device used to pick up the music or sound from a soft wax. It is used immediately after the first wax of a subject has been made. This wax is played back to the artist and members of the recording staff, and is extremely useful in indicating to the artist his or her mistakes, so that they may be remedied in the next "take."

The "shaving machine" was another early improvement. This is used to shave new or used waxes and to place a mirror-like smooth surface on the face of the wax blanck. This proved so successful that it was immediately standardized.

The "advance ball" originally specified to Warners proved unsatisfactory, so their experts started experimenting with something new in this line. The recording engineers soon perfected an improved design. This "advance ball" is a polished hemispherical jeweled point of sapphire, and is used to keep the electrical recorder cutting a groove of definite pre-determined depth in the wax.

Originality Claimed

As soon as the initial commercial Vitaphone production was attempted it was at once evident that simultaneous recording on two or more waxes would result in an appreciable saving of time and a lower cost of production, to say nothing of the saving on the artist's voice and efforts. So far as known, up to that time, multiple electrical recording had never been seriously attempted, and the circuits developed an apparatus designed by the Warner experts absolutely original, it is claimed.

Mechanical vibration of vacuum tube elements causes undesirable noises to be introduced into the finished record, and is a source of annoyance to electrical recording companies. One of the Warner engineers, together with Mr. D. G. Blattner, of the Bell Telephone Laboratories, designed a special tube socket mounting which minimizes this trouble.

"Trick" Circuits

Several "trick" circuits were evolved, and ingenious rearrangements of existing circuits resorted to. The first of these improvements consists of a "trick" circuit, whereby the "Volume Indicator" gives deflections which are more nearly proportional to the amplitude of cut on the wax than could be obtained with the "hook-up" originally specified. This circuit was developed jointly by a Vitaphone engineer together with D. G. Blattner, of the Bell Telephone Laboratories.

These are but a few of the improvements made by Vitaphone and the engineers of the Bell Laboratories and Western Electric Company. The costs of them had the Warners bewildered at times, but they were game, and they figured that each of them was bringing them nearer to their ultimate goal, which was a device that would record and reproduce synchronized sound and sight, and thus revolutionize the entire motion picture industry. That goal had apparently been attained. Sound pictures are certainly all the rage, and not a big producing company will be without them during the 1928-29 season.

Augusta "Circuses" Vitaphone Debut at Modjeska Theatre

MONDAY, June 11 marked an auspicious event in the chronicles of theater history in Augusta, Ga., with the presentation of Vitaphone and Movietone at the Modjeska Theater.

Never before has that city witnessed so great and wide a publicity campaign as was put forth by Frank J. Miller, city manager for Publix Theaters Corporation, for the "talkies" debut.

Besides the extensive billing of the town as a circus and the liberal space used in newspapers four weeks prior to the opening on Monday, Mr. Miller secured a tie-up with the Augusta Herald which resulted in linking the inauguration of Vitaphone and Movietone with Merchants Sales Week, and the Sunday editor of the paper carried a special 8-page section devoted to the innovation completely.

When the box-office opened on Monday at the Modjeska Theater, Vitaphone and Movietone were solidly sold. Business throughout the week indicates increased popularity, if that is possible.

Vitaphone, Movietone For West Coast

HAROLD B. FRANKLIN, president of West Coast Theatres and a keen advocate of sound pictures, has announced that thirty-five Movietone and Vitaphone equipments have been installed in West Coast houses already and that additional orders to the number of 25 have been placed for the equipment. This will make a total of 60 sound reproduction devices in West Coast houses when the present orders are filled. Mr. Franklin declares that the silent photoplays with their explanatory subtitles will be obsolete within the next three years.

"Uncle Tom's Cabin" to Be Synchronized

Universal has determined to synchronize "Uncle Tom's Cabin." The Movietone or Fox-Case method will be used. Arrangements were completed Monday with William Fox whereby the Fox organization will handle the entire matter of scoring the picture, originating the sound effects, engaging plantation singers and making the new negative and prints. Erno Rapee and the entire staff organization will begin on the Movietoning of "Uncle Tom's Cabin" at the earliest possible moment.

Cinephone Will Handle Several Pictures

P A. POWERS, who owns the Cinephone method for synchronizing pictures with sound, is making elaborate preparations for the handling of a number of productions for the coming season. Pictures synchronized by the Cinephone method, according to Mr. Powers can be projected through any other equipment based on the sound-on-film plan.

Just at present Mr. Powers is completing work on "The Wedding March," and it is his intention to synchronize pictures for various companies. He claims his product is the equal at least of any that is now being produced and that it is available for any company.

No plans has yet been completed for the marketing of the Cinephone device, but several are now under consideration and one will doubtless be adopted in the near future. Among other things, Mr. Powers claims for Cinephone is that the device can transfer sound impressed on discs to film.

Vitaphone Equipment for Publix Florida Houses

Vitaphone is to be installed in every Publix deluxe theatre in Florida in time for the Fall season, according to information received from Jacksonville. This is in line with the Publix intention of installing talking picture devices in their deluxe houses throughout the country, it is said.

Houses in Florida to receive Vitaphone, and possibly Movietone, include the Tampa at Tampa, the Florida at St. Petersburg, the Olympia at Miami, the Florida in Jacksonville and probably one or two other houses that are not exactly regarded as deluxe operations. The equipment to be placed in these theatres is reported scheduled to be ready for operation by September.

Baltimore New to Reopen With Sound Equipment

The New Theatre in Baltimore will reopen under the Whitehurst management August 6, according to Dr. J. H. Whitehurst, president of that company. It will then be equipped to handle Movietone, Vitaphone sound and dialogue pictures and other sound productions.

The policy will be first-run pictures and acts for their sound mechanism. This is the second first-run house to be equipped with sound mechanism, Warners' Metropolitan having been the first with Vitaphone.

To Use Photophone With "King of Kings"

Robert T. Kane, production manager for R. C. A. Photophone, and John C. Flinn, vice-president of Pathe, are arranging for a Photophone synchronization for Cecil B. DeMille's "The King of Kings" in anticipation of its general release to exhibitors as a major feature on Pathe's new program.

A well known symphony orchestra and a large choir of church singers will be used.

Fox Schedule Now Includes 22 Sound Pictures

FOX will have twenty-two sound pictures on its 1928-29 schedule, of fifty-two pictures instead of eleven as previously announced. The addition of eleven new Movietone pictures has been authorized by Winfield Sheehan, vice-president and general manager of the company, who pointed out that the company already has six pictures in Movietone completed.

These are: "Street Angel," "Fazil," "Four Sons," "Mother Machree" and "Sunrise"—which already have had Broadway showings, and "The Red Dance," starring Dolores Del Rio, with Charles Farrell and Ivan Linow, which opens at the Globe Theatre June 25th.

Five more feature productions are nearing completion on the Fox lot in Hollywood. These include "The River Pirate," based on Charles Francis Coe's novel, with Victor McLaglen, Lois Moran and Nick Stuart; "Mother Knows Best," screen version of Edna Ferber's story, with Madge Bellamy and Louise Dresser; "Plastered in Paris," the first of the Sammy Cohen and Jack Pennick comedies; "Me, Gangster," Raoul Walsh's transcription of another Coe novel, with Don Terry, June Collyer and Arthur Stone, and "The Air Circus," with Arthur Lake, Sue Carol and David Rollins, produced by Howard Hawks with sound effects and dialogue.

Eleven new sound pictures now have been scheduled for immediate production with spoken dialogue and other Movietone effects. Victor McLaglen will appear in two of these, "The Baggage Smasher" and "Captain Lash." James Tinling will direct the first, and John Ford the second.

Harry D'Arrast is now at work on "Dry Martini," John Thomas' story of the Parisian boulevards, with a cast headed by Albert Gran, Mary Astor, Matt Moore, Jocelyn Lee and Sally Eilers. "Making the Grade," George Ade's Cosmopolitan Magazine story, has already gone into work under the direction of Alfred E. Green, with Edmund Lowe and Lois Moran in the leading parts.

Lional Barrymore, Marie Alba, Kenneth Thomson and Arthur Stone appear in Irving Cummings' production, "Joy Street," with full Movietone accompaniment. Farrell Macdonald will play the title role of "Riley, the Cop," under the direction of John Ford. Supporting roles will be played by Nancy Drexel, Warren Burke and Mildred Boyd.

"The One Woman Idea" will be produced by Howard Hawks from the magazine story of that name by Alan Williams, with Edmund Lowe, Mary Duncan and Earle Foxe in the principal roles. William K. Howard is preparing to direct "False Colors," a story of intrigue in Belgium, with Margaret Mann, Edmund Lowe and Lois Moran.

"All Velvet" is the story of a Broadway spender which Howard Hawks will direct with Victor McLaglen and Nancy Carroll. Madge Bellamy will appear in "Wise Baby."

Strand Gives Broadway First "All-Talkie" Program

THE Strand Theatre is the first of the Broadway picture houses to show a full "talkie" program. This was done during the past week, when not a single "person" nor accompanying act other than sound pictures were shown in connection with the feature picture, Colleen Moore in "Happiness Ahead."

This innovation was introduced by Joseph Plunkett, managing director of the Strand, and it was well received. Apparently the presentation acts were not missed and also apparently the show was enjoyed by the audiences.

The program, in addition to the feature was made up of a Movietone News reel, and three Vitaphone short subjects, each of them extremely well done. Movietone News showed the usual news events including the Republican convention with parts of the accompanying speeches and sound reproduction of the enthusiasm.

The Vitaphone subjects included a number of songs and some patter by Florence Moore, Broadway star, accompanied by Gitz Rice at the Piano. Their act was received about as well as though they had appeared in person.

Hobart Bosworth was seen in a dramatic playlet entitled, "A Man of Peace." It was highly melodramatic of the ten, twenty, thirty type, which seems destined to become very popular in these short subject talkies, and it aroused plenty of enthusiasm.

Perhaps the most popular number was that of "The Ingenues," billed as "Syncopating Sweeties of the Ziegfeld Follies." They are a jazz band with incidental acts and their numbers were enthusiastically received.

Balaban, Katz Equip for Sound Films

BALABAN & KATZ have crews of men at work in all their Chicago houses, equipping them for synchronized pictures. It is expected that the work will be completed by July 1st, but to date no announcement has been made as to what pictures will be shown with the synchronization.

Seeks Patent To Apply on Movietone

J. M. Triplett, motion picture projectionist at the Warfield Theatre, San Francisco, is said to have invented an improvement on Movietone apparatus on which he has applied for a patent.

Vitaphone Short Subject Reviews by Chester J. Smith

Reeks With Melodrama

"A MAN OF PEACE"—Hobart Bosworth, veteran of the stage and screen is seen to splendid advantage in this dramatic playlet, which reeks with melodrama of the old cheap variety that seems to dominate these sketches. This is the tale of a feudist mountaineer who has apparently found peace with the world through religion. The fiancee of his recently-slain brother chides him for not seeking revenge on the slayer. She departs in anger, taking his gun with her to turn over to the slayer. The latter falls into the trap and comes to kill Bosworth, who, however, has loaded the gun with blanks. A desperate struggle ensues, as a result of which Bosworth drops his victim from a high window with a rope attached to his neck. It is all very exciting and well done.

A Jazzy Jazz Band

The Ingenues—Here is a jazz band of girls from the Ziegfeld Follies, billed as Syncopating Sweeties and living up to the name. They are one of the best bands that has been seen on the screen and they have a well-arranged act which includes a number of specialties. They are a versatile lot of girls and each contributes splendidly to the act, which aside from the band numbers includes "blue" songs, jazz songs and some lively dancing.

Broadway Star Shines

Florence Moore—Miss Moore, well and favorably known as a star in musical comedy and vaudeville, is equally effective as a screen performer with her clever songs and a line of wise cracks. She is assisted by Gitz Rice at the piano and they put over an act that is bound to be popular wherever it is seen and heard on the screen. Miss Moore renders a number of songs and records extremely well on Vitaphone. In fact this record is as near perfection as any that has been seen. The entertainment could hardly be better if Miss Moore was seen in person.

The Ambassadors Play

Gus Arnheim and His Ambassadors—Another jazz band that records well on the screen. Their program is the usual one of the jazz orchestra and includes in its numbers: "I Ain't Got Nobody," "If I Can't Have You," "Mighty Lak a Rose," "There's Something About a Rose" and "Tiger Rag." All of these numbers are well rendered and clearly reproduced. They are interspersed with the usual comedy and should be well received.

An Interesting Trio

Three Brox Sisters—This trio renders three songs in this record that are going to win them wide popularity in the picture houses. Their voices are splendidly adapted for reproduction on the screen and each is the possessor of a pleasing personality. Included in their program are: "Back in Your Own Back Yard," "Kentucky Babe" and "Call of the South."

Two from Arkansas

Myers and Hanford—These "Arkansas Travelers" are familiar to vaudeville patrons all over the country and doubtless in the near future they will be just as popular with those who attend the motion picture houses. They render about the same program that has carried them for years in vaudeville. It is made up of Rube songs, musical numbers played on an ordinary saw, and dances.

Operatic Star Shines

Giovanni Martinelli—This Metropolitan Opera Company star was one of the first to record for Vitaphone. He thrilled the audience that first saw "Don Juan" at Warner's Theatre in New York and he will continue to thrill as long as he appears on the sound screen. In this one he does a solo, "Va Prononcer Ma Mort," from Act IV of the opera, "La Juive." His performance is followed by as vociferous applause as though he were appearing in person. The record is a remarkably clear one.

Cherniavsky to Compose "U" Musical Novelty

Although Universal has not decided upon a name and is not willing to give out full information about its newest novelty for exhibitors, it entered into an arrangement this week with Josef Cherniavsky for the composition and production of a musical novelty which it is claimed should add an interesting and relatively inexpensive novelty to theatre programs.

The result of a preview was the signing of a five years contract by the terms of which Mr. Cherniavsky will produce fifty-two of the novelties a year.

It is also provided that Mr. Cherniavsky will become musical advisor to Universal Pictures Corporation in any of the synchronization plans which it now has under very serious consideration. The first synchronized Universal picture will be "Uncle Tom's Cabin" and Mr. Cherniavsky will be Universal's contact man with the Fox Movietone officials who are going to synchronize this picture.

George Bernard Shaw to Be Heard on Movietone

George Bernard Shaw, who has consistently refused to come to America, will be seen and heard in this country for the first time next week at the Globe Theatre in New York, on the Movietone, as a part of the accompanying program for the presentation of "The Red Dance," Raoul Walsh' production starring Dolores Del Rio with Charles Farrell and Ivan Linow.

"The Red Dance" and the Shaw Movietone subject will be shown for an extended run on Broadway at the Globe Theatre beginning Monday, June 25. "Street Angel" closes an engagement of eleven weeks at this theatre to make way for "The Red Dance" and the Shaw film.

New Company Planning to Make Talking Serials

Ethlyn Gibson Production Co., Inc., has been organized in California to produce talking pictures to be released nationally in serial form. The first serial to be made is "The Five Cards," written by Frederick Chapin. Ethlyn Gibson, president of the company is to be starred in the pictures. Don Meaney, vice-president and general manager, is in New York to complete releasing arrangements.

Through negotiations just completed with Dale Hanshaw, of Hanshaw Pictures, Inc., of Hollywood, the rights and equipment of the Han-A-Phone, manufactured by Utah Radio Products Co., will be used in the making of the talking, instrumental and musical parts of the serials.

Monte Blue, H. B. Warner in Road Show

Monte Blue will be the star of a Vitaphone Road Show which will start as soon as he returns from his European vacation early in July. H. B. Warner will make his first appearance in a sound picture in the same production as a featured player. J. L. Warner has purchased Mary Imlay Taylor's story, "The Candle in the Wind" as the basis for this special.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd— Phone Granite 5982.

"U" Passes Half-Way Mark in Production

34 Features of the 67 Listed for Next Season Now Completed; 20 More Expected Before August

THE Universal Studio is in an enviable position. But recently it completed its 34th picture for the new season which means that it has passed the half-way mark in production for the 1928-29 program. There are 33 more features to go before this schedule will have been completed. Of this group a score are expected to be finished before August when the new season arrives.

Universal executives declare that their large percentage of finished pictures will eliminate blind booking by exhibitors and will ease the operations of the company's sales representatives as showmen will have an opportunity of previewing these pictures before signing up for the fall. The advantageous position of the organization is said to be facilitating early season sales.

The program of 61 includes five Laemmle super specials, ten specials, 30 Universal jewels and 22 westerns and underworld dramas.

Of the supers, "The Man Who Laughs," "Uncle Tom's Cabin" and "The Foreign Legion" have been completed. The other two, "Showboat" and "Broadway," are now in production at Universal City.

Four of the 10 Laemmle specials, "The Michigan Kid," "Give and Take," "Lonesome" and "The Night Bird," have been completed. Now being made are: "The Girl on the Barge" and "The Last Warning." Shortly to enter filming are "The Cohens and the Kellys in Atlantic City" and "Red Hot Speed." During the late summer and fall "Partners for the Night" and "His Lucky Day," two Reginald Denny vehicles, will be produced.

The completed Universal Jewels are: "Home James," "How to Handle Women," "Jazz Mad," "The Grip of the Yukon," "Silks and Saddles," "Red Lips," "Freedom of the Press," "Man, Woman and Wife," "Phyllis of the Follies," "Has Anybody Here Seen Kelly?" "The Gate Crasher," "The Danger Rider," "Burning Winds," and "Clearing the Trail."

The remaining 15, some of which are in production, include: "One Rainy Night," "That Blonde," and "Dangerous Dimples," all with Laura La Plante; "The Kid's Clever" and "The Life of the Party," with Glenn Tryon; "The Charlatan," with Conrad Veidt; "The Shakedown," with Mary Nolan; "You Can't Beat Love," "Come Across," and "The Play Goes On." The following Hoot Gibson vehicles are also included: "Smilin' Guns,"



Douglas MacLean, right, discusses details of his new comedies with Alfred A. Cohn and Al Christie, respectively the writer and the producer of his forthcoming Paramount features

"Blow for Blow," "Points West," "The Getaway" and "The King of the Rodeo."

Of the 24 westerns and melodramas, the following 12 have been completed: "Crimson Canyon," "The Cloud Dodger," "The Sky Skidder," "The Two Outlaws," "Guardians of the Wild," "Wild Blood," "The Harvest of Hate," "Plunging Hoofs," "Hoofbeats of Vengeance," "The Body Punch," "The Hero of the Circus," and "The Stool Pigeon."

On the to-be-made list are six Ted Wells westerns: "Beauty and Bullets," "Born to the Saddle," "Grit Wins," "The Ridin' Demon," "The Smilin' Terror," and "Border Wildcat." There are also four more melodramas to be made. They are: "Phantom Fingers," "The Midnight Mystery," "Wolves of the City" and "Beyond the Law."

The short subjects on the Universal program are also well along on their programs. Half of the 52 scheduled have been finished, it is estimated. There are several two-reel westerns already finished, the new Oswald cartoons are coming along rapidly, and the Collegians unit is now engaged on the fourth comedy of the new series. Three or four of the Laemmle novelties, a new series of shorts, have already been previewed.

In addition to these short subjects, "Tarzan the Mighty," the first of the Universal series, is more than half completed. "The Mystery Rider," the second of the chapter-plays, is to enter work sometime next week.

M. P. T. O. Convention

The Motion Picture Theatres Owners of Southern California held its first general meeting under the direction of its new officers at the Ambassador Hotel, June 11. The purpose of the meeting was to promote good feeling between the producers and the independent exhibitors. About 75 exhibitors were present. Art Lamb, new secretary and business manager presided.

The guests of honor were: Robert E. Welsh, Laura LaPlante, Lina Basquette, Harold Shumate, Carmel Myers, George Melford, Sam Briskin, Col. Jason Joy, Mike Levee, Lois Wilson, Ralph Block and Jack Warner. Mr. Warner acted as master of ceremonies and delivered an interesting talk. Welsh, Briskin, Block, Col. Joy and Melford also addressed the gathering. It is proposed to hold these luncheons at regular intervals.

Shumate Commended

Harold Shumate, who has won to his supervisorial post with Sam Sax Productions through the departments of story creation, direction and executive administration, is being complimented for piloting Judge Ben B. Lindsey's "Companionate Marriage," to completion exactly according to schedule. In conferences relating to the potential production of Lindsey's "The Revolt of American Youth," Shumate's name has been prominently considered for the supervisorial responsibility.

Fox Engaged to Write

Finis Fox, who wrote the screen plays of "Resurrection," "Rouguna" and "Revenge," for Dolores Del Rio, has been commissioned by Edwin Carewe to write two originals for the Mexican star. The writer has practically completed one of these—a French story—which will be produced in Europe.

Signs Contract With "U"

A long-term contract with Universal has been signed by Duane Thompson, twenty-year old leading woman, who has just completed the feminine lead opposite William Cody in "Phantom Fingers." Miss Thompson's first screen role was as a chorus girl in a comedy. Since then she has had important parts and according to reports from Universal, will be assigned many more.

(Continued on Page 2168)

Two Important Houses Close Their Doors

TWO important theatres in Western New York—Loew's in Buffalo, and the Crescent, in Syracuse—closed their doors on June 2. The closing of Loew's came in the wake of rumors floating around for weeks in connection with the theatre. The official announcement stated Loew's would be closed for the summer, reopening in the fall under a new name.

Loew's has been operated under a 49-year-agreement by Loew's, Inc., with vaudeville supplied by the Marcus Loew Booking Agency of New York. It is owned by Loew's Buffalo Theatres, Inc. No dividends have been paid on the preferred stock since Jan. 1, 1927, it is understood, and none has been paid on the common stock. E. C. Garrity, manager of the house for the last three months, was uncertain whether he would remain in Buffalo, until he has conferred with executives of Loew's, Inc., of New York.

Canadian International Launches Comedy Series

The Canadian International Films, Ltd., No. 2 Unit, have commenced shooting a series of 12 two-reel comedies, with Bozo Snyder and Mona Kingsley. The series is to be completed within 20 weeks. They are to be known as "Douglas Bright Comedies."

Capt. Bruce Bairnsfather, author and director of "Carry On, Sergeant," is now completing the titling of the first Canadian special. Backgrounds for the titles are being designed by Gordon Sparling, Canadian artist.

Hermine Hoffman Married to Leon Navara

Coming as a complete surprise to their numerous friends, Miss Hermine Hoffman and Leon Navara were married on May 29 in New York by the Rev. Doctor Stephen Wise. The bride is the daughter of M. H. Hoffman, vice-president and general manager of Tiffany-Stahl Productions, and the groom is a pianist and was master of ceremonies for several weeks at the Strand theatres in New York and Brooklyn. Al Lichtman, one of the executives of United Artists, and his wife were the only persons present at the ceremony, the bride's parents being in Hollywood at the present time.

The romance between the couple is said to have begun on a motion picture lot in Hollywood, where Miss Hoffman met her husband while playing under the name of Myrna Hoffman in Tiffany Color Classics. At that time Mr. Navara was master of ceremonies for various west coast theatres in California. Until they leave for Europe on their honeymoon trip, the couple are staying at the Hotel Astor in New York.

H. H. Thomas Forms New Distributing Co.

SYNDICATE PICTURES CORPORATION, a new company controlled by himself and associates, has been formed by Harry H. Thomas, a leading independent exchange man in the New York City territory. The new company will have its offices at the New York exchange at 729 Seventh Avenue.

Under a contract closed with the El Dorado Productions, Inc., of California, the new company will distribute a series of eight five-reel productions starring Bob Custer and a ten-episode serial, "The Chinatown Mystery," to feature Joe Bonomo. Two of the Custer vehicles have been completed. They are "The Silent Trail" and "Arizona Days." In the casts are Peggy Montgomery and John Lowell.

6 New Fox Pictures Set for Summer Release

The Fox sales department has scheduled six feature productions for release during the summer months. Four comedies and two westerns comprise the offerings, which are listed for the remainder of the current month and July.

"Wild West Romance," in which Rex Bell makes his debut, was released June 10. R. Lee Hough directed and Caryl Lincoln has the leading girl role. "Chicken a la King" is set for June 17. Directed by Henry Lehrman, it has Ford Sterling, Nancy Carroll and Arthur Stone featured. "Fleetwing," set for June 24, shows Barry Norton as a desert sheik in a story which Lambert Hillyer wrote as well as directed.

On July 1, the final Tom Mix western from Fox, "The Painted Post," will be issued. Gene Forde directed the cowboy star in this release. "The Farmer's Daughter," starring the new comedienne, Marjorie Beebe, will be issued on July 8. Direction was by Arthur Rosson. The last of the summer pictures scheduled thus far will be "Road House," co-starring Lionel Barrymore and Maria Alba, which will arrive on July 22. This is another Richard Rosson production.

First For Fannie Brice To Be "My Man"

J. L. Warner, production chief for Warner Bros., announced last week that the Vitaphone Road Show starring Fannie Brice will definitely be called "My Man." The story is based on an original vehicle written for Miss Brice by Robert Lord. Archie L. Mayo is handling the megaphone the production having gone before the cameras on June eighteenth.

"My Man" will be the first film to bring Miss Brice before motion picture audiences. During the action of the picture, she will be heard singing many of her most popular song hits on the Vitaphone.

Strong Supporting Cast in "Oh Kay"

One of the strongest supporting casts in her First National vehicle will be seen with Colleen Moore in "Oh Kay," which John McCormack is producing from the musical comedy of that name. Lawrence Gray will be leading man while Alan Hale, Ford Sterling, Claude Gillingwater and Julanne Johnston will have leading parts. Photography is to start in a few days.

Elections Held By Hays Organization

AT the postponed Annual Meeting, held on June 20, of the members of Motion Picture Producers and Distributors of America, Inc., the following directors were elected:

G. McL. Baynes, Charles H. Christie, Cecil B. DeMille, R. H. Cochrane, William Fox, D. W. Griffith, E. W. Hammons, Will H. Hays, Jos. P. Kennedy, J. J. Murdock, J. Homer Platten, Irving D. Rossheim, Nicholas M. Schenck, Joseph M. Schenck, Albert Warner, Adolph Zukor.

At the regular quarterly meeting of the Board of Directors immediately following the members meeting, Will H. Hays, Carl E. Milliken and J. Homer Platten were re-elected President, Secretary and Treasurer, respectively, of the organization.

Burtis Coast Bound to Prepare Aviation Stories

Thomson Burtis, author of the Russ Farrell aviation stories that have been appearing in the American Boy, has left New York for the West Coast where he will spend the next four weeks preparing scenarios from his stories to be used in the group of two-reelers in which Reed Howes will star. Howes, who after attending the Educational convention in Montreal, has also departed for California.

Charles Rogers Productions will begin work on the Burtis stories as soon as the author has completed the initial scenario. Howes has one brief engagement to fill in Los Angeles, but it is thought he will be in readiness when the scenario is completed.

Han-A-Phone to Produce Twelve Features

The Han-a-phone Company, one of the sound producing devices, has entered into an agreement whereby 12 features for release through independent exchanges are to have Han-A-Phone synchronization.

Hanshaw will produce eight features synchronized with voice and music. The four specials according to the announcement, will feature nationally known stage stars.

Old Keith Theatre in Boston to Close

THE B. F. Keith Theatre in Boston, called the "first mother house" of American vaudeville, and erected less than 40 years ago at the cost of $675,000, will be closed during the week of June 25-30. It gives way to a new house, the B. F. Keith Memorial Theatre, erected as a tribute to the founder of the Keith-Albee vaudeville, and located in Washington Street next door to the old building. The new theatre costs upwards of $5,000,000 and occupies the site of the old Boston Theatre.

To be known as "Auld Lang Syne" week, the closing vaudeville program of the old Keith structure will mark the appearance of as many who played at the theatre during the first ten years of its existence as it is possible to gather together.

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THE CLEARING HOUSE FOR BOX OFFICE PROBLEMS and THEATRE OPERATION



By Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.



W. H. Whyte

W. H. Whyte, manager of the Rialto theatre, Hartford, Conn., gives us several clever ideas that are worthy of any showman's attention. The first is great—especially if your company owns another theatre in the same town and contemplates closing one for the summer. We quote Mr. Whyte's letter:

During this summer the above theatre will be closed for complete alteration and renovation and, of course, there will be no activity as far as exploitation of pictures is concerned with the exception of the time when we are ready to re-open. Previous to our closing, however, we are going to distribute "guest" tickets to our patrons who may redeem them for one admission at another theatre on our circuit which is about two miles away from this house. This will serve to acquaint them with our other theatre and keep our patrons' money within the organization.

The other contribution from Mr. Whyte's letter will be published next week and we consider it one of the best business-getters that we ever heard of. Furthermore it's an idea that can be worked in any city in the whole world. That's what we like about it.

Thank you Mr. Whyte, your letter was both interesting and helpful. We are looking forward to hearing from you again.

Small Town Manager Most Progressive?

WE are prompted to ask this question because we note a very peculiar condition since the inauguration of this Club and department.

Those who will recall the opening article will remember that we meant this department primarily for the smaller towns and cities.

Now, after five weeks, we find that the response from the larger cities is as great as from the smaller towns. So we ask, which is the more progressive type of managers. Those from the big cities or those from the smaller towns? I'm watching the membership applications for developments.

Many of the letters we received were from larger cities and they found our Box Office Problems good for their use. Well, anyway you look at it, it comes down to the same answer all the time: The interchanging of ideas is a tonic for all, regardless of the size or location of your theatre. Get aboard the ship, managers, and know that you are affiliated with the livest, peppiest crowd of theatre managers in the business.

C. E. L.

Ideas that Build Summer Business

As soon as we enter upon the warm weather season our thoughts immediately turn to the old worn-out and antique expressions such as "20 degrees cooler inside." "Swept by balmy breezes" and other silly expressions that don't mean a thing to your patrons and certainly won't bring you a plugged nickle.

Psychology is a great study if you know what its all about. But why is it that so many of us don't stop to think that the right impression of a patron when entering a theatre will go a long ways in making them believe its cooler than any pet phrase you can invent or dig out of the past.

The pilot lights in the theatre should all be changed to a light green, subdue the lighting in all parts of the house that during the winter might be brightly lighted. Place greens around the lobby so that every available bit of space is like the corner of a garden, and don't confine the electric fans to the auditorium, put a few in the lobby so that the folks coming in of a hot night will immediately feel the breeze and the impression will continue while they sit through the show if you know how to work your ventilating equipment.

Cool Decorations Sell Cool Idea

We passed through a city last summer and stopped off to visit a theatre on the main street. We were first attracted by lots of hanging baskets under the marquee. Those lobby inexpensive trellis work was covered with artificial greens and plenty of the real stuff was tastefully placed about. All the lobby brackets were fitted with green bulbs, and from a corner of the lobby that everyone had to pass, three regulation 16 inch fans were blowing over a carefully concealed tub of ice. The most delightfully refreshing breeze hit you the moment you came near it. His exhaust fans were going at full blast which also caused a breeze, not too strong, to blow through the lobby. When on entering the theatre the ushers were all in white duck trousers and white shirts with neat black ties and they looked as cool as the proverbial cucumber. The entire auditorium was bathed in a soft green glow, from the ceiling cove to the pilot lights and the air was fresh and sweet from some pine aroma that he had placed about.

Why other theatres cannot copy such an idea will always remain a mystery. Take the whole of his layout and carefully go over it and you will be surprised to find how inexpensive it all is. But it doesn't help business more than all the cute phrases you can think of.

Rules to Observe In Writing Ads

Are you one of those managers who types the copy for the local newspaper ad? We have met hundreds of them in our travels and yet they tell us the reason their ads are not laid out to the best advantage is because the newspaper "don't know anything about theatrical advertising."

What an alibi. My candid opinion of a manager who sent his copy to the newspaper that way was that he ought to give the newspaper compositor part of his salary because he is doing some of that managers work.

Set up your own copy so that when it goes into the paper's composing room it is really a fac-simile of what the finished ad should look like. Whatever names or titles that you mean to stand out in larger or bolder type should be so marked on your copy. In quoting or using slogan or catch lines, have them set up in Italics so that they stand out from the rest of the ad. Remember you can cut a mat up so that the whole or only parts of it will be reproduced on your ad. Practically every newspaper today is equipped to do these things and it all helps to get away from the monotony of everyday advertising.

Another point to keep in mind is that crowding your space doesn't make it worth reading. Brevity is the predominating element in all kinds of advertising and an ad that is not crowded is most certain to be read through.

We have used a three column by eight inch ad. in a local paper and in very small type set in the centre of the whole space we made an important announcement. Subsequent business showed us that it was read, and by almost everyone who had the paper.

Put the Big Idea To Work

In Carl Laemmle's, No. 582 "Straight From the Shoulder Talk which appeared in the News of April, 28th he started by saying:

"There's nothing bigger than a big idea. There's no limit to what you can do with it." And we heartily agree with Mr. Laemmle.

Many of us get a great idea and then seem lost as to how to get the most out of it.

If you get "a big idea" why not sit down and carefully view it from every angle. Look into every possibility it presents and then do as Carl Laemmle says—Go after it with all your might and main. Treat it as though you had to pay more for it than any picture you ever showed in your house.

Although Mr. Laemmle's talk was based upon "We Americans" there is no reason why it cannot be applied to any picture.

Stores Request Duplicates of Theatre Lobby Display

The use of a lobby display as an advance announcement offered more than one advantage in a recent instance of theatre exploitation by Manager A. M. Roy, of the Tampa Theatre, in Tampa, Fla.

The display, consisting of two twenty-four sheet cutouts, was for the Tampa's showing of "Laugh, Clown, Laugh." The arrangement was so attractively gotten up and made such a fine appearance in the lobby of the theatre that Manger Roy received requests from two local music stores for replicas to use in window displays

The cutout showed the star, Lon Chaney, "straight" and as the clown he plays in the picture. A "blinker eye," made by cutting out the eye of the board and pasting white sign cloth over the aperture and setting a flasher lamp back of the insert, was placed in the cutout of the clown. Two spotlights were used to illuminate the display, a white spot on the straight face and a reddish-purple spot on the clown face.

Stickers on Records Sell Showing of "Ramona"

Manager E. R. Rogers put over an unusual tie-up with all Victor Record dealers in exploiting "Ramona" the feature film attraction at the Tivoli Theatre, Chattanooga, Tenn.

Every record that was sold in these stores had a 3 x 4 sticker pasted on them with copy reading, "Don't fail to buy your record of Ramona—Be sure to see Dolores Del Rio in her latest success Ramona—The Melody Picture as beautiful as the song—Tivoli, June 4-5-6."

A smaller sticker in the shape of a semi-circle was pasted on all Ramona records that were sold. Copy on these stickers read, "See Dolores Del Rio in her greatest success, Ramona, the melody picture—as beautiful as the record—Tivoli, June 4-5-6."

MANAGER'S ROUND TABLE CLUB

When the list of Charter Members is published it will represent practically every REAL manager from points all over the country.

WILL *YOUR* NAME BE THERE?

The slogan of the club is "USE THE NEWS" and every week we offer another angle explaining this slogan. If *you* can suggest a way to USE THE NEWS, send it on and we will publish it.

"USE THE NEWS"

This week our advice on how to "USE THE NEWS" is confined to the value of this trade publication in looking up quickly and accurately the title, stars, story and footage of the pictures you are going to run in your theatre. Also for release date of the various features, comedies etc.

The value of keeping all your copies of the NEWS filed in the order of their issue will make them a wonderful reference guide. They are ready to help you all the time.

THE APPLICATION BLANK IS BELOW, FILL IT OUT RIGHT NOW AND SEND IT TO ME CARE OF MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis



Exhibitors Service Bureau



Anniversary Week Drive

Montague Salmon Stages Special Exploitation to Feature Birthday Party at Boulevard Theatre, Los Angeles

IN celebration of the third anniversary of the Boulevard theatre, Los Angeles, held during the week of May 27, Managing Director Montague Salmon, offered his patrons a special bill of entertainment and made advertising capital of the event with an exploitation campaign of extensive proportions.

The anniversary drive covered every angle of exploitation, from billing in which posters, heralds, window cards and stills were widely distributed, to a series of "special nights" in honor of various persons. The major line of the campaign centered about the feature picture, "Love Me and the World is Mine."

Billing consisted of the posting of 22 twenty-four sheets; 100 one-sheets, three different styles; display of 65 scene stills; 200 window cards, and distribution of 18,000 large heralds into homes through medium of Los Angeles Evening Herald, and a special herald announcing "Merry Go Round," offered as an added attraction on the last day of the week. This addition of "Merry Go Round" was made in response to popular demand which grew out of the fact that the majority of the featured players in "Love Me and the World is Mine" likewise were featured in the production.

Lobby display and exploitation out front consisted of the display of a large and beautifully decorated birthday cake, obtained from the School of Cake Decorating and shown on a table placed in the foyer of the theatre. The front was decorated with a huge cutout made from a twenty-four sheet. During the day this cutout was carried through the streets by four men and it was floodlighted in its position over the marquee at night. Pennants, special pictures and cutouts were features of a lobby decoration in a general scheme to conform to the birthday spirit of the occasion.

City Officials Cooperate

Salmon persuaded the city officials to authorize the use of light cables crossing the street for one block on Washington, from Vermont to New Hampshire, thus illuminating in a special way the theatre block. Forty lights were used on 14 cables at almost no cost to the theatre as the manager induced merchants in the district to contribute toward the fund to defray the expense of this demonstration.

The series of "nights" included a composer's night, arranged in memory of Ernest R. Ball, who wrote the music on which the picture was based; "Lover's Night," at which 25 couples were honor guests of the management; "Mary's Night," in honor of Mary Philbin, Mary Brian, Mary McAllister, Mary Thurman and Mary Duncan, all of whom were invited to attend as guests, and "Revival Night," the final night of the week when "Merry Go Round" was offered as an added feature.

Publicity stories concerning the various nights and news pictures showing Mary Philbin cutting the Boulevard's birthday cake found space in several of the local papers. A special children's matinee and publicity about the arrival of Max Bradfield in an airplane from Oakland to act as band leader and master of ceremonies in the stage show also were publicized in the newspapers.

Other features of the exploitation were the distribution of wedding rings, made of brass and purchased at a small cost, window displays and announcements broadcast from Station KMTR.

The program headed by "Love Me and the World is Mine" included a news reel, cartoon, organ novelty, Max Bradfield and his band, and West Coast Varieties. As a special anniversary feature an elaborate stage setting, showing a back drop representing a huge birthday cake, and including beautiful drapes—all cleverly lighted, was displayed at each performance.

Stages Own "Movie Season" in Mansfield Ohio

Tim Roberts is putting over a Greater Movie Season of his own in Mansfield, Ohio. He calls it The Greater Movie Season Contest. Everybody is eligible by registering at the box office of the Madison Theatre. It's a contest dependent upon admission coupons. One paid admission entitles entrant to one coupon. One coupon gives the entrant 10 credits. The entrant is given 1,000 credits upon registration. The contest will last four week, and $1,200 in cash will be distributed as prizes. First prize is $500; second, $400; third, $200; fourth, $100. Then follows ten prizes of passes to the Madison Theatre for three months. This stunt is getting the new pictures off to a big start.

Theatre Supplies Music to Speakers at Nearby Stores

Manager E. E. Whitaker went "electric" to put on a dandy stunt for "Ramona" playing at the Publix Rex Theatre, Spartanburg, S. C.

Two stores, each a block away from the theatre but in different directions had one of the loud speakers in front with selections of "Ramona" being played at frequent intervals.

The loud speakers were connected by wires to a victrola in the theatre office which was so arranged that the music could not be heard in the office.

Records were played at the rate of one every eight or ten minutes for three days in advance of showing.

Showmanship

Briefs

LOCAL news views of an important community event again proved an attraction of great box office power when the Colonial theatre in Harrisburg, Pa., offered pictures of the Public School Pageant held at Island Park, recently. Six thousand pupils of the local schools participated in the pageant and practically all the other pupils were spectators. The billing of motion pictures showing the pageant and the crowds therefore brought great numbers to the Colonial theatre, where the films were put on for the week following the school demonstration. The films were shot by Lloyd M. Gribble, who in addition to being an expert camera man, is manager of the State theatre, which, like the Colonial, is a part of the Wilmer & Vincent chain. The showing of these local pictures is believed to have been responsible for greatly increased crowds at the Colonial during the week.

THE Roxy theatre in New York City is now wearing summer dress and with the change to linen covered auditorium chairs, light draperies and the light uniforms of the house staff there is an appreciable suggestion of added comfort and coolness to enhance the appeal of the theatre during the warm weather period. Three months were taken up in preparing the complete summer outfit for the theatre. All 6,200 seats have linen covers, light colored fabrics replace the heavier draperies of winter months, a profusion of growing plants and flowers decorate the promenades, corridors and lobbies and the uniformed staff have shed their winter outfits in favor of light, cool-looking uniforms.

RAY TUBMAN, manager of the Regent and Imperial Theatres, Ottawa, Ontario, was a guest of honor at the Kiwanis Club luncheon in the Canadian Capital on June 8 when he filled the role of "silent booster," distributing a large number of theatre passes as gifts. In a special address, Mr. Tubman told of the organization of Famous Players Canadian Corp. with one theatre at Toronto in 1916. The corporation now owns or controls 135 theatres throughout Canada. At the plate of each person present was a herald for the next attraction at the Regent, "Sadie Thompson," starring Gloria Swanson.

MANAGER JOHN THOMAS of the Riverside theatre, Jacksonville, continues his "Family Night" inducement, offering to admit an entire family for a coupon, which is printed on his programs, and 50 cents. He offers a prize for the largest family taking advantage of this arrangement. Last week a family of nine members won the prize. The Riverside Theatre is a neighborhood house and the family night arrangements gives a good community gathering effect. However, his patronage is not confined to the neighborhood, as families from Springfield take advantage of the coupon to attend the Riverside.

MANAGER W. H. HEMPHILL tied up with a laundry company to advertise [illegible] at the Rialto Theatre, Macon, Ga. Each one of the seven delivery trucks of the laundry company carried banners. Copy on the banners read "With some laundries Fashion Keepers but with us, laundry returned in proper conditions—See the Picture, Rialto—Now."

Uses Mail Piece to Send Personal Endorsement of Stage Show

DICK POWELL, manager of the Circle theatre in Indianapolis adopted a mail campaign to carry over his personal endorsement of a special stage show presented at that house in conjunction with "The Hawk's Nest." The show was titled "The Summer Follies." Powell's endorsement, reproduced in typewritten form on ordinary postal cards, follows:

"I'm so pepped up about "Summer Follies," our stage show opening Saturday, that I've got to tell you about it. Our entire staff has worked hard to make it the greatest show ever at the Circle, and I believe we have succeeded. We have six wonder acts, spectacular scenic effects, and beautiful musical numbers. You'll like "Summer Follies." The picture, Milton Sills in "The Hawk's Nest," is packed with genuine mystery-romance thrills. After you see this show, I know you'll appreciate my having told you about it. Write me your opinion."

Stages Best Small Town Drive Reported on "Ben Hur"

THE campaign which perhaps ranks as the best staged in a small town for "Ben Hur" is that reported from Goderich, Ontario, Canada, where Manager A. Maxwell of the Model theatre put on a powerful and well planned drive to feature his showing of the screen spectacle based on the famous drama.

Goderich is a town of four thousand, and the Model Theatre seats three hundred and fifty. A thousand heralds were used. They were made up in batches for mailing on suburban routes according to the number of residences on carriers' routes. These were sent out the Thursday before showing.

Cards were placed in store windows and on telephone posts on main road, also on posts at the intersection of the main roads in the country.

A full page co-operative advertising tie-up with twenty-one merchants was secured. A contest with a mis-spelled word in every advertisement was run, with ten tickets offered as prizes. Fifty extra proofs of the page were pulled. One was placed in each store window that advertised. Every advertisement mentioned "Ben Hur."

Three ministers were interviewed by Mr. Maxwell, the manager of theatre, and they agreed to use "Ben Hur" for their text in their Sunday sermons.

It was arranged that school should close on Monday at three instead of four o'clock, and the teachers and school board were to come to a special matinee bringing the school children at fifteen cents each—(board and teachers, free). Children were told the day before to have their fifteen cents ready, and that they would go from the school direct to the theatre, on Monday.

Collegiate Atmosphere Pervades Theatre on "School Night"

TO lend the proper atmosphere to 'school' night, all the ushers and doormen as well as Manager McKoy and his assistant dressed as collegiate as possible. The occasion was known as "Lanier Night" in honor of the honor students of the High Schools. "Circus Rookies" was the feature picture and the theatre was the Capitol of Macon, Ga.

McKoy persuaded the Parents Teachers Association to announce the special night at all meetings and they in turn had it announced in the chapel at both the Boys and Girls High Schools, which is an unusual occurrence.

All the members of the stage band donned collegiate-looking outfits and they looked "collegiate' amidst a setting depicting banners of the High Schools and two local colleges—Mercer and Wesleyan.

The stage show was opened with the band playing "Collegiate." And then they sang a chorus followed by the playing of St. Louis Blues.

Then the leader of the band announced that it was Lanier night and the entire entertainment was in honor of Lanier High. He then introduced the President of the Senior class of the Boys High who in turn lead the band in the playing of "Glory to Lanier"—the High School song. The entire house rose and sang it.

This was followed by four acts from the schools—three from Boys High and one from Girls High. McKoy offered a prize of $10 to the winning act—the winner to be judged by the plaudits of the audience.

Enter Theatre Through Bus Built in Lobby

One of the most unusual lobby displays coming to the notice of this department in a long while is that which Manager R. S. Guiterman, of Astor Theatre, St. Paul, designed for exploitation of his showing of "Chinatown Charlie."

Guiterman gave his patrons a thrill of novelty by constructing a mask across the entrance doors and painting it to resemble a large passenger bus of the de luxe type. The mask was cut to conform to the lines of the large type of bus now so popular as a means of urban and inter-urban transportation.

Added realism was given the display by the use of real motor car wheels with pneumatic tires. The side of the bus was a series of doors through which patrons entered the theatre.

The display attracted widespread attention and is credited with having drawn into the theatre many passersby whom it caused to stop and look.

Saturday Mat Club Formed by Allentown Manager

To stimulate juvenile interest in motion picture shows in the Rialto Theatre, Allentown, Manager M. M. Shenkman has organized a "Saturday Matinee Club," limited to boys and girls under 16. The club has a two-fold purpose—one to provide recreational activities for the youngsters and the other to induce them and their parents to attend special summer Saturday matinees, the programs for which are designed especially to please the young. The recreational activities are divided into boys' and girls' groups. The boys are under the leadership of Ernest Landgraf, who assists in forming baseball teams.

Chicago Theatres to Stage Series of Beauty Contests

A number of Chicago theatres have arranged to stage beauty contests during the summer, leading up to the title of Miss Chicago and Miss Illinois. The beauties selected by the various theatres will compete against each other later at the Trianon and Aragon ball rooms, according to plans just completed by Dick Sachsel. The winners will receive a thousand dollars in prizes and a screen test by Metro-Goldwyn-Mayer Corporation at Hollywood.

Tosses Pennies as Stunt for Dix Feature

TO give "Easy Come, Easy Go" the ballyhoo it deserved, Manager Chas. H. Amos of the Publix Riviera Theatre, Knoxville, Tenn., used a stunt one day in advance of picture and on opening day.

A truck filled with white money bags with the dollar signs imprinted upon them and printed banners about the attraction on the sides and rear formed an interesting spectacle to all lookers-on. On top of the money bags was a boy attired in a white uniform holding one of the money bags. As the boy dug down in the bag to grab a handful of pennies, he would shout "Easy Come, Easy Go" and then heave the pennies into the crowd.

Key City Reports

New York City

BROADWAY theatres again suffered a let down in attendance last week, a resounding slap being administered by Summer and a dearth of real box office attractions. The only highlights of the week were: the excellent showing the Rivoli made by holding over "Ramona" for another week (it will stay one more) the gratification of the Strand management over what talkies have done for the house since their advent and the premiere of the Vitaphoned "Lion and the Mouse" (W.B.) at Warners.

The Roxy took the worst licking the big house has had since it opened and this time, like the preceding week, even the usual good Rothafel presentation could not pull the gate up to a proper mark. This would seem to indicate that, after all, the picture has a great deal to do with getting figures on the right side of the book. Last week's film was "Chicken a la King" (Fox).

The Paramount also fell behind its record of consistently good business with the Fields-Conklin comedy, "Fools for Luck" (Par.) and Paul Ash took the first let-down he's had since he opened here. **Picture probably more to blame than Ash.** The Capitol dusted off **"A Certain Young Man" (M-G-M) and the gamble did not pan out any too well.** The age of the film and conditions along the street were mainly responsible.

Holding over "Tenderloin" (W. B. Vita.) for a second week the Strand demonstrated that talkies are a means toward reviving attendance. Last week, the business done here, was one of the most interesting happenings along Broadway, for this house had steadily lost ground until sound picture apparatus was installed. While last week's business was not up to the mark set the preceding week, it was considerably better than many other weeks before the talkies came in.

The Rialto finished its three weeks' run of Jannings' "Street of Sin" (Par.) with nothing much to shout about in the way of strong attendance. Business just fair. George Bancroft's "The Drag Net" (Par.) followed in from the Paramount and, with a strong newspaper advertising campaign, is doing well. **Evidently, a report that "Ramona" (U. A.) was being forced at the Rivoli for another week, was somewhat cockeyed. The picture did a pleasing business, and is being held for one more week.**

Among the Specials trade also took a slump, as much if not a bit more than the popular priced houses. **"Tempest" (U. A.) one of the hardest hitting recent attractions at the Embassy felt the depression and also "Wings,"** at the Criterion. **Both, however, kept out of the red.** The latter is but a short ways off from a year's run on Broadway.

"Fazil," the hot Fox film at the Gaiety, is running ahead of its mate "Street Angel" (Fox) at the Globe, but the latter has made a very fair run of it, and the recent falling off was to be expected. **Universal's "The Man Who Laughs" is completing a two months' stay at the Central, where it has held up extremely well.** Hammerstein's continues to show the Russian photoplay **"The End of St. Petersburg,"** and the red meat-eaters of the town are still flocking to see it.

Another sufferer among the two-a-days was "The Trail of '98" at the Astor Theatre, where the seasonal depression was quite a bit in evidence. No news as yet of a successor 'though. Arch Selwyn's **"Dawn" is doing a very good trade at the Times Square.** The little Cameo did not do so well with Asquith's **"Shooting Stars,"** although this English-made production received very fair press notices.

Warner Bros. latest Vitaphoned picture, "The Lion and the Mouse," is in for its first week at Warners Theatre and week end receipts were satisfactory.

Portland, Ore.

THE annual Rose Festival was the main attraction here the past week, and cooperating with the management of this event the managers of all houses put on some of the best bills of the year, and in consequence all box offices did a most satisfactory business. Cooler weather prevailed, so that park attractions did not pull so strong as in previous weeks.

Probably the outstanding show of the week was at The Broadway, as Manager Floyd Maxwell put on that rollicking high school farce "Harold Teen," and invited some 200 carriers from the local paper "The Oregonian" to be his guests at one performance. Georgie Stoll, as usual, was master of stage ceremonies, and presented Fanchon & Marco's "Opportunity" idea including Eleanora LaMai, who was a winner in a recent Fanchon & Marco contest recently. She was featured in one of the best girl revues of the season, and made a distinct hit.

"Something Always Happens" at the Portland also drew well, and if the balance of the "Big Six" screen offerings do as well Manager Blair will have no complaints. On the Stage "Happy" Phil Lampkin and the Portland stage band offered the Publix show "Gems headed by David Rubinoff violin virtuoso. Harry Linden conducted the orchestra in his usual masterful manner and Homer McDonald presided at the Wurlitzer.

The railroad comedy "Tell It to Sweeney" piled up laughter at the Columbia Theatre, and this proved a good advertiser as the house was kept well filled. Sampeitro's orchestra offered "Katinka" for his concert number.

The Oriental took care of a heavy East side patronage with "The Little Yellow House," but even a greater attraction here than the screen is Josef Srodka's Oriental Symphony orchestra, who for the week gave an arrangement of George White's "Scandals."

Santaella and his orchestra bid good by to "Rivoli" patrons after a most successful season. **Those who enjoy farce comedy enjoyed "Baby Mine" with Arthur and Dane, and it drew fairly well.**

At the "Blue Mouse," "Pay as You Enter" drew well, as also did the Vitaphone and movietone acts, and many festival vistors in this section saw and heard these marvels for the first time.

Preceding the usual acts at Pantages was Dolores del Rio in "No Other Woman." Also drew good patronage.

Suburban houses showed considerable increase also on account of festival guests, and they also enjoyed one of the best weeks [illegible]

New Orleans

SEVERAL days of inclement weather affected box office receipts considerably at downtown theatres during the past week. True, business has not been so very good the past few months but the last seven days have been worse than any other previous period. Managers do not know what to attribute the lack of theatre attendance. It cannot be blamed on the hot summer weather as the downtown first run houses are all equipped with modern, healthful cooling systems.

Whatever business was done the Orpheum theatre topped them all the past week with Lois Moran in "Love Hungry." This picture proved highly entertaining and turned patrons away pleased.

On the heels of the Orpheum for first honors was the new Saenger Theatre which featured Richard Barthelmess in "Wheel of Chance." It was a picture that was well liked and was shown in conjunction with the new idea Publix stage show which was above average.

Loew's State featured Florence Vidor in "The Magnificent Flirt," along with five acts of vaudeville, but business was not up to the average of past weeks. Patrons who attended the across the street neighbor of the new Saenger theatre were well pleased with the photoplay.

The Globe featured—"A Certain Young Man," with Ramon Navarro, and although it had its local premiere elsewhere, drew fairly well.

The Liberty Theatre featured Harry Langdon in "The Chaser" and business was good. The comedian has a large following in this city.

"Half A Bride," with Esther Ralston and Gary Cooper, was a delightful film and was shown at the Strand theatre. **Business was slightly above that of the past few weeks.**

Despite a week of inclement weather the neighborhood houses report business as being excellent. Bathing beauty revues have been staged at the various houses and these have drawn capacity audiences. Many of the houses have three feature nights a week.

Tampa

THE weather the past week was hot and the "rainy season" made its debut, with the daily showers. As a consequence the business of the theatres has been just about fair all around, **with the exception of the mid-week opening of "The Lion and the Mouse" at the Victory,** which went over big. This house had **"Brass Knuckles"** as the feature for the first four days.

The Sunday business was about average, but the other three days dropped a little under the average of the house since the Vitaphone and Movietone were installed.

The Tampa had two good cards. "The Little Shepherd of Kingdom Come" for the first half and "The Yellow Lily" the last. Both shows seemed to be well liked but they failed to pull as expected.

The Strand played to about average business with their three changes of program. "Circus Rookies" and "The Play Girl" featured two days each and **"Ladies' Night in a Turkish Bath"** for three

The Franklin had "Stormy Waters" and "The Riding Renegade" for their first runs and "The Enemy" and "The Big City" for second. **Business for the week was just fair.**

San Francisco

FAIR business is all that was claimed, with one exception, by the first run picture houses of San Francisco last week. The main reason being the fact that it was warmer than usual and many more than usual went on motor trips or stayed longer than other times. The seasonal decline was also evident.

Loew's Warfield Theatre is the one picture house on Market street, that did better than a fair business. Here was shown **"Something Always Happens."** While this picture was popular, it is generally conceded that the Fanchon & Marco presentation of "Sally From Hollywood" and Rube Wolf's orchestral leading is what drew the large crowds all week, both afternoons and evenings.

"Sunrise," at the St. Francis Theatre, took a slight drop at that theatre the second week of its showing, due to the weather. The fact that the son of the local police Chief O'Brien was one of the leaders helped to attract many.

"Diamond Cuffs," as shown at the Granada Theatre, together with the Publix Revue of 30 entitled, "Tick Tock," while considered popular by those who saw it, **did not bring the house receipts up to where they should have been** for that week.

"The Raider Emden," as shown at the California Theatre, which closed at the end of the week, while considered a popular picture, **did not bring many to that theatre.** The picture is not blamed, but it is thought by many if valuable presentation acts were shown and other matters were attended to more would visit this one time popular theatre.

"One Round Hogan," together with vaudeville acts did moderately well at the Golden Gate Theatre and the same can be said of the "Wild West Show" and "Big Bluff," together with acts, as shown at the Union Square Theatre.

In the residential districts which did better, in comparison, than the down-town theatres, the Coliseum did very well with, "Her Summer Hero" and Variety Ideas on the stage. **"Satan and The Woman," drew big crowds** to the Alexandria Theatre.

Salt Lake City

THEATRE attendance at the Salt Lake downtown theatres is holding up remarkably well for early summer. The exceptionally cool weather has added somewhat to the very good attendance records.

The most outstanding box office receipts were received at the Victory Theatre where the presentation of "Tenderloin," Warner Brothers second talking, full length picture, has broken all records. Crowds having to be turned away during matinee performances as well as at night. This week has even surpassed the previously record breaking weeks during the showing of "The Jazz Singer" it is announced.

Dolores Del Rio in "No Other Woman" proved to be a very satisfactory drawing card at the Capitol, in addition to the Fanchon and Marco stage presentation "Dance Paintings" which was received very favorably.

Norma Shearer and Owen Moore, in "The Actress" was a tremendous success at the Pantages according to reports. This picture was shown in conjunction with the vaudeville program here.

The Gem Theatre picture program included the underworld picture, "Crook's Can't Win" with very good crowds being the result.

Adolphe Menjou with Evelyn Brent, in "His Tiger Lady" was well received by good sized crowds at the Paramount Empress Theatre.

The American did a satisfactory business this past week with Reginald Denny and Dorothy Gulliver in "Good Morning Judge."

The second showing of "The Legion of the Condemned" went over big at the Rialto, and "The Girl From Rio" also played to good houses at the new State Theatre.

Richard Barthelmess, in "The Noose," brought in very good results at the Towers Theatre.

Atlanta

BUSINESS in Atlanta theatres last week took a tumble, probably due to the arrival of a warm wave, bringing the opening of swimming pools and summer recreation sports.

Billie Dove in "The Yellow Lily" reigned supreme, giving the Howard the best receipts of the week. An ace-high presentation acted helped materially.

Next door at Loew's Grand, Ramon Novarro in "A Certain Young Man" had only fair audiences.

Keith's Georgia drew below the average week with Pola Negri in "Three Sinners," while the Capitol did good business with "Hangman's House" featuring Victor MacLaglen.

"Across the Atlantic" gathered only fair houses for the Metropolitan and the Rialto fell off with "Harold 'Teen." In neither case was it contributed to the picture, but general depression wave, opening of swimming pools and baseball games.

The Tudor stood up well with two first run westerns, while the New Alamo had a good week with a split bill and only one first run, "The Heart of Salome."

Seattle

ANOTHER quiet week with the film houses with one or two exceptions.

The first of these was the Fifth Avenue Theatre, which registered the best business in several weeks with "The Dragnet." The film was very well liked by everyone, and it was coupled with a stage show that was also very popular—"The Ingenues," a girls' orchestra from the 1928 Ziegfeld Follies. **Altogether a fine program and good business.**

At the Seattle Theatre, business was noticeably slack. "Ladies' Night in a Turkish Bath" was the picture. It was decidedly entertaining but the title kept many persons away and held business down to a very low point. On the stage, the Publix stage show "Gems" was very well liked. A local dance contest also brought a few extra admissions, but it was far from a good week.

"The Mad Hour" was the attraction at the United Artists, and it was a very mediocre film that played to poor business. This was the final attraction at this house for some time, as the theatre has been closed by West Coast officials in an effort to reduce the weekly loss sustained regularly in the Northwest by West Coast Theatres.

"Hot Heels" at the Columbia Theatre was another mediocre attraction that did not fare very well. Business here is still very much below normal, with apparently no signs of an increase, at least with the present 50c policy.

At the Blue Mouse Theatre, "Across the Atlantic" played to the usual good houses. The film was rather well liked, and was backed up by a strong program of Vitaphone and Movietone shorts. Business about average.

"Hold 'Em Yale" was one of the best attractions the Orpheum has presented in many weeks, and did a little better than average business in conjunction with a good vaudeville show.

Pantages played to the usual fair houses with "News Parade" and vaudeville.

"Bachelor's Paradise' was the Embassy attraction, failing to score very big. Neighborhood and suburban houses are off, also, in a noticeably poor spring theatrical season.

Baltimore

PATRONAGE at the first-run moving picture theatres here for the week beginning Monday, June 11, was fairly good.

Pola Negri came into her own in "Three Sinners" as the feature picture at Loew's Century. The part exactly suited her and the play being a good one of the sophisticated type, it appealed to patrons immensely. A presentation act entitled Seeing Things was also on the same bill headed by Ted Claire and his orchestra. **Business was good throughout the entire week.**

At the Little theatre, "Siegfried," the UFA production, starring Paul Richter, was presented by the Motion Picture Guild, Inc., and proved an extremely entertaining vehicle for good patronage all the week at that house, with 250 seats. It was shown for one night several months previously at the Lyric.

"Glorious Betsy" starring Dolores Costello with Vitaphone musical accompaniment and dialogue, proved itself capable of pulling very strong for its fourth week at Warner's Metropolitan.

At the Stanley Richard Barthelmess pulled well with his latest, "The Little Shepherd of Kingdom Come," and his acting was well liked by patrons in it. **It drew fairly well during the first part of the week and built to good business** during the latter part of the week. On the same bill was a stage presentation act entitled Radio Nights with Pep Kaufman and his band heading the aggregation of talent.

The Keith-Albee New Garden theatre had "The Play Girl" starring Madge Bellamy as the feature film attraction in addition to seven acts of Keith-Albee high class vaudeville and the **patronage was considered good.**

"Broadway Daddies," starring Jacqueline Logan, was the feature film at Keith's Hippodrome where five acts of Keith-Albee vaudeville of family time was presented with the picture. **Business for the week was fairly good.**

"Sadie Thompson," starring Gloria Swanson, went into its second week at Loew's Valencia and business was good for the second six days.

Dallas

AT the Melba **"The Little Shepherd of Kingdom Come" with Richard Barthelmess enjoyed fair business,** and was well recieved. Some unusually good Vitaphone shorts completed the program. For the past four weeks The Melba has enjoyed a consistent patronage, although receipts have not been large.

"The News Parade" with Nick Stuart and Sally Phipps at the Majestic brought the house a good gross for the week. Jack Little headed the Interstate vaudeville, and accounted for more than his share of the business.

"The Dragnet" with George Bancroft and Evelyn Brent checked off another good week for the Palace, although far below capacity. This picture caused much comment due to abundance of gun play, but pleased the majority. The Publix presentation which completed the program was a flop.

"A Night of Mystery" with Adolphe Menjou, "Two Flaming Youths," co-starring W. C. Fields and Chester Conklin, enjoyed a fair attendance at the Old Mill.

The Capitol, showing "Good Morning, Judge" with Reginald Denny stacked up about the same, and totals for the week were not so good.

"Ladies' Night In A Turkish Bath with Jack Mulhall and Dorothy Mackaill, "The Dove" with Norma Talmadge, and "Skyscraper" with William Boyd, brought satisfactory houses to the Arcadia, although a little below the Arcadia's high average.

Albany

DESPITE a week of exceptionally fine summer weather, the motion picture theatres of Albany played to most satisfactory business, generally speaking last week. In fact, few if any of the exhibitors in Albany, have not made so much as a single complaint thus far this summer relative to business. Some of the theatres are running far ahead of a year ago, while others admit that they are holding their own and appear to be well satisfied with box office receipts.

One of the best business getters of the past week was Richard Barthelmess in "The Wheel of Chance" at the Mark Ritz, in Albany.

The Mark Strand, playing "The Yellow Lily," also went over well, being coupled with Vitaphone presentations and also featuring views of the Republican convention at Kansas City.

The Leland ran to more than fair business with "Dressed to Kill," with an added feature showing the wedding of Governor Smith's daughter which no doubt attracted hundreds to the theatre, who could not get within a block or two of the Cathedral while the wedding was in progress.

The Clinton Square theatre in Albany continues to go over well with first run double features although last week hardly measured up with "The Joy Girl" and "The Scarlet Dove," to certain other weeks.

Proctor's Harmanus-Bleecker all continues to hold up well with its vaudeville and pictures and with a number of gift nights throughout the week.

Tom Mix and his horse "Tony," spent a couple of hours one evening during the week, with the result that over 3,000 persons flocked to the railroad station or heard Mix in a short speech at Proctor's Grand theatre.

Good business is being reported by the neighborhood theatres. In Troy, the American, one of the Stanley houses, closed on Saturday and will remain so until the latter part of August.

The Troy theatre did a most satisfactory business for four days with "Rose Marie," but the latter part of the week showing Lois Moran in "Don't Marry," did not pan out any too well.

The Lincoln in Troy played to consistent business throughout the week with "The Wheel of Chance."

Proctor's Troy theatre used Bebe Daniels in "The 50-50 Girl" to good business.

Cincinnati

BUSINESS in the Queen City took somewhat of an upward turn during the past week, and exhibitors, although rather encouraged, are not particularly jubilant, as the gross is still far below the normal mark.

"The Drag Net" rounded out the second and final week at the Lyric, and did a satisfactory business for both engagements.

The Albee with Dolores Del Rio in "No Other Woman," together with the stage attractions, held up nicely, although the S.R.O. sign was not in evidence at any time during the week.

"A Girl in Every Port" at the Capitol, together with the Vitaphone and Movietone, got a satisfactory break.

"Ladies Night in a Turkish Bath" at Keith's failed to attract the multitudes despite its title. The critics were not any too kind to the picture in their reviews. Besides the attraction was seen here in stage form some time ago, and did not click to any great extent.

The Strand with "Chicago After Midnight" got a good share of the money for the week.

Tim McCoy in "Wyoming" at the Family for first half of the week and "One-Round Hogan" for the balance did nicely for this house, which maintains a 25 cent top admission.

The Palace vaudeville and pictures, had a good week, while neighborhood houses report business as being "only fair."

Pittsburgh

LOEW'S Penn did a very good business for the week. Norma Shearer in "The Actress," as the screen presentation, and a Publix unit, "Flapperettes" as the stage offering. A Charlie Chase comedy, "All For Nothing," was acclaimed by the newspaper critics as the best thing on the bill.

The Stanley theatre turned in a better-than average week with "The Drag Net." This film production saved the show, inasmuch as the stage revue entitled "In Dutch" was very weak.

The Grand had "Hangman's House," and average business was the result. Afternoon business is better since the prices were recently cut in twain. An "Our Gang" comedy, "Chicken Feed," went over big with the audiences. One act of vaudeville, just fair entertainment.

The Regent in East Liberty and the Olympic, downtown, played "Ham and Eggs at the Front," with Vitaphone accompaniment. Business was disappointing at both theatres.

Loew's Aldine with five acts of vaudeville and Reginald Denny in "That's My Daddy," had just a fair week's business. The Denny film won much praise from the newspapers and the fans.

The Liberty did an average business with "Lady Be Good," and had a vaudeville act as usual. These acts, as a rule, are very poor.

Five acts of vaudeville and Lois Moran in "Don't Marry" at the Davis, did average business.

The Cameraphone, with a double bill—John Gilbert in "St. Elmo" and Viola Dana in "That Certain Thing," had a profitable week, getting fifty cents, while other East End theatres were charging forty.

Ottawa

DESPITE race week and other outdoor activities, the exhibitors of Ottawa, Ontario, managed to get along very nicely during the week of June 11. Under daylight saving a number of the managers are finding that patronage is quite heavy but that the theatres do not fill up until 9 P. M.

The most popular picture in town was "Doomsday," starring Florence Vidor at B. F. Keith's theatre, where big crowds enjoyed it. The story was clever, plausible and substantial—something worth while.

Although there were excellent crowds at the Regent theatre, there was no great enthusiasm for "Sadie Thompson" because of its hard-boiled theme. Patrons like the interesting characterizations.

Laura LaPlante made many friends at the Centre theatre for her work in "Finders Keepers." The consensus was that she was highly commendable—and better than in recent other appearances.

Those who wanted straight amusement flocked to the Imperial theatre where they saw "Why Sailors Go Wrong." The comedy situations in this one were so good that the people were telling each other about them next day.

The Rex theatre did a land-office business with a great combination consisting of second local run of "Speedy" and the first chapter of the serial "Trail of Tiger."

The Columbia was also the mecca for picture fans and the program, comprising "Clancy's Kosher Wedding" and the first chapter of "Masked Menace" was satisfactory all around—even to Manager Nolan.

Stick up Lon Chaney's face in front of the Fern and Manager Robertson can count on big patronage. This was the case in the presentation of "London After Midnight." The serial-followers were getting nicely into the story of "Hawk of the Hills" with its second chapter on the screen. A serial at the Fern is as good as a "Ben Hur."

Cleveland

CONTINUED cool weather would have brought the business at local theatres way above average, but, for one exception, it totaled about fair.

The one exception was the William Haines picture, "Telling the World," which played at the Allen theatre. It was a knockout. **The house was jammed all week.** Haines, at his best, presented in a role which Americans like to class as "typical," made an irresistible combination. The Publix Collegiate Revue "Rah-Rah-Rah" was specially fitting to the picture and to the fact that it was the end of the school and college year.

"The Legion of the Condemned" made a good record at the Stillman during its second week. The picture received flattering comments from all local critics, among them that "this war aviation movie has better drama and more romance than Avia[illegible] Davis, Press.

"A Girl in Every Port" did just fairly well **at Keith's Palace.** A picture full of rollicking comedy it is good popular entertainment, and should prove a big attraction in subsequent run houses.

"Mademoiselle From Armentieres" was a disappointment to those who saw it at the State. It seemed to lack charm. **Business was only fair.**

"The Scarlet Dove" did nice business at the Cameo. The picture is colorful, romantic and full of excitement.

Keith's East 105th Street had good business all week with "The Wagon Show" as the featured attraction. This has the universally popular circus atmosphere with novelty of plot and romance mingled with adventure, which makes for popular entertainment. A lobby circus show helped to put this picture over well.

Reade's Hippodrome had just passable business with "The Whip Woman." The picture old in theme, did not click with the audiences.

"Wings," announced to close its ten week road show at the Colonial, was still going well enough to justify extending the engagement. It will play at least one week more.

Subsequent run house business is not at all good, according to reports of theatre owners in the neighborhoods. They are not reducing the exhibition time, and fewer than ever before are closing for the summer.

Kansas City

NOTHING could serve as a barometer to the attendance at Kansas City first run houses this week, as the Republican national convention served to swell box office receipts far beyond a mark that they seldom reach.

At the Mainstreet Sue Carol in "Walking Back" did a great week's business, holding up well both afternons and nights.

Loew's Midland, for the first time since the opening week, actually needed its 4,000 seating capacity with "The Legion of the Condemned." Night attendance was exceptionally good, while matinee crowds were far better that in several months previously.

"The Lion and the Mouse" at the Globe played to large crowds, as did "Prince of Broadway" at the Capitol.

"The Road To Ruin" was held over another week at the Liberty and continued to draw well, having a strong appeal to the flapper element, many a politician also finding his way to a seat in the theatre.

At the Newman Adolphe Menjou in "His Tiger Lady," featuring Eveyn Brent, was a good drawing card and the Newman, for the first time in several weeks, took on an atmosphere of "good business."

"Don't Marry" at the Pantages had its appeal to the younger generation, which supported it well.

Nothing special in the way of exploitation was used by any of the houses.

Harrisburg, Pa.

A DAY or two of sultry weather failed seriously to affect the "batting average" of the Harrisburg theatres in a week that otherwise was ideally cool for mid-June. The "late Spring," in fact, has been a godsend for Central Pennsylvania picture theatres offsetting to some extent discouraging factors such as industrial depression in some sections, conspicuously in the coal mining regions; for the cool weather has been sending those who have money to spend for amusements to the theatres rather than to the outdoor parks most of which opened about Memorial Day, May 30.

"Ramona," starring Dolores Del Rio started the week with a rush of business at Loew's Regent, and was sustained throughout the six days, notwithstanding some who saw the picture were somewhat disappointed in the film interpretation of the story, although conceding splendid acting by Miss Del Rio and exceptionally good photographic effects.

George Bancroft in "The Drag Net," brought good financial results to the Victoria. Bancroft's he-man style of acting is developing a big following in Harrisburg.

Milton Sills, in "Burning Daylight," brought average patronage to the Colonial.

Lois Moran, in "Don't Marry," made a distinct hit at the State the last three days.

Tim McCoy in **"The Law of the Range,"** co-starring with Joan Crawford, was shown simultaneously in two Harrisburg theatres—the Broad Street and the Russell. They are neighborhood houses, located in opposite ends of the city, so that the conflict of dates had no adverse affect on the business done at either theatre.

At the Broad Street there was a double bill, including Robert Agnew in **"She's My Baby,"** in addition to the McCoy picture.

Milwaukee

MILWAUKEE'S downtown theatres had a very good week, especially the last few days of the run when the city was crowded with delegates to the Saengerfest.

The Wisconsin with "Sharp Shooters" as the feature was crowded at practically every performance. The acts accompanying the feature were well exploited and were accountable for a good share of the popularity of the Wisconsin this week.

The Merrill did good business with "Hangman's House."

"A Night of Mystery" at the Alhambra was a popular picture and business was very satisfactory.

Fair business was accorded the Strand where "The Road to Ruin" was featured. **"Ramona" finished an unusually long run at the Garden, and throughout its entire stay kept up good average business.**

"The News Parade" was a popular addition to the bill at the Orpheum. **The Riverside offered "Ladies Must Dress" as the photoplay feature and the resulting business was very good.**

The neighborhood houses, the Oriental, Garfield, Uptown, Tower and Modjeska showed "The Jazz Singer" and at each house the crowds began to appear at 6:30 and continued through to the last performance.

The Milwaukee theatre found business very satisfactory during the showing of "The Gaucho."

"Rose Marie" drew very well at the Colonial. Altogether, the neighborhood theatres had a very satisfactory week.

Newsreel Resume

Pathe

The nomination of Hoover by the Republicans at Kansas City was the lead-off story in Pathe News, No. 51. Additional items were: the two Italian fliers who established a new plane endurance record; Captain Carranza, Mexican flier; Heeney in training for coming bout; English sportswoman and her speed boat; blue-blooded canines in competition; the English derby.

In No. 52 were scenes of the Coolidges vacationing at Brule River. This was followed by: a rose fete held by the Chinese in Oregon; Italian town in floral demonstration; Indians in war dance around the grave of dead friend; the Molke, German warship, salvaged in Scotland drydock; boy's plane, pilotless, sets an endurance record; buildings burned in Washington fire test. Another story particularly ripe at the present time shows the Hoover family at their residence in Washington.

Kinograms

Kinograms began its No. 5405 issue with views of the Republican convention with shots of Hoover and Curtis. Also included were the Mexican flier and the English derby. Other stories dealt with Australian crews battling to row at the Olympic; girl fencers in practice exercise, Budapest children in gymnastic display.

No. 5406 featured the story of the Coolidges at their summer home. Following this lead were: a 26-mile canoe marathon; oldtimers of Colorado gold town hold a reunion; Washington structures burned in fire test; Pacific Coast athletes earn Olympic team places.

International

The G. O. P. nomination scenes at Kansas City and the candidates chosen were also displayed in International Newsreel, Vol. 10 No. 48. The remainder of the reel was composed of Capt. Carranza being welcomed in Washington; footpower system in delivering letters in China; English cadets in toy soldier drill; a farm for animals; a unicycle, a one-wheel motor.

Mr. and Mrs. Coolidge at their vacation haunt is the principal story in No. 49. Additional subjects took in the reenactment of a battle staged by the army; annual meet of pilots in Chesapeake Bay; houses in Washington burned as a scientific test; floral carpets for Italian town; the canoe marathon; Helen Meany, diving queen; wing-flap plane somersaults. This reel also included a real live feature—that of the intercollegiate boat race at Poughkeepsie.

M-G-M

The great English derby, Capt. Carranza, the U. S. diving team for the Olympics, Heeney in training and the G. O. P. nomination and candidates were the foremost news items incorporated in M-G-M News, Vol. 1 No. 88. Also included were: American style of rides introduced at France's "Coney Island"; Punch and Judy shows for Russian children; Barnard girls frolic amid water spouts; Siam's floating markets.

In No. 89 were: advance sidelights on the Democratic convention at Houston, the leading Democratic candidates, the Coolidges on vacation, the Poughkeepsie regatta, and Washington friends congratulating Hoover. The rest of the stories were concerned with: the fire test in Washington; 30 Indians start in 480-mile marathon; Eva Von Berne, Viennese screen discovery; cowboys and cowgirls show the latest tricks in horsemanship; wing-flap plane unsuccessful in trial spin.

Paramount

The nomination of Hoover and Curtis, the English derby, and Capt. Carranza's welcome in Washington were highlights of Paramount News, No. 93. Accompanying these shots were: Monks of Alabama college and their reproduction of the Holy Land in Miniature; King and Queen of Belgium set sail from Antwerp to tour the Belgian Congo; ceremony beneath the statue of liberty; the first highway bridge across the Colorado River. The Paramount News laboratory plane with its film developing apparatus was also seen in this reel.

No. 94 also had the Republican nomination story as well as those dealing with the President and Mrs. Coolidge on vacation, and the unsuccessful test of the flap-wing plane. Making up the remainder of this issue were: Mexican City workers in labor demonstration; the aircraft carrier, Saratoga, undergoing a house cleaning; "Pussyfoot' Johnson and his bride; school children parade before Roumania's child king; base ship for Byrd's antarctic expedition; an army dirigible in a successful transfer of mail to a moving railroad train.

Fox

Among the contents of Fox News, Vol. 9 No. 75, were: the wedding of Al Smith's daughter; King George and his sons reviewing military parade on his 63rd birthday; the crew of the "Southern Cross" arriving at Honolulu; the American derby at Arlington Park; graduates of the West Point Military Academy; U. S. gymnasts in meet for Olympic tests; army planes wrecked in freak storm; U. S. ships maneuvering in the Pacific; Helen Wills. The president decorating an heroic marine and the daughter of the Japanese ambassador to the U. S. sailing for home were also shown.

No. 76 also presented the English derby, Capt. Carranza, and the selection of Hoover and Curtis as the G. O. P. standard bearers. Following were: Herman Mueller, leading German socialist; the first woman to serve as a Federal judge; Al Smith; camera interview with Joseph Pulitzer, newspaper publisher; floral display on a Pa. flower farm; co-eds in cross-country race; new folding wheels for planes; Italy's reception to record-breaking airmen after endurance flight.

Opinions on Pictures

Chicken a la King

Light But Nourishing

(Reviewed by Laurence Reid)

THIS dish, when properly served, is always tasty. And looming large on the Fox menu it provides light nourishment easily digested because it has been cooked to a turn. The very title suggests a "kick" and it has been garnished with paprika and plenty of flavor. It doesn't tax the imagination, but speeds through its hour with first rate highlights.

The cast is excellent. The *chicken*, played by Nancy Carroll, is a treat to the eye in her role of a chorus girl. Nancy is experienced in chorus work, and the part fits her like a glove. It is her job to frame a wayward husband and make him return to his anxious spouse. Ford Sterling has the hubby role, and he gags it to a fare-you-well. He kicked over the traces in the first place to rescue his *sweet* brother-in-law from a chorine. And so the fireworks are released. Arthur Stone, playing the *daffodil*, is good for much laughter.

Altogether it is a tidy little picture, one which is sophisticated without going too snappy. It is excellently mounted, superbly directed and acted with genuine color.

Drawing Power: Suitable for any house, even first run. Cast and title should pull them. **Exploitation Angles:** Tease the title. Bill as zippy comedy colored with life among the chorus. Feature Nancy Carroll, Fred Sterling and Arthur Stone.

THEME: Farce-comedy of wayward husband framed by wife and chorus girl to remember his marital vows.

Produced and Distributed by Fox Films. **Length**, six reels. **Released**, June 7, 1928. **The Cast:** Nancy Carroll, George Meeker, Arthur Stone, Ford Sterling, Carol Holloway, Frances Lee. **Director**, Henry Lehrman.

Painted Post

Not Up to Usual Mix Standard

(Reviewed by Chester J. Smith)

THIS latest Tom Mix vehicle for Fox is considerably slower than the Western star is accustomed to. It drags along through six reels of almost actionless stuff to a climax that is completely unconvincing. Mix pictures are usually synonymous with action. One can always depend upon a variety of thrills, but it is not so with this one.

For the most part the story drags while the star and the villain vie for the attention of the newly-arrived girl, who has come to sketch western types for a magazine. The scenes border more on light comedy than on hard-boiled Western stuff. The climax is too far fetched even for a Mix to get away with. Tom is battling a band of desperadoes who have made away with a payroll that was left in Tom's keeping. They are barricaded in a cabin and have the girl in their possession. The star mounts an adjoining high windmill and with the assistance of Tony succeeds in swaying the windmill until it falls through the roof of the cabin and precipitates Mix into the midst of the bandit gang. Single handed he battles them to a standstill until the arrival of Al St. John on a bicycle. The latter binds the bandits in a chain and leads them back to Painted Post while the star does a fadeout with the girl. Natalie Kingston is the Mix leading lady and she does her work well.

Drawing Power: Only the popularity of the star may put this one over. It will not get by on the action in the story. **Exploitation Angles:** The star's name and the thrilling rescue from a-top the windmill.

THEME: Western melodrama in which the sheriff, with the assistance of the girl outwits the desperado band and the loot is recovered and the girl saved.

Produced and distributed by Fox. **Length**, 4,962 feet. **Released** July 1, 1928. **Cast:** Tom Mix, Natalie Kingston, Philo Mc Cullough, Al St. John, Fred Gamble. **Directed** by Eugene Ford. **Story** by Harry Sinclair Drago. **Scenario** by Buckleigh S. Oxford. **Cameraman** Dan Clark.

Fools for Luck

Nothing Much to Ballyhoo Here

(Reviewed by Laurence Reid)

THE comedy team pictures are fast losing their sting. Let a couple of comedians repeat their oft tried gags too often and nothing much of consequence is left to make a fuss over. W. C. Fields and Chester Conklin try hard to make this one mirthful, but it grows tiresome long before the finish is reached. Each funmaker uses the other as a foil, but the stuff isn't there. As a result the piece has a tough time to keep one's interest alert.

W. C. plays a fake oil promoter trying to hoodwink the big poobah of a small town. Chester is this particular poobah, who swallows the other's "racket," hook, line and sinker. And so do most of the villagers. But the tables are turned when real oil does spout at the end. This is your comedy which might be catalogued as formula Number 16. A slight love interest attempts to intrude. But it doesn't mean anything. Consequently Sally Blane and Jack Luden appear superfluous.

It is mostly a series of gags with Fields putting on his Follies pool table "business" to bring forth the biggest laugh. Conklin, usually reliable with a decent sort of characterization, is lost in the hokum. It needs strong support from the rest of your program.

Drawing Power.: If the comedy team is still popular at your house you can feature the stars. Suitable for program houses. **Exploitation Angles:** Play up comedy team and feature romantic interest.

THEME: Comedy of fake promoter who gets his just deserts at a time when he appears most successful.

Produced and Distributed by Paramount. **Length**, 5,758 feet. **Released**, May 5, 1928. **The Cast:** W. C. Fields, Chester Conklin, Sally Blane, Jack Luden, Mary Alden, Arthur Housman. **Director**, C. F. Reisner.

So This Is Love

Pleasant Comedy

(Reviewed by Raymond Gaulx)

THIS is one of the best productions to come from the Columbia studios within the last few months. A pleasant, light comedy—it clicks all the way. For one thing, the humorous touch is cleverly injected and it is so construed—in characterization work and incident—that comedy is always way up front.

Johnny Walker, Shirley Mason and William Collier, Jr., are its three leads. Walker as the dumb pug is extremely likeable and funny. He works hand in hand with the other two to make the whole piece very amusing. Credit for the speedy tempo of the picture, its frills of humor and the exhilarated performances of its principals undoubtedly goes to Director Frank Capra.

One of the best things about this nice little tidbit is its climax wherein Collier and the girl get a sweet revenge upon the dumb prizefighter. Collier, who knows very little about the manly art is desirous, nevertheless, of giving Walker a fine pasting and to this end Miss Mason cunningly works. She achieves by feminine guile and subtlety the downfall of the confident pug by coaxing him to break training just prior to the fight. She stuffs him with an explosive mixture of eatables and tells Collier to concentrate his glove attack upon his opponent's tummy. This makes an hilarious climax and the many laughs which attend the rout of the pug will leave the fans in a pleasant frame of mind.

Drawing Power: Okay for all types of houses. **Exploitation Angles:** Bill as a comedy of a pugilist downfall.

THEME: A domineering pugilist has stolen his girl, so a boy plans revenge. He enters training and is matched to fight his enemy. On the night of the scrap, his girl fills the pugilist with good things to eat so that he is unable to give his best. The boy socks him plenty and wins the girl back again.

Produced and distributed by Columbia Pictures. **Released**, February 6. **Length**, 5,611 feet. **The Cast:** Johnny Walker, Shirley Mason, William Collier, Jr., Ernie Adams, Carl Gerard, Wm. H. [illegible], Jean Laverty. **Director**, Frank Capra. **Story**, Norman Springer. **Adaptation**, Elmer Harris.

"Bath Time"

(Pathe Sportlight—One Reel)

AN ideal subject for Summer presentation, this latest Grantland Rice Sportlight, touches on a number of the most popular water sports of this season. The film brings one back to the days of the old swimming hole, and shows youngsters performing various feats of [illegible] background. A high light of this release is pictorial trip to the shores of Hawaii, where the audience will be thrilled by the natives, who speed along the crests of the waves, in a daring exhibition of surf-board stunts. The producer of these single-reelers still continues to "chalk up" a fine record of entertainment.—GEORGE J. REDDY.

Happiness Ahead

Fair Enough and Should Satisfy

(Reviewed by Laurence Reid)

YOU'VE seen this one before under various guises, but when it is worked out as well as possible, why carp over the obvious note. The point is William Seiter has done a neat job in moulding together a orthodox plot and bringing forth a homey little picture, charged with pathos and heart appeal. Colleen Moore is the star, and she escapes from comedy characterizations long enough to portray a trusting country girl who marries a city crook and effects his redemption.

She effects a smug character study, and injects real feeling into the part. It is her task to be ignorant of her husband's whereabouts, thinking him in a distant clime when he is really in prison. He uses a decoy to mail his letters.

Such a story must point its conflict. The crook, excellently done by Edmund Lowe, went straight when he met the girl. But in taking her to the city he falls in the clutches of the law, especially when his neglected light of love aids the police. The new girl friend understands the situation perfectly, and forgives and forgets.

It is free from the maudlin note, a note which could easily spoil it. But it is directed and acted with sympathy and understanding. As a result nothing went wrong in its production. It is human and likeable.

Drawing Power: Star's popularity. Edmund Lowe's talent for crook roles. Title. Theme. Suitable for all types **of houses.** Great for neighborhoods. **Exploitation Angles:** Concentrate on popularity of Moore-Lowe combination. Play up sacrifice of heroine and redemption of crook. Work the title.

THEME: Romantic Diana of sacrifice and redemption of crook.

Produced and **Distributed** by First National. **Length,** seven reels. **Released,** June, 1928. **The Cast:** Colleen Moore, Edmund Lowe, Lilyan Tashman, Edythe Chapman, Charles Sellon, Arthur Housman, Robert Elliot, Jr., Edward Davis, Virginia Sale, Dione Ellis, William Worthington. **Director,** William Seiter.

Lady Raffles

A So-So Crook Drama

(Reviewed by Raymond Ganly)

AS it is not burdened with a vigorous supply of dramatic incident or suspenseful episode this crook drama shapes up as just a fair piece of celluloid entertainment. It provides Estelle Taylor with a languid role offering little spontaneity or life. The actress who etched so fine a portrait as the Madonna Lucrezia Borgia is, in this opus, a subdued and ofttimes ineffective heroine. Roland Drew, the former Walter Goss, is also unimpressive as the rich young man who plays opposite.

Estelle is a lady crook. At least she's a crook until the final reel when after the real theives have been captured she reveals herself as an agent of Scotland Yard. Do not overlook Lilyan Tashman as her female rival. Hers is a much more convincing portrayal than Miss Taylor's. The dramatic context of the film consists of the maneuverings of the forces representing right and wrong—all done in the usual cut and dried manner. What is needed here is more vigor, a dramatic surge which would have lent these scenes an intensity that the spectator feels is missing.

Summarized, "Laddy Raffles" is just fair as a feature for neighborhood houses.

Drawing Power: Average for the box office coffers. But with the warm weather upon us it may prove an attraction of no less calibre than the average "summer" film. **Exploitation Angles:** Bill as a crook drama. Also label the star as wife of Jack Dempsey and recall to the minds of the fans her characterization in "Don Juan."

THEME: Crook drama. Lady crook, a representative of Scotland Yard, poses as a law-breaker in order to capture a notorious pair. While bringing these two to justice, she falls in love with a wealthy young man whose love she wins.

Produced and **distributed** by Columbia Pictures. **Released,** January 25. **Length,** 5471 feet. **The Cast:** Estelle Taylor, Roland Drew, Lilyan Tashman, Ernest Hilliard, Winifield Landis. **Director,** R. Wm. Neill. **Story,** Jack Jungmeyer and Fred Stanley.

The Siren

Strong Dramatic Stuff

(Reviewed by Raymond Ganly)

COLUMBIA has a strongly pictured drama here of the plight of a woman who almost paid the death penalty. Not exactly a pleasant theme, nevertheless such a type of story can be the motive for the introduction of powerful human emotion. They have taken advantage of every possible bit of horror and gruesomeness showing the march to the gallows of the condemned. Of course, this particular sequence can be strongly objected to because it is not exactly conducive to pleasant thoughts. But still there is a great deal of showmanship in exploiting such tragedies with us in our present times.

Dorothy Revier and Tom Moore are the leads and Norman Trevor is the heavy thirsting for revenge. This trio turns in good performances and that fact taken along with the strongly dramatic theme makes for an intense drama. The girl is accused of causing the death of a man, is found guilty by the jury and sentenced to hang. Here they have taken out the funeral crepe and tinged the scenes with sombreness. Indeed, it may be repulsive to some. But on the other hand others may like its smack of realism. It is strongly pictured any way you look at it.

An audience attraction, best suited for neighborhood houses and the like.

Drawing Power: For neighborhood audiences and houses which also feature vaudeville. **Exploitation Angles:** With its theme of capital punishment you can inaugurate an essay contest among neighboring school children or among your adult clientele.

THEME: Drama of a woman accused and found guilty of murdering a man. Her supposed victim is really alive and instigating false witness against her. The woman is almost executed, but the hero in time exacts the straight evidence from a witness and saves the girl while the "victim" is imprisoned.

Produced and **distributed** by Columbia Pictures. **Released,** December 20. **Length,** 5996 feet. **The Cast:** Dorothy Revier, Tom Moore, Norman Trevor, Jed Prouty, Otto Hoffman. **Director,** Byron Haskin. **Story,** Harold Shumate.

Ladies of the Mob

Satisfying Crook Story of Redemption

(Reviewed by Laurence Reid)

THEY'VE taken Clara Bow out of the "it" roles to bask her under the emotional flame of drama—and she does very well. Indeed, she does so well by the role that provision should be made toward giving her a chance to do a Bernhardt occasionally. In this picture she is married to a gangster and plays along in crime until the boy friend insists in toting a "gat" to bump them off. Then she manages to make him *hors de combat.*

The picture is well developed and builds entertainingly. A prologue shows that the heroine's father was executed for murder. So one can see why Clara wants her man to give up the ways of crime. It is a redemption story and looks very realistic in its arrangement of scenes and incident. It should stimulate a deal of thought since the conflict in the action has to do with the making over of a man. The Bow girl plays the part with genuine feeling, and succeeds in investing it with true color and deportment. Richard Arlen is a trifle too refined for the part of the gangster, but he comes through with flying colors. Altogether it is a satisfying picture.

Drawing Power: Play up title and feature Clara Bow who gets away from sexy roles. Feature Richard Arlen. Bill as convincing story of a crook's redemption. O. K. for every type of house. **Exploitation Angles:** Tease the title and bill as convict's story of crime. Stress the fact that Clara Bow has developed into an emotional actress.

THEME: Crook melodrama of a gangster's redemption, effected by his girl friend, who knew a trick or two about the underworld.

Produced and **distributed** by Paramount. **Length,** six reels. **Released,** June, 1928. **The Cast:** Clara Bow, Richard Arlen, Helen Lynch, Mary Alden, Bodil Rosing. **Director,** William Wellman.

"A Cow's Husband"

(Fox—Two Reels)

(Reviewed by Chester J. Smith)

THERE are a lot of laughs in this animal comedy, but it would have been better if some of the comedy were not so long-drawn out. It has the fault of many of these short comedies and that is too much effort is made to keep it continuously funny.

Fred Spencer and Mary Jane Temple provide the human element of the picture, with a bull and a cow making up the balance of the cast. Spencer is undoubtedly funny and has some good material with which to work. There are many situations that provoke a lot of mirth, particularly when the cow and the bull get into the picture, but entirely too much footage is wasted in Spencer's effort to open a milk bottle, which actually consumes almost all of the first reel. There are laughs, however, interspersed.

The sequence in which the bull breaks up the Darkey parade, which is celebrating "The Sacred Order of the Cow" ceremony is very laughable as are the subsequent events in which the human-propelled Darkey bull becomes separated into two parts to the consternation of Spencer.

"Oh Mama"

(Educational—One Reel)

HERE'S another Cameo comedy the chief attribute of which is its snap in unfolding. In it are Jack Miller, Lucille Hutton and little Jackie Levine. Married life with its squabbles between man and wife is its theme. This popular topic permits an interplay of gags, mostly old. Miller works industriously and the same can be said for the pretty Miss Hutton and the talented Jackie. Jules White directed.

A Ship Comes In

It Moves the Heart Strings

(Reviewed by Raymond Ganly)

GRIPPING human emotion interwoven through the scenes of this simple story and interpreted by some splendid acting make this feature worthy of a place on any exhibitor's program. There is a wealth of pathos in its scenes—enough to bring moisture to the eyes of most any fan. Do not get the impression that it is cheap hokum, for it is none of that. Rather, it possesses a richness of sentiment, brought out to the fullest degree in the artistic playing of the leads and the sympathetic direction. A bid was made for tears, but not an obvious one that betrays a desire to empty the eye ducts at any cost. There is a conservative note of refinement in the acting and direction which figures strongly to make its scenes simple but powerful.

Like "We Americans," its theme is the first contact of immigrants with America. Around the simple thread of story has been packed some suspense and much of drama. Parental love, patriotism for a new country, the struggle of an immigrant to achieve citizenship are all touched upon. Though pathos strongly predominates, there are little patches of comedy to relieve the tautness. The story is wonderfully moving in its climax—and wonderful, too, is the acting.

We would like to dwell on this latter attribute of this picture, but we must tell you that it is fine and praiseworthy and that is all. These same adjectives refer to the production tone of the picture, good all the way through.

In the face of these qualities is the title, which is more poetic than definite. It will not convey much to the masses.

Drawing Power: A fine picture, human to the core. Its leads and its theme (if publicised) should offset its title which is a handicap. **Exploitation Angles:** Ballyhoo the theme. The story is laid during the time of the war, therefore, a display of flags is appropriate. Play up the fine acting and the sincerity of the film.

THEME: Story of a family of immigrants, who come to America and give their boy to the cause of their adopted country in the war. The father is accused of a crime, but he is soon freed and goes back to comfort his broken-hearted wife. They give all that one can give to their new country.

Produced by De Mille Studio. **Distributed** by Pathe. **Released,** June 4, 1928. **Length,** 7 reels. **The Cast:** Rudolph Schildkraut, Louise Dresser, Milton Holmes, Linda Landi, Fritz Feld, Lucien Littlefield, Robert Edeson, Louis Natheaux. Fine **direction** by William K. Howard.

Fangs of Fate

A Satisfactory Number

(Reviewed by Raymond Ganly)

LOVERS of out-of-doors, action dramas will be satisfied with this one which has clean-cut acting, a good story, and plenty of drama, which all contribute to making it a good picture and one which will satisfy the majority of fans. It serves as a vehicle for Klondike, the new dog star. Mighty intelligent, this dog can hold his own with any of the screen canines. He is easily one of the best.

A criticism that might be advanced applies to the director, who in directing the players, allowed the villain, Henry Herbert, spoil a good characterization by going too melodramatic in his heavy moments. The other players provide fresh, suitable portraits, and are all successful in warding off touches of unreality which are bound to creep in these fast-moving action dramas.

Briefly the story is as follows: Having invented a contrivance which indicates the whereabouts of oil, a young man, brother of the heroine, is killed by his enemy, who had tried to double-cross him by getting the confidence of the agent of an oil corporation anixous to acquire the invention. The rogue accuses the oil man of the murder, while he himself purloins the plans and is playing the innocent. The dog, however, locates the plans and brings them into the court room while the trial is in progress. Thus exposed, he tries to run away, and in terror of his dog pursuer blurts out the truth.

Drawing Power: A good attraction for all houses that cater to lovers of melodrama. **Exploitation Angles:** Play up Klondike as one of Hollywood's newest and best dog actors. Cut outs of the dog are an attractor.

THEME: Action drama of events occuring in a California oil area. Inventor is killed, but his murderer, who had tried to shift the blame, is circumvented by the dead man's faithful dog.

Produced by Fred J. McConnell Productions. **Distributed** by Pathe. **Released,** June 24, 1928. **Length,** 4,476 feet. **The Cast:** Klondike (dog), Arnold Fray, Henry Herbert, Robert Reault, Kathleen Fisher. **Story,** Earl W. Johnson. **Cameraman,** Edward Snyder. **Director,** Noel Smith.

"The Lost Laugh"

(Educational—One Reel)

IF Wallace Lupino did not possess talent as comedian, he would, of course, be eclipsed by his more famous brother. But as he is the possessor of no little pantomimic ability, he, also, it can be said, is doing considerable to strengthen the name of Lupino.

This Cameo, like its brothers, is fast and peppy. Lucky for it that it is so, because there is really little newness in its chief gags. A few clever captions are introduced, but we'll gainsay in the face of these and Lupino's strivings that the piece is mediocre, nevertheless. For the comedian's undoubted talents do not blossom sprightly as he is for the most part the recipient of oozy masses hurled at his face. If you are looking for a higher type of comedy, you will not find it here.

Stephen Roberts directed the number and Lucille Hutton and Monty Collins are seen in support. Everything considered, the comedy, although a fairly funny Cameo, does not come up to the standard that Lupino deserves.—RAYMOND GANLY.

"Blondes Beware"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

JOHNNY ARTHUR, the small edition sized comedian, is the star of this one not any too crammed with ripe, hearty laughter, even though it has plenty of rough and tumble in its two reels. The star does not display that intimate flair for comedy that he once had. His performance, taken alone, shows him trying hard but rarely succeeding in injecting genuine comedy into his pantomime. Considerably propped up by a hard-working supporting cast, an industrious title writer and a speedy series of sequences, his latest effort might be termed "successful." But we are not very emphatic about it.

The much-abused institution of marriage is satirized in the first portion, which can boast a lively family spat. Arthur, as the disconsolate hubby, falls in with a friend who introduces him to a busy pair of females so that the four of 'em have a hilarious time among themselves until a detective puts in an appearance and spoils things.

Another sequence is added when the wife attends a masquerade ball and Arthur unwittingly pours into her ears a straight-from-the-heart opinion of his spouse. Of course, with the unmasking, he discovers his error, but takes several whacks for his blunder.

A fair laugh number.

"Hop Off"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

Count on Charley Bowers for novelty and ingenuity. His comedies are so ingenious, in fact, that one can only vaguely conjecture on his far-famed process which permits him to do things which at first thought would seem impossible. In his last few Educational subjects he has made oysters and roaches do the strangest and most unforseen things. Novelty—novelty—novelty—that's Charley Bowers.

Even the most jaded fan will wonder at the strange happenings of Charley's latest. For in it two trained fleas are the principal performers. They are Charley's flea circus and, incidentally, his bread and butter. If you were to hear the mystifying things they do you may perhaps think that we had no control of our typewriter and had let it run daffy. There can be no argument but that Mr. Bower's mystifying tricks are about the best the screen offers.

So, Mr. Exhibitor, if you are in search for something "different," something out of the common rut of comedies, something that will arouse wondering comment among your fans, then this Bower's number is just what you are looking for. One of the funniest gags that we have seen in pictures lately is the scene of the two trained fleas on roller skates using a man's bald head as a rink.

Directed by H. L. Muller, the comedy includes in its supporting cast: Ivonne Howell, Robert Graves and Dan Mason. Jay Turner

"Pictorial Tidbits"

(Educational—One Reel)

THIS new Hodge-Podge follows the general trend of the series and offers a diversified group of interesting subjects—scenics and the like—throughout which is interspersed Archie N. Griffith's animation of the "some sense and nonsense" kind.

Among the items offered are shots of tarpon fishing in Atlantic, canal locks, natives of northern India, a floating home in China, the falls of Iguazu in South America.

Robert E. Gillaum conceived and edited the subject; his selections indicate a nicety of judgment. The Iguazu waterfalls are, in particular, worthy of mention.

A fairly entertaining "tidbit" for the majority of programs.—RAYMOND GANLY.

"Felix the Cat in In and Out Laws"

(Educational—One Reel)

A FAIR Felix cartoon and one considerably below the high standard maintained by the Sullivan Studio in the past. In most of these black and white creations (chapters in biography of a famous cat) the gags have had sparkling originality and nimble imagination. But in this one so high a level is not reached. The snap and verve which we have always associated with Felix seems to be strangely missing in this subject.

Briefly its tale concerns Felix discovering a fighting bird and bringing him down to Mexico, where he defeats the champion bird scrapper of the land, thus making the cat well to do.

Fair program filler.—RAYMOND GANLY.

Production on New Serial Begun by Mascot

Mascot Pictures Corporation announce "Wolves of the Sea," a new serial, the first of the three they are to produce for the season 1928-1929, from the pen of Wyndham Gittens and William Burt.

Production activities have already started at the Metropolitan Studio under the direction of Richard Thorpe. The cast for the serial is headed by Johnny Walker, Shirley Mason and Tom Santschi. It will be ready for release August 1st.

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

MANAGER — Thoroughly experienced. Single. Will go anywhere. Will take position as assistant in good house. Box, 355, care Motion Picture News, 729 Seventh Ave., New York City.

ORGANIST—Male. Held three positions in the last 15 years. Specializes in solos and novelties. Prominent with leading theatres. Address, Box 354, care Motion Picture News, 729 Seventh Ave., New York City.

Projectionist. Five years experience. Desires position, where real projection is appreciated. Any equipment, anywhere. Single, reliable. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.

YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

MANAGER — Publicity, sign and show cards, lobby ideas, fifteen years in good theatres. Wife good organist. Working but will change. Address, 357, care Motion Picture News, 729 Seventh Ave., New York City.

For Sale

FOR SALE—700 fine upholstered opera chairs from first-class theatre, $2.75 per chair. Also 1,000 strong and durable veneer chairs at $1.10. Can be seen upon request. Box 425, care of Motion Picture News, 729 7th Ave., New York City.

TRADE this proposition for a good show. Building, consisting $3,000 post office fixtures, two store rooms and apartment. Post office leased ten years $70.00 month, store room and apartment $74.00 month. State all in first letter. Address, Box 359, care Motion Picture News, 729 Seventh Ave., New York City.

FOR SALE — Best show town in Nebraska. Three shows. No competition. Box, 358, care Motion Picture News, 729 Seventh Ave., New York City.

YOUNG MAN—Ten years' experience as owner and manager wants position with future. Can write copy. Address, Box 356, care Motion Picture News, 729 Seventh Ave., New York City.



Four examples of newspaper displays exploiting Vitaphone and "Glorious Betsy." The ads shown include displays used by the Roger Sherman, New Haven (three columns wide); the Rialto, Omaha (three columns); the Majestic, Hartford (two columns) and the Grand Central, St. Louis (two columns)

Regional News from Correspondents

South East

WITH the arrival in Atlanta last Monday of Lee Marcus, general sales manager of F B O, salesmen and branch managers of the three southeastern F B O exchanges—Atlanta, Jacksonville and New Orleans—went into a long and fast-hitting session wherein Mr. Marcus outlined the new season's product and the sales policies incident thereto.

Participating in the discussions were Manager C. L. Peavey of the Atlanta exchange and his three veteran salesmen: B. S. Bryan, A. R. McRae, and A. E. Groom; Manager William Conn of Charlotte, and his two salesmen, Alexander and Goode; Manager C. B. Ellis, Jacksonville, and his two sales lieutenants, H. M. Lyons and Herbert Brenner.

J. H. Butner, manager of Educational's Atlanta office, spent the week in Florida.

Mrs. Lillian Humphries, of Educational's personnel, will leave soon for a vacation in North Carolina.

W. G. Minder, Atlanta branch manager of Tiffany-Stahl, returned from a trip to Alabama and left last Thursday for Columbus.

Fred Creswell, general manager for Bromberg Attractions, visited key points in Alabama last week.

V. M. Castleberry, formerly of First National's Louisville office, joined United Artists' Atlanta office last week as office manager to succeed R. S. Beacham, resigned.

E. S. Haynes, of the Liberty Theatre, Pratt City, Ala., was a recent visitor to Atlanta.

Frank Paskert, auditor traveling out of United Artists' home office, is visitor to the company's Atlanta branch.

James Freeman, of the Rialto Theatre, Griffin, Ga., made a trip to Film Row last week.

C. S. Smith, of the Rose and Crystal Theatres, Dublin, Ga., was another Atlanta visitor.

John W. Mangham, Jr., Liberty's Atlanta office manager, spent last week in Alabama.

Exhibitor visitors to Atlanta included: J. W. Andrews, connected with A. P. Sloss who recently bought the chain of theatres owned by Joe Steed, Fairfield, Ala. C. W. Maxey, of the Royal Theatre, Summerville, Ga.; L. G. Hobgood, of the Dixie Theatre, Bowden, Ga.; Cy Colley, of the Westmount Theatre, Montgomery, Ala., and M. W. Smith, Jr., of the Mildred Theatre, Barnesville, Ga.

Mrs. Belle Beach and Lillian McGowan joined First National's office personnel recently.

John Ezell, Warner Bros. Atlanta branch manager, returned last Sunday from a week's visit to New York.

C. L. Peavey, Atlanta manager for F B O, made a trip to Charleston, S. C. last week.

Hank Hearn, formerly Liberty's Atlanta branch manager and recently New Orleans' manager for Tiffany-Stahl, returned to his home-town last week as special representative for Universal, traveling out of the Atlanta office.

Gus Grist, former publicity director for the Howard Theatre, Atlanta, but more recently a member of the home office publicity staff of Publix Theatres Corporation, has been spending his vacation here in Atlanta.

Announcement is made of the marriage of Miss Lucille Eudie to Mr. Julius F. Elliott on June 11, in Charlotte.



Malcolm MacGregor, whose first important part was in "The Happy Warrior," is now working in Universal's "The Girl on the Barge"

Several changes have been made in the Warner Bros. Charlotte exchange the past week. "Bill" Talley, former booker, is now a salesman; the booking position being taken over by W. A. Henry, who has been the cashier, while R. H. Masterman, formerly connected with Liberty-Specialty, has assumed the duties of cashier.

R. F. Branon, of Eltabran Film Company, and his mother have returned to Charlotte from Atlanta where they attended the wedding of their niece and grand-daughter.

The Strand Theatre, Newport, N. C., has been purchased by C. A. Gould. R. T. Wade, of the Palace and Wades Theatres, Morehead City, N. C., was the former owner.

G. G. Jenkins has sold the Globe Theatre in Franklinton, N. C., to George W. Dickerson, who has rechristened it the Palace.

The Playhouse Theatre in Randleman, N. C., is now being operated by William O'Connor, the former owner being Dick Teague.

Jack London, office manager of First National, Charlotte, made a trip to Rockingham and Wadesboro last week.

O. R. Browne, for years a pioneer theatre factor of Raleigh in the firm of Aronson & Browne, is in Atlanta completing arrangements for opening an office in connection with his sales representation of the Typhoon fan.

The entire film industry was shocked and grieved to learn of the sudden death early last Sunday morning of A. F. Moses at his home in Winston-Salem, N. C. Mr. Moses, who was connected with the Colonial Theatre in Winston-Salem, is survived by his wife and two daughters.

The most interesting news of the week, to the show folks of Florida, is the acquittal of the base ball players for alleged violation of the State "blue laws," by their participation in a professional game in Tampa on Sunday, April the 29th, as mentioned in this column at the time.

A great many Florida cities have Sunday movies but very few permit professional base ball as the blue laws of the State mention this form of amusement. However, the "blue laws" are not generally enforced and it was through this fact that the jury took but five minutes to bring in a verdict of "not guilty."

R. M. Young, who has been managing the Sylvan theatre in Wildwood, Fla., has resigned and accepted a like position with the new theatre at Groveland.

Coe Glade, a Tampa girl and possessor of a remarkable voice, was first introduced to the public by the Tampa theatres. Later she joined the San Carlos Opera Company and developed into a star with that organization. She is spending her vacation in Tampa and gave a concert at the municipal auditorium this week to an immense crowd.

The Franklin and Tampa Theatres are now opening at 11 A. M. instead of 1 P. M. This change was made when the Tampa discontinued the morning matinees. The Franklin is located directly across the street from the Tampa and is playing, second run, many of the big pictures previously shown at the Tampa.

Work on the new amusement park at Clearwater Beach, Fla., is progressing nicely. The newly organized company who are handling the proposition now is known as the Southern Amusement Corporation. E. M. Brennan, of St. Petersburg, is the president and Charles I. Van Gunten, of Clearwater, is the treasurer. Arthur W. Jordan, W. D. Joyce and Mr. Van Gunten have the management of the park.

Changes in the Publix operating line-up in Florida are keeping up the pace [illegible] promotions in this territory, which began earlier in the year, when the moving up of J. J. Fitzgibbons started a climb by other executives of the organization.

Frank Dowler's promotion to be southeastern district supervisor was followed by Jesse L. Clark [illegible] of the Palace and Temple theatre, Jacksonville, where he had been in charge for years, to Mr. Dowler's post as district supervisor for Florida.

Walter Lloyd, at that time city manager in Daytona Beach, was called to Jacksonville to be Mr. Clark's assistant. Charles S. Morrison was made city manager in Jacksonville, in charge of the Arcade, Palace and Temple theatres.

Last week Mr. Lloyd was transferred to Indiana and given a promotion to the post of district supervisor in that territory. He was succeeded as assistant to Mr. Clark by Mr. Morrison and the latter's place at the Palace was taken by C. C. Chapin, who was brought to Jacksonville from Cocoa, Fla.

Now comes news from New York that Guy A. Kenimer, former manager of the Arcade and in charge of the Florida since its opening, has been promoted to be city manager of Publix theatres in Jacksonville. His jurisdiction includes all of the houses operated straight out by Publix—the Florida, Palace, Arcade and Temple. The Arcade is closed for repairs and the Temple is dark because of the Summer season.

The promotion of Mr. Kenimer is said to be only one of a series of changes in the Florida operations of Publix that will be made in the near future, although a list of the new appointments is not yet available.

Mrs. C. C. Chapin, wife of Manager Chapin of the Palace Theatre, has arrived in Jacksonville. They are making their home for the present at the Windle Hotel.

Announcement is made by Lee Marcus, general sales manager of F B O, of the appointment of Paul Tessier as district manager for F B O in New Orleans. Mr. Tessier will remain in New Orleans, making his headquarters in that city.



Thomas Meighan, Paramount star, who has [illegible] in "The Racket," a story of the Chicago underworld [illegible]

New England

SIXTEEN years ago, Samuel Pinanski decided upon the motion picture business as his life's work, and secured an association in the exhibition field with the Beacon theatre, Boston. Since then, practically every phase of this field was covered by him in his march towards his goal—the head of a theatre chain.

Still in his thirties, it was not long ago that Mr. Pinanski was made vice-president of the New England Theatres Operating Corp., which at that time controlled some twelve theatres in Greater Boston. More recently he was elected president of the reorganized concern, incorporated under the Massachussetts law, and with a voted stock issue of $25,000,000. Under an extensive expansion plan, Mr. Pinanski has increased his theatre holdings to 23.

Harry I. Wasserman, President of the Roxbury, Mass., Board of Trade, and for a number of years manager of the Dudely and Rivoli Theatres there, was recently appointed as Field Manager for the entire large circuit of the Netoco Theatres.

Mr. Wasserman, during his managerial duties at the two theatres has managed to find time to take an active interest and participation in both civic and business affairs of the Roxbury district. Besides serving as president of the Roxbury Board of Trade for three years, Mr. Wasserman is also a member of the Roxbury civic league, the Roxbury School center, and an honorary member of the Norfolk City House Center.

The Middlesex Amusement Co., Malden, Mass., has purchased the Strand Theatre in that city, a Publixhouse, and took charge June 18th. This deal gives the Middlesex Amusement Co., full control of all of the theatres of the centre of the city as they already own and operate the Granada, a feature and vaudeville house, the Orpheum and Strand, both double feature houses. George and Oliver Ramsdell and Messrs. Green & Hilenberg comprise the Middlesex Amusement Co. The former are interested in the Medford Theatre in the adjoining city of Medford while Green & Hilenberg operate the Fellsway in Medford.

The appearance in person of Tom Mix at the Keith-Albee Boston Theatre recently provided standing lines for that theatre every night of his appearance. Mix visited many of the exchanges accompanied by Thomas Gorman of the Keith-Albee Hippodrome, New York City.



Samuel Pinanski, President of New England Theatres Operating Corp., Boston, Mass.

Pinehurst Park at Billerica, Mass., will open soon. Edward J. Foley will be in charge as in past years.

Manager Bianchi of the Windsor at Windsor, Vt., was in Boston for his summer bookings recently.

Theatres being equipped with musical accompaniment are: The Strand theatre in Malden, the Empire theatre at New Bedford, and the Strand theatre, Dorchester.

Charles Wilson, formerly of the Pathe sales staff, has returned to the Pathe organization at Boston and will cover Maine.

Ralph B. Quive, another former Pathe staff man, has returned and will cover Vermont for that organization.

Benjamin Laurie, manager at New Haven for Tiffany, is the proud father of a new son.

Ethel Salatroff of United Artists exchange at New Haven has been seriously ill with pneumonia.

Mrs. Ruth Torgan, who operates the Strand Theatre in Lowell, has established a new side-line business, that of candy manufacturing, in which she is meeting with much success.

The Cottage Club at Famouth Heights, one of the leading summer theatres on the Cape, will open the last week in June. Frank Howard, veteran exhibitor, will have charge of the theatre there again this year.

Mr. Harris, who has been in charge of the inspection room at the Paramount exchange, has resigned.

Charles Moning and William Resnick of Plymouth were in Boston bringing up summer season bookings the past week. The Plymouth theatres are among those which enjoy heaviest business during the summer months.

A regional meeting of Pathe forces was held recently at the Statler Hotel. John C. Flynn, vice president of Pathe, and Edward J. O'Leary, eastern sales manager of the same organization and former F B O district manager with headquarters in Boston, were the Principal speakers and Branch Manager R. C. Cropper presided.

Mildred Laurie and Catherine Walkenstein of the Metro-Goldwyn-Mayer exchange, Boston, spent last week end at Pine Beach camp at Ossipee, N. H.

The Strand theatre at Dorchester has been added to the Publix circuit.

May A'Hearn, sister of Eleanor A'Hearn of Pathe and Catherine A'Hearn of Independent Films, became recently the bride of A. Frank Pierce at the Church of Our Lady of Presentation in Brighton, Mass. Film Row was well represented among the wedding guests.

The Academy Theatre at Northampton will reopen with a straight picture policy at an early date.

Jacob Alpert, formerly of the Victory and Bradley theatres in Putnam, Conn., died suddenly in that city recently.

Irving Smith, former poster clerk at the Fox exchange, has resigned to enter another line of business. Matt Moriarity, his assistant, has been promoted to poster clerk. Jacob Israelson, whose father operates theatres at Kennebunk and Wells Beach, Me., has been appointed assistant poster clerk.

Gertrude Sullivan, chief of the telephone staff at Fox exchange, will shortly return from a two weeks' vacation.

San Francisco

SEVERING a connection spread over many years in the employ of Alexander Pantages, which embraced an area of practically the entire Pantages Circuit. John Cluxton, theatre manager, has concluded a deal whereby he is to take over the management of Ackerman, Harris & Oppen's new El Capitan Theatre on Mission Street, soon to open.

J. C. McCann, connected with T & D, Jr. Enterprises and Carmen Beatrice Biederman, native daughter of San Francisco, were recently married. They spent their honeymoon in Southern California.

The California Theatre, a West Coast theatre, ordered to close on June the 7th, did not close until June the 10th. It is contemplated to again open this theatre in six weeks. During the time it will be closed, the house to be renovated.

The new Pantages Theatre, Fresno, which is rapidly nearing completion, will have installed in its projection room two of the very latest Model "M" Simplex Projectors. A Chicago De Luxe Effect Projector will also be installed, and to enhance the stage productions a great number of spotlamps, olivettes, and similar equipment will be installed.

At a recent demonstration given in Hawaiiland, which is located at the Chutes-at-the-Beach Amusement Park San Francisco, the Orchestraphone proved that it has many possibilities other than those by which it can be used for furnishing music to synchronize with motion pictures.

Ione Barratte of the Metro-Goldwyn-Mayer staff, and Frank Simons of Blanchard Press were recently married.

Nina Lowry, is now handling the Bookkeeper-Cashier's desk at Columbia. She is assuming the duties of Hazel Berg, who was formerly with Columbia.

Jerry Noonan, Metro-Goldwyn-Mayer's Cashier, is away on his vacation.

G. A. Hickey, M-G-M's Divisional Manager, was a recent visitor in the San Francisco office.

Raymond Wells, Vice President of the First Division Distributors, was in San Francisco recently conferring with Floyd St. John, manager of the Co-Operative Film Exchange, with reference to the new year's output of First Division pictures.

Sol Barusch is now at the Booker's desk and holds first place among all the F B O exchanges in the United States in F B O's drive for playdates.

J. Frank Shea has been appointed Assistant Sales Manager of F B O Pictures Corporation. His activities will continue to be directed in the handling of all western offices.

A testimonial banquet, entertainment, and dance was tendered recently to W. Freidel, manager of the beach concessions on the evening prior to his departure for Europe.

Leo Reiss of Lakeport was a recent visitor to the Row. Incidentally, he purchased a spotlamp and other equipment for his show.

Sam Levin, operator of a number of large theatres in this city, has purchased Preddy reflector lamps equipment for his circuit.

J. D. Davis has been appointed Assistant Manager at Co-Operative Film Exchange.

Des Moines

GREENFIELD, IOWA lost its fight for Sunday shows. Mr. Stanley, who operates the theatre there, was surprised at the result of the vote. He had expected that the Sunday shows would win with little doubt.

Joe Stack and B. Pierce have gone into partnership in the operation of two theatres at Oskaloosa. They will take possession at once. Joe Stack was formerly at Carol, Iowa, while Mr. Pierce gave up his theatre interests at Atlantic, Iowa, following a nervous breakdown.

Another Mr. Stanley has bought the Grand Theatre and the Foxy Theatre at Perry. Youngclass and Latta were the former owners.

C. R. Dayton, of Stockport, Iowa, has bought the theatre at Toledo, Ohio. He has had it leased since March 1st, from H. R. Kirkman. Clarence Macey is financing the deal.

C. H. Sartaisus who owned the Capitol Theatre at Hartley, Iowa, for a number of years, has sold the house. He has not reported the names of the new owners.

E. J. Tilton, manager of the First National office, is feeling considerably better since he had his tonsils out. He is again back at work.

Oscar Johnson who bought the Strand and the Atlantic theatres, at Atlantic, from B. Pierce, has sold the houses again after about a year of their management. The new owners are Chadlan and Gurney.

A. T. Dunlap of Hawarden, sold his theatre to Pace and Bauma. Pace and Bauma have theatre interests at Tracer, Lake City, Pocohontas which they will retain.

S. W. Hatch, district sales manager for First National, stopped in last week enroute from Los Angeles. He went from here to Omaha.

Recent visitors along film row were Bluechal and Lannon of the Isis at Cedar Rapids, Mr. and Mrs. J. G. Fair of the Elite at Lorenz, John Waller of Osceola, G. A. Dehoet of Monroe, L. C. West of the Colonial at Grinnell, and W. P. Grossman of Nevada.

W. B. Franke of Humboldt, called at the office of Paramount last week and reported that his new theatre will be ready for opening on July 15. The new house is being built to replace the old house which was completely burned down. Mr. Franke also has theatre interests at Grand Junction.

The Lyric Theatre at Manila, Iowa, has been sold by G. R. Grimes to C. A. Sample.

H. E. Thoensen, Paramount News cameraman, flew with Herbie Koch, organist at the Capitol Theatre in Des Moines, to Waterloo, where Koch played for a recital at the Riviera there. Koch returned in time to play for his regular program at the Capitol and Mr. Thoensen got some beautiful shots of Waterloo and the crowds at the airport.

A. G. Stolte has bought part interest in the Strand Theatre at Cedar Rapids, owned by A. J. Diebold. Mr. Stolte was previously manager of the Des Moines theatre for its opening and guided it through several successful seasons after which he opened the Capitol Theatre for A. H. Blank in Des Moines.

O. C. Johnson of Atlantic has purchased an airplane. He will use it partly in exploitation of pictures at his theatre.

The American Theatre at Muscatine was sold last week by R. Novak to G. T. Whitman.

Another house which changed hands recently was the New London house, known as the Alamo. E. S. Perkins was the former owner, and Glenn Richardson is the new.

The Primghar Theatre at Primghar recently changed hands. L. Rasmussen sold the house to Mr. Drefke who has been in the theatre business in Iowa before.

In Des Moines for the regional sales meeting of Pathe were G. D. Hill, manager for St. Louis, R. Goldsmith, executive at Kansas City, R. S. Ballentyne of Omaha, C. McIntyre of Minneapolis, and W. R. Liebman of the Des Moines office, Harry Scott, general manager for short subjects from the home office, presided at the meetings which were attended by forty eight representatives.

Dorothy Day who does publicity for A. H. Blank's independent theatres as well as handling publicity for independent houses of the state, has been vacationing.

Marion Ackerson who became Mrs. George Grisman left the office of M-G-M where she has been for six years to join her husband in Milwaukee.

Arthur Thiele formerly office manager for the Des Moines office of National Theatre Supply with the transfer of the office to Omaha, has opened up offices himself in Des Moines.

Mrs. Ruby Willey, stenographer at the Universal office for three and a half years is leaving soon to take up work at home. Joyce Reynolds will be promoted to Mrs. Willey's place and Anna Johnson, formerly inspector, will be assigned as biller.

Rose Conrey who was head inspector with Universal six years ago, has returned to the Des Moines office. Fern Bittinger, who is now head inspector of the office, will vacation during July.

Rube Wagle, Booker for Educational, is suffering an attack of the flu.

Salt Lake City

CONSUMMATION of the sale of the American Theatre property on Main Street between Second South and Broadway here, to a group headed by A. L. Glasmann of Ogden, Utah, was announced last week. Although the option was held by Mr. Glasmann, title to the property was taken by a new corporation, the American Theatre Operating Company, with A. L. Glasmann, president; Mrs. Edras Glasmann, vice president and Blaine C. Glasmann, secretary. Glasmann stated that Dave E. Schayer would continue as manager of the American Theatre.

Future plans for the property include, improvements in both the theatre and the dansante, which occupies part of the Main Street property.

A new office is to be opened shortly by the Tiffany Pictures Corporation in this city, and is to be under the management of Charlie Hamal, formerly with Warner Brothers here and well known in film circles. S. B. Rahn, District Manager for Tiffany will decide upon the exact location

Fred Gage, United Artists branch manager has returned from a swing into Southern Utah.

Lon Chaney, cinema artist and adept at disguise, resorted to screen practices while in this city June 13th, spending his short visit entirely incognito, and to insure against recognition Chaney donned dark colored spectacles and went unobtrusively about the city. He revealed his identity only to local officials of the Southern Pacific railroad and boarded the Gold Coast limited enroute to Los Angeles. The train carried others of a troupe of Fox film stars from New York City.

The Pantages Theatre here, in cooperation with other organizations of the city, is in part responsible for the Intermountain territory receiving the broadcast of the National Republican Convention held at Kansas City last week.

Orval Saltern narrowly escaped being seriously injured June 7th when the Lyric Theatre of Logan, Utah, was damaged by fire to the extent of $900 as a result of an explosion in the projection room. Saltern, an employee of the theatre, is reported to have been temporarily blinded by the flash. The explosion occurred shortly after the lights had been turned on for the afternoon show.

Able Davis, United Artists sales representative, returned last week.

John Dickson, who has been covering Montana for F B O for some time, was compelled to resign this position on account of ill health and return to Omaha.

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Unusual Advantages for Children

Booklet

Ferry from New London to Montauk

BERNHARD LUNDBERG, Manager

Hotel Lincoln, Miami Beach, Florida



Pittsburgh

M. WINOGRAD, owner of the Majestic and Home Theatres, Rochester, is planning to build a new 1,800-seat theatre in this town. Demolition of buildings on the site upon which the new theatre will be built, begins July 2nd, and the new theatre will be ready for opening next Spring. The cost of the enterprise is estimated at $300,000. Included in the plans is a thirty-foot stage.

Mrs. K. M. Wallace, owner of the Arcade Theatre at Connellsville, has purchased properties adjoining the theatre, and upon the site will erect a new house to cost $750,000 and seat 2,500 persons. Work will commence at once and the theatre will be ready for opening about the middle of November. Charles R Geisler, of Pittsburgh, is the architect.

Harry Lande, who for years conducted the Quality Film Corporation in Pittsburgh, and for the past three years having been located in Cleveland operating his own exchange in that city, has returned to Pittsburgh and will distribute the Hanaphone to theatres throughout the Western Pennsylvania-West Virginia territory.

Manager Jas. H. Alexander, of the Columbia Film Service, announces that he is busy these days buying product for the new season. Mr. Alexander also states that it is entirely likely that his firm will distribute some type of sound device and talking films during the new season.

Edward Beadle, owner of the Alhambra Theatre, Canonsburg, has recently taken over his only opposition house, the Star, formerly conducted by "Abe" Steinberg.

Louis Engel, Warner salesman, has resigned, and gone to Chicago, where he has accepted the post of city salesman for Paramount in that city.

The Atlantic Film Company, makers of commercial films, has added two crack artists to their already excellent force of pen pushers. The newcomers are: W. B. McGill and Ray Calcey.

Samuel Shaw and Adolph Ferry, well-known Film Rowites, were out on a motor trip recently looking for a theatre to purchase, and had an accident which resulted in both being painfully bruised

Among the recent exhibitor visitors to Pittsburgh's film row, were: D. G. Fitzgerald, of Jerome, Hillcoke and Fredericktown; Jacob Silverman, Altoona; James Retter, California; Frank Fairgraves, Erie; Mr. Zwick, Fredericktown; Oglietti Bros., Leechburg; and Joseph Mercer, Warwood.

Zelda Nathanson, formerly employed in the Pathe exchange here, now at the Pathe home office in New York, is in Pittsburgh spending a two-week vacation visiting friends and relatives.

Ben Gould, former local Fox salesman, now manager of the Fox branch at Los Angeles, was a Pittsburgh visitor last week. He is a brother to M. J. Gould, of F B O, and Meyer Goldstein, of Columbia Film Service.

The Pittsburgh Fox branch has just won first place among all branches in a competition to determine which office sold the most advertising accessories in a given period.

Sidney Rosenfeld, of the Independent Display Company, spends his evenings and Sundays at the new National Amusement Park here, where he owns a concession.

D. C. France, pioneer exchangeman in the local field, who has been ill since the first of the year, is recovering, and hopes to soon again get back into harness.

Manager Robert Mochrie, of the Pittsburgh Pathe branch, has returned to his desk after having attended a regional sales meeting held in Cleveland a week ago.

Saul Fineberg, assistant manager of M. A. Rosenberg's Rialto Theatre in the uptown district and the Lincoln Theatre on Mt. Washington, was married on June 3rd to Miss Fan Farber. Several friends of the couple hired a wagon and mule team driven by an old Negro, and spirited the couple away after the ceremony.

Edward E. Elder, theatre and film man in the local territory, is now out on the road on a three-week trip through West Virginia, in the interests of the Columbia Pictures Corporation.

Cleveland

HOWARD REIFF, of the Scoville Essick and Reiff circuit, is now general manager of the West 105th Investment Company, recently formed to take over the Almira Theatre, Lorain Ave. and West 105th St., from George Folbert. The Almira is a new house, completed late last year. Reiff will do the booking for the house. The West 105th Investment Company consists of Joseph Waller, president; Mathias Franzen, secretary and treasurer, and Howard Reiff, general manager.

The Pantheon Theatre, Toledo, has closed a contract for the entire 1928-29 First National output. Walter Loewe put over the deal. This is one of the first big contracts put over with the new program.

The Oriental Theatre, Cleveland, has inaugurated a new picture policy. The house is now showing programs consisting of features. shorts, and news reels. Daytime admission is ten cents. Sundays, holidays, and evenings, admission is fifteen cents. The Oriental theatre belongs to the S. W. Manheim Amusement Company.

Al Atkinson, for many years with the Universal Cleveland sales staff, has joined the local Tiffany-Stahl exchange. Mark Goldman, manager, and Arthur Ehrlick, Lou Geiger, and Atkinson now comprise the Tiffany-Stahl personnel.

J. C. Brown, for the past year manager of the Cleveland office of the National Theatre Supply Company, has been transferred to the company's office in New Orleans, and R. W. Cudmore, of the sales department, succeeds him. Cudmore has been with the National Theatre Supply Company since its formation, and before that was with the Argus Company, Cleveland independent theatre supply company, which merged with the National Theatre Supply Company.

The Stillman Theatre discontinued its orchestra during the engagement of "Tenderloin," the first "talking movies" to be shown here.

Meyer Fischer, president of the Fischer Film Exchange, independent Ohio distributor, just returned from New York, states that Hanaphone, new talking device, is now perfected, and he will hold a demonstration of it in the near future for the local exhibitors.

Sol Frank, formerly with International Pictures, has joined the Fischer Film Exchange in a sales capacity.

T. J. Pekras, who owns and operates the Thurmania Theatre in Columbus, is building a new house in Picqua, which will soon be completed.

Switow Enterprises, circuit owners who control 30 houses in Kentucky and Indiana, are building a new motion picture theatre in Lexington, Ky.

J. D. McGreevey, booker at the local Paramount exchange, has accepted a position in Pittsburgh as booking manager for the Harris interests. McGreevey left Cleveland last week to take over his new duties. His successor has not yet been appointed.

M. L. Trugman has been appointed cashier at the Paramount exchange, succeeding Henry Reese, who has been transferred to the ad sales department.

Harry Charnas spent a few days in town last week. Charnas is now with Vitaphone Corporation, and is making his headquarters in New York. He retains his interest in the Standard Film Service Company of Cleveland, however.

Philadelphia

MANAGERS of seventeen Allentown theatres recently met in the Colonial Building and organized the Allentown Managers' Protective Association for the purpose of strengthening their position in matters affecting local theatrical affairs as well as to promote social activity among the fraternity. Dr. Benjamin H. Stuckert, proprietor of the Strand Theatre, was elected the first president; D. E. Knorr, vice-president; Frank D. Mickley, treasurer; and Robert M. Ferenbaugh, secretary.

Oscar Neufeld officially opened his Success Pictures Exchange on June 11th with a housewarming that will long be remembered on Vine Street. The quarters of the new exchange are among the most attractive in the city, and no expense was spared to make the opening a success. The sales force consists of Bill Bethel, James Flynn and Morris Fishman.

Charles U. Martin, has joined the sales force of Tiffany Productions, Inc., covering the Harrisburg territory. Mr. Martin was formerly with Pathe Pictures.

The Garden Theatre, 4th and Spring Garden Sts., Philadelphia, which was closed on May 19th by order of Fire Marshal James O. Mulhern, on account of faulty equipment, was permitted to reopen on May 25th after approval by the Department of Public Safety.

Seattle

APPARENTLY influenced by the decided drop in theatre business with the arrival of the summer season, the Pantages Theatre in this city last week inaugurated a new summer scale of lowered prices, with general admission at 50c top and loge and box seats 75c. This now puts the house on an even price scale with the Orpheum vaudeville and the picture-presentation houses.

H. C. Borger, Western division manager for the Tiffany-Stahl company, spent a few days in the Seattle and Portland branch offices last week.

A new State Right organization came into being last week, when Charlie Harden and Louis Goldsmith joined hands to distribute Clara Bow's "My Lady of Whims" in the Washington, Oregon, Montana and Idaho territories. Mr. Harden, former United Artists executive, is treasurer of the new company, and Mr. Goldsmith, one of the owners of the Society Theatre, is president.

Chauncey Smith, former assistant manager to Robert W. Bender at the Columbia Theatre in this city, has just been appointed house manager of Universal's Winter Garden Theatre by Mike Newman, general manager of the "U" chain in this territory. Mr. Newman is now making his headquarters at the Columbia.

Charles McKee, associated with Calvin Heilig in the operation of the Heilig Theatre Circuit of Oregon and Washington, spent a few days in this territory last week, looking over the Heilig holdings in Tacoma and Seattle.

B. Wallace Rucker, manager of the Educational Exchange, returned last week from his company's convention in Montreal. His return trip was made via New York and Chicago, with other Educational branch office executives.

W. Stefan Perutz, former manager of the United Artists Theatre here and now general manager of the West Coast theatres in Tacoma, spent a short time at headquarters in this city last week.

Jack Lannon's Greater Features Exchange is finally settled. After a series of moves, etc., the offices have been permanently located now at 2418 Second Avenue, in the center of the new film district.

Gladys Gharet, assistant to Manager James Q. Clemmer at the Fifth Avenue Theatre, returned this week from a brief vacation, and is again handling the financial affairs of the big house.

Ted Gamble, assistant to Mike Newman in the operation of the Universal chain of houses in Seattle, last week broke forth in a handsome new closed car.

William Reilly, district auditor for the Metro-Goldwyn-Mayer company, spent a few days at Manager Ben Fish's local exchange the past week.

A. G. Basil of Raymond, Washington, was a visitor in town recently, during which time he announced that his Blue Mouse Theatre in the previously named town was in course of construction and would be ready for the big opening in August. It will be about a 750-seat house.

Mr. and Mrs. Fred Mercy of Walla Walla and A. O. Jones of the Grand Theatre in Burlington, Washington, were numbered among the callers on Film Row last week.

West Coast's million-dollar picture palace in Spokane will still be a reality, according to information received here the past week from L. N. Rosenbaum, real estate promoter and capitalist, who built the Seattle Theatre and the Portland Theatre for Publix. The new Spokane house will seat about 2,000 instead of the previously-planned 3,000.

John Danz, president and general manager of the Sterling Chain Theatres, returned last week from a short pleasure trip to Portland.

Reports received from Butte announced the closing of the Parkway Theatre, operated for the past two years by the Intermountain Amusement Company. The 1500 seat house formerly housed Pantages vaudeville and feature pictures, under the local management of W. Woolfall.

J. W. Godfrey plans to open his new 450 seat house in Omak, Washington, about June 20, according to information received.

Dallas

CONDITIONS are rather topsy turvy at the Palace Theatre after the drastic changes in the personnel last week. Emil Bernstecker recently of the Publix organization of Jackson, Tenn., and formerly assistant manager of the Howard Theatre in Atlanta, and The Rivoli in New York, is succeeding E. J. Sullivan, resigned, as house manager. Raymond Terranello, director of publicity at The Palace until this week, is no longer connected with the Publix Organization. Misses Helen Birdewell and Flonnie Mae Youngblood, formerly in charge of telephone service and information bureau are no longer in the employ of the Palace.

Beginning July 6th, the Capitol will discontinue its present seven days run of each picture, and will change programs twice a week until the opening of the fall season, according to Mr. R. J. Stinnette, managing director of the theatre. New programs will be started on Fridays and Tuesdays.

Homer Phillips, head pianist at the Palace Theatre, who has been inactive for several weeks as a result of an injured hand, made his debut as "personality leader" and director of the Palace Stage Band on Thursday of this week. Mr. Phillips will have charge of the stage band each Thursday hereafter in order to give Ken Whitman, regular stage band leader a rest.

T. R. Routt, office booker for First National, is spending his vacation fixing up a new home which he has just purchased.

Leslie Wilkes, manager of First National's Dallas Exchange, is in south Texas on a sales trip. Mr. Wilkes will be absent from the office about two weeks.

F. A. Tomes, manager of the local Educational office, has returned from a sales trip to Arkansas, and reports that he found business very good in that territory. Mr. Tomes will leave within the next day or two for a two weeks' trip to south Texas points.

Nona Kuykendall, contract clerk at The First National Exchange, is to spend her vacation touring Colorado.

LeRoy Bickel, manager of the Metro-Goldwyn Dallas exchange has been ill for the past three weeks, but manages to get down to the office for a few minutes each day to take care of business that requires his attention.

Ray Beale, exploitation man for Metro, returned from Houston where he has been working on a campaign, and left for New Orleans where he will exploit another production.

The managers of the Dent Theatres made an inspection tour of the Melba theatre as guests of James O. Cherry, managing director. The chief object of the visit was to gain information on the installation of Vitaphone and discuss problems that arise with its use.

Nelle Lowrey, wife of Victor Lowrey, assistant manager of the Melba Theatre is a member of "The Four Symphonists," in the Publix presentation The Blue Review.

R. M. Gladstone, former United Artist salesman and theatre man of Omaha, has taken over the Crescent Theatre at Austin.

C. W. Matson of Rockvale and Caldwell has taken over the Dixie theatre at Giddings, Texas.

Lee Marcus, sales manager for F B O spent a week in Dallas on an inspection tour of the F B O offices. Mr. Marcus stated that the outlook for business in this territory appeared unusually good.

Billy Duckett, manager of the Arcadia Theatre announced that he had engaged Jack Caldwell, former relief organist of the Palace Theatre, as regular organist for the Arcadia.

E. J. Smith, general salesmanager for Tiffany-Stahl spent a few days recently at the Dallas exchange checking up on business.

Indianapolis

THE deed by which the Wabash Theatres Corporation takes over the Indiana Theatre building and property has been filed with the county recorder in Terre Haute, Ind., the home of the company. The deed shows the purchasing company paid Miller Davis, trustee in bankruptcy of the Indiana Theatre, $50,149.57, and that the deed was made subject to a bond issue secured by the property of $250,000.

Announcement has been made of the sale of the Royal Theatre, at Newcastle, Ind., owned and operated for the last five years by Rollie Sipe, to J. B. Stine, of Clinton, Ind., and J. N. Wycoff, of Terre Haute. The new management took charge immediately, with Mr. Wycoff managing. The new owners are experienced showmen, owning theatres in Clinton, Terre Haute and Jasonville. [illegible] on Sunday, Wednesday and Friday.

New York & New Jersey

ACCORDING to the New York Herald-Tribune, "E. Alan Meyer, theatre manager and justice of the peace, failed to carry out his threat to make this sleepy town even sleepier last week by enforcing to the letter the ancient blue law which prohibits "traveling, worldly employment, shooting, fishing, sporting, dancing, singing, fiddling, or the playing of football, quoits, fives, nine-pins, or long bullets," on the Sabbath.

The directors of Meyer's theatre decided it might anger the week-day customers if Meyer arrested them for traveling, or fiddling, or playing long bullets or something like that on Sunday—and that, angry, they might not go to Meyer's theatre on week-days in the future.

After what happened last Sunday Westwood, N. J., prepared for trouble. Eight volunteer firemen were made deputies and equipped with police whistles and were ready to aid the five city policemen.

Photographers and newspaper men lounged about the theatre entrance throughout the morning. In the early afternoon Mr. Meyer arrived and the reporters followed him into a cigar store, where he bought a package of cigarettes. He would not discuss his previous announcement that he "would close up Westwood as tight as anything."

Mr. Meyer had intended to stop railroad trains, buses, pleasure cars and horses and wagons. The Erie Railroad took no chances with this threat and had special police on most of its trains passing through Westwood, and declared its purpose of prosecuting any one who attempted to stop them.

Clergymen at Peekskill, N. Y., are urging that theatres should be closed on Sundays, although an ordinance permitting Sunday film shows was passed three years ago after long agitation.

Members of the village board, such as Fred W. Otte, village president, and others, have given no answer to the petition, but promised to take up the question at the next full board session on June 28th.

E. W. Gould, manager of the Morningside theatre and Roof Garden at Eighth Avenue and 116th Street, New York City, leaves June 18th for his annual vacation.

F. G. Wilson has shut down his Endicott theatre, located at 70th Street and 13th Avenue, Brooklyn.

Harry Nestler, has resigned his post as manager of the Fortway theatre, Fort Hamilton Avenue and 68th Street, Brooklyn.

Leon Rosenblatt, sailed last Friday for a six weeks' vacation in Paris. Mr. Rosenblatt is part owner of the Lyceum and Plaza theatres in Bayonne, New Jersey, and the Star theatre, New Brighton, Staten Island. John Benas is handling the business, while Rosenblatt is away.

Anthony Zappa, owner of the New United theatre, Myrtle Avenue, Brooklyn, which has been closed for some time, has reopened the house. Billy Maure, who was formerly connected with the Plaza in Brooklyn, will do the managing.

M. Weinberg seems to have severed his association with the New Albany theatre in Brooklyn, as the owner of the house is now handling the management.

Joseph Kennedy is back again at the manager's desk of Loew's Warwick theatre, after a two weeks' vacation.

Local theatres that have recently purchased new equipment from Joe Hornstein of National Theatre Supply Company are: the Park Plaza, 2 Peerless low-high intensity lamps; Park West, 1 Allentown Curtain control motor; Blenheim, complete backstage equipment, and the Liberty theatre, Staten Island, a new Simplex generating machine and one gold-fibre screen. Also purchased from National Theatre Supply, was a number of the latest type Simplex projection machines for experimental purposes on talking pictures by the Radio Corporation of America.

George Hoffman, manager of the Pioneer theatre, Pioneer Street, Brooklyn is at present vacationing in Canada.

The Rex theatre, East Rutherford, New Jersey, will be opened about July 1st, by Louis Schmuckler.

The A. H. Schwartz office has transferred S. Wormser from the Rialto theatre, Flatbush Avenue, Brooklyn, to the Mayfair theatre, Coney Island Avenue. Robert Wyatt, formerly at the Mayfair is now at the Rialto.

Consolidated Amusement Company has closed the Willis theatre, Willis Avenue, the Bronx for the summer months. This circuit is also closing the Arena theatre, 40th Street and 8th Avenue on June 24th. The Arena is to undergo alterations, and will be reopened some time in the early fall.

The Hill theatre, Newark, New Jersey, owned by Mr. Harris is now running tabloid and pictures.

Canada

A SHAKE-UP in the policies of a number of big theatres is taking place in Montreal, Quebec.

When the Imperial Theatre reopens in July under the management of Howard W. Conover, it will have a two-a-day Keith vaudeville policy. Previous to closing a month ago, the Imperial had been giving continuous shows.

The Palace Theatre, operated by Famous Players with George Rotsky as manager, is to close shortly to permit the construction of a full stage and other alterations, after which it will offer Pantages vaudeville and moving pictures.

Loew's Theatre, under the management of James Adams, will continue as before, but the Princess Theatre, with Ed. Charlton at the helm, will specialize in musical road shows. The St. Denis Theatre, managed by Joseph Cardinal, is featuring pictures with stock musical attractions of a high order.

F. W. Robertson, formerly identified with retail business activities in Almonte, Ontario, has acquired the Fern Theatre, Ottawa, a handsome and popular neighborhood house. Herbert C. Benson operated the Fern Theatre for a number of years. The Fern is one of the oldest amusement centers in Ottawa, but it has been consistently successful year in and year out.

Mr. Robertson has made a number of structural improvements in the Fern and the building has been redecorated. He is also booking a better line of pictures.

The people of Vancouver, B. C., bid farewell to Calvin Winter and his Capitolian Orchestra at the Capitol Theatre during the week of June 11, the musical organization of this theatre having now made their departure on a concert tour which is taking them around the world. During their absence, Sidney Kelland, principal organist, is playing the accompaniment to the pictures.

Charles G. Hehn, of New York City, representing the architectural firm of Thomas Lamb, has been spending some time in Ottawa, Ontario, for the purpose of supervising the construction of the new million-dollar Capitol Theatre for Famous Players Canadian Corp. The big house is to be ready by next January.

During a visit to Western Canada, H. M. Thomas, Toronto, Western Division manager of Famous Players Canadian Corporation, announced that this company was building a $275,000 theatre in Saskatoon, Sask., which is to be completed next December. Early in July, Mr. Thomas will direct a meeting of Western managers of the company at Banff Springs, one of Canada's National Parks.

William Stewart, a veteran theatre manager of Toronto, Ontario, has leased the Rivoli Theatre, on Queen Street and Spadina Avenue, Toronto.

When the Brant Theatre, Brantford, Ontario, closed for the summer, Manager Ernie Moule switched bookings to his other house, the Temple, Brantford.

The 10-year lease of the Capitol Theatre, Cobourg, Ontario, by the Famous Players Canadian Corp., corporation officials at Toronto is expiring, it is reported, and the have selected a site on King Street, Cobourg, for the erection of a moving picture and vaudeville theatre. A. E. Cauley has been manager of the Capitol for some time.

This theatre was originally owned by the Allens of Toronto, but with the downfall of the big Allen circuit in the Dominion, the Cobourg Theatre was one of many to pass into the control of Famous Players.

Manager W. H. Smith, of the Trent Theatre, Trenton, Ontario, sprang a real surprise on the community by introducing both his organist and cashier as soloist for the last Music Lovers' Night of the season, these having been Wednesday night features for the past 24 weeks.

Lillian Franklin, lovely daughter of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, appeared in the role of guest artist at an important musicale in the Canadian capital on June 15th. Miss Franklin is one of the finest violinists in Eastern Canada.

Kansas City

THE Ashland theatre, Wellington, Kas., recently purchased by the Miller interests of Wichita, Kas., will be completely remodeled, according to O. K. Mason, who is to manage the theatre. The Warwick theatre, suburban house of Kansas City, will be remodeled, the seating capacity being increased from 1,100 to 1,300, the remodeling to cost about $75,000.

The M. P. T. O. Kansas-Missouri membership drive, conducted by sales representatives of various exchanges in Kansas City, has ended. The prizes will be awarded salesmen obtaining the most new members at the M. P. T. O. K-M convention in Wichita, June 26 and 27.

Lawrence Bruenninger, Orpheum theatre, Topeka, Kas.; "Doc" Miller, Miller theatre, Wichita, Kas.; O. T. Kapplemann, High School theatre, White City, Kas.; Barney Rosenthal, president of Columbia Pictures Corp., of St. Louis, and Lee Marcus, general sales manager of F B O were Kansas City visitors recently.

Albany

AFTER an association for the past fifteen years with the Universal exchange in Albany, C. R. Halligan, known to hundreds of exhibitors in central and northern New York, resigned recently to become local representative for Columbia pictures. During the past year or two. Mr. Halligan has acted as booker in the Universal exchange.

There is a rumor to the effect that Louis Buettner, of Cohoes, may sell his two theatres in that city as well as the one in Hudson Falls, to a New York syndicate. Mr. Buettner has been in poor health of late, and if the sale goes through it is his intention to spend a portion of each year in the south.

Frank Sardino, who has been operating the Crescent Theatre in Syracuse for a number of years, and which is now being torn down to make way for a department store, has leased another theatre for a period of twenty years. The house has a seating capacity of 2,100, and it is Mr. Sardino's intention to run a daily change of vaudeville and pictures.

Pete Dana, local manager for Tiffany for several months, was in Buffalo the fore part of last week, and, according to all reports, will take over the Buffalo exchange. Mr. Dana was associated for a number of years with the Schine circuit.

These are the days that appeal to Nate Robbins, owner of the Uptown Theatre in Utica, allowing him a portion of each week in whipping the trout streams in and around Old Forge, where he maintains a camp.

Walter Roberts, manager of the Troy Theatre, is on his vacation this week, and in his absence the house is being looked after by Uly S. Hill, general manager of the Stanley houses in this section, and Donald Ives, who is Mr. Roberts' assistant.

Moe Mark, vice-president of the Stanley chain, was in town last week inspecting the company's theatres in Albany and Troy, and then going on to Utica, where a new Stanley house is in course of construction and which will open the latter part of August.

Salley O'Neil, the film star, was slightly injured one day last week in filming "The Girl on the Barge" at Whitehall. The young woman was pushed through a window and was cut by the broken glass.

William O'Brien, of the Strand Theatre in Carthage, has secured Ralph C. Yale, assistant organist at Loew's State Theatre in Syracuse, as feature organist at the Carthage house.

The Rex Theatre, in Middleburg, owned and operated by Myron Van Buren, is closed at the present time on account of a quarantine for scarlet fever that exists in the village.

Mildred Coon, connected with the Pathe exchange in Albany, was quite badly injured one day last week at Salem, N. Y., where she is spending her vacation with her parents. The young woman went into the pasture and picked up a small calf, only to be knocked down a moment later by the mother.

The new Empire Theatre in Syracuse has been reopened by Al Kaufman, former division manager for the Schines, and is now playing to capacity business.

Al Herman, formerly a film exchange manager in Albany, and now handling the territory between Syracuse and Buffalo for First National, was in town the fore part of last week.

Tom Mix, in Albany the other night, presented Governor Alfred E. Smith with a ten gallon hat. The presentation was made at the depot just before the Governor left for Niagara Falls.

Visitors along Albany's film row during the past week included Sam Hochstim, of Hudson; Len Garvey, of New Hartford; and H. B. Davidson, of the Casino, in Waterford.

Howard Looney, connected with the Albany Times-Union for twenty-one years, is now the manager of the Clinton Square Theatre, in Albany, succeeding John Garry, who has become secretary to C. H. Buckley, owner of this theatre as well as the Leland.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, was honored last week by the Rotary Club in being named on important committees for the coming year.

The American Theatre, in Troy, closed last Saturday night and will not reopen until the latter part of August. Louis Saperstein will continue as manager.

Two and one-half hours after Catherine Smith, daughter of Governor and Mrs. Alfred E. Smith, was married last week, motion pictures of the wedding were shown at Proctor's Grand Theatre in Albany.

Frank X. Shay, one of the owners of the Happy Hour Theatre in Schenectady, is planning to leave next week on a motor trip to Montreal.

There was a large attendance last Monday morning at a meeting of all exchange managers, salesmen and bookers in Albany. The meeting was held at the rooms of the Albany Film Board of Trade, and was presided over by Howard Morgan, who explained the various phases of the new contract. On Monday afternoon there were meetings of the Film Board of Trade and also the Arbitration Board.

James Rose has resigned as booker at Warner Brothers exchange in Albany, in order to accept a position on the sales staff of the Pathe exchange. Eva Goldstein will do the booking at the Warner Brothers exchange.

Rhea Carmody, of the Pathe forces in Albany, is spending her vacation at Astoria, L. I.

Ely Rosenbaum, manager of the Hippodrome in Ogdensburg, was in Ithaca, last week, where his son graduated from Cornell University.

Daylight saving was defeated in Whitehall, last week, at a village election by a vote of 494 to 247. This is the second time the proposition has been defeated. The fight against daylight saving was led by the theatres and the railroad men.

Baltimore

A ONE story theatre building to seat about 1400 persons is to be built in Martinsburg, W. Va., by New York and Philadelphia interests according to F. Vernon Aler, who is said to represent those interests in that city. The cost is to be about $350,000 it is said and the building will measure 52 by 152 feet. A Marr-Colton organ costing about $25,000 will be one of the principal features.

Norman Clark, Jr., son of Norman Clark, dramatic and movie editor and critic of the Baltimore News, has just graduated from Fishburn Military Academy, Staunton, Va. The boy has won a number of honors and medals and was third in a large class. He will go to Johns Hopkins University in the fall.

Arrangements have been made by Louis and Nathan Macfiat, of the Motion Picture Guild, Inc., to have the Little Theatre here, remain open during the entire summer. A large exhaust fan has been installed in the playhouse, and side fans have been installed also.

Bill Busch, for a long time connected with the film activities of Baltimore, has become connected with Gotham Productions as salesman for this territory.

Roger Kemp, manager of the Garden Roof dance pavilion, over the New Garden theatre here, has left Baltimore for a vacation in Europe.

Lawrence Schanberger, manager of the Keith-Albee New Garden, has introduced a new service into his playhouse, of serving ice water to his patrons during the summer. The new service started June 6. Ushers go down the aisles with trays of glasses at intervals throughout the day.

All the houses in Baltimore have had their seats covered with summer linen coats and at all the first run houses open, the ushers and doormen have appeared in their new Spring suits.

A three story apartment, store and theatre building is planned for Marion, Va., by C. S. Wassum, to cost about $100,000. The seating capacity of the theatre will be about 1200 persons. It was designed by Eubank and Caldwell, architects, Roanoke, Va.

George Jacobs, manager of the Goldfield Theatre here, operated by the Associated Theatres Company, has returned from the West, where he has been on account of ill health.

The Maryland Theatre here, a legitimate house, was rented out during the past week for exhibition dances by members of two dancing academies and to a show from New York.

Due to a delay in arrangements for his work in Toledo, Ohio, with a theatre company there, W. J. McGowan, assistant manager at Keith's Hippodrome here, has remained here for two weeks longer.

Billy Goodman, son of Julius Goodman, proprietor of the Ideal Theatre, Hampden, Baltimore, Md., has gone to Camp Airy in the Blue Ridge Mountains for the summer.

J. S. Greenberger, publicity representative of the United Artists [illegible] office, arrived in Baltimore recently.

Arrangements have been made by Louis and Nathan Machat, of the Motion Picture Guild, Inc., to have the Little Theatre here, remain open during the entire summer.

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Central Penn

THE deed of transfer filed in the Cumberland County Courthouse at Carlisle, on June 6, showed that $115,000 was the purchase price paid for the Strand Theatre, that city, which recently was bought from the Cumberland Valley Amusement Company, controlled by Robert A. Steele, of Carlisle, by the Mecco Realty Company which is controlled by the Comerford chain of theatres, with headquarters in Scranton. The transfer became effective June 1, and during the summer about $10,000 will be expended in improving the interior. New flooring and probably new seats will be installed, and steel girders will replace the iron posts that sustain the balcony. The improvement will be completed by September 1.

The management of the Hollywood theatre, Pottsville, has appointed Wesley Gordon, of that city, as sign and scene painting artist, succeeding Charles L. Reidler, who resigned.

The management of the Strand Theatre, Shenandoah, materially boosted the number of its patrons during the week of June 11, by showing exclusive locally made movies of the annual Schuylkill County high school's track and field meet, held June 2 on the Schuylkill fair grounds. The pictures were especially interesting to Shenandoah because girls from that city won the big prize for the J. W. Cooper high school.

Two hundred women delegates to the recent annual convention of the Pennsylvania Motor Federation in Pottsville were guests of Samuel Friedman, manager of the Capitol Theatre, at a complimentary theatre party.

A complete motion picture of the big parade held in Allentown was the most spectacular event of the recent jubilee celebration in honor of the city having reached the 100,000-mark in population, was the feature of the Chamber of Commerce Jubilee dinner held in that city on June 13.

Manager Eugene Knorr, of the Pergola theatre, Allentown, has announced a change of policy whereby vaudeville will be introduced in the regular programs. The theatre heretofore has been an exclusive picture house.

The Hippodrome, Pottsville, is another theatre that is introducing vaudeville, Manager Haussmann having announced that Comerford circuit bookings have been arranged.

Manager Samuel Friedman, of the Capitol, Pottsville, has introduced community singing "Movietone" numbers as an added local attraction.

R. H. Suits, manager of Loew's Colonial theatre, Reading, scored a "scoop" in producing local news reel pictures. Movies of the annual parade of the Pennsylvania Grand Commandery, Knights Templar, were taken for the Colonial at 11.30 o'clock in the morning, half a mile from the theatre, and the pictures were developed and thrown on the screen at 3 o'clock that afternoon, or just three and one half hours after the parade passed the reviewing stand.

Flattering comment was made in the Harrisburg newspapers on the playing of the newly formed Harrisburg Symphony Orchestra, composed of musicians employed in theatres of Harrisburg and vicinity, when the organization gave a series of three recitals at the State theatre as an added attraction to the regular movie and vaudeville bill. Arthur H. Thorne, director of the State theatre orchestra, is conductor of the Symphony organization, which has a membership of thirty.

Dorothy Woehrle, daughter of Harlan E. Woehrle, former owner of the Third Street theatre, Easton, was chosen as "the student best liked by the professors" in a recent popularity contest held by the junior class of the College of Practical Arts and Letters, of Boston University.

The management of the Victoria Theatre, Danville, granted the use of the house to the graduating class of the local high school for the annual baccalaureate services recently, when the combined congregations of the churches of the city were invited to be present.

A source of competition to the motion picture theatre of Lancaster was removed for the summer months with the closing on June 2nd of the season of stock presented in the Fulton theatre by the Fulton Players.

Milwaukee

THE Parkway theatre is about to close for a ten-day period during which time the house will be completely redecorated. The atmospheric scheme will be used.

The Midget theatre, Milwaukee, has been closed for an indefinite period according to R. C. Sturm, manager.

Charles Bauman, manager of the Star theatre at Oshkosh, spent last Tuesday calling on film row.

Elmer Sader, formerly with F B O is now covering the territory for Pathe.

The Wright theatre of this city was closed recently.

Morris Anderson, formerly with Paramount, is now representing Tiffany-Stahl Productions in the Wisconsin territory.

Harry Perlowitz recently returned from a trip through the state with the announcement that two more houses will be added to the string of Messrs. Perlowitz and Ludwig in the near future.

W. H. Siemering of the Rex theatre at West Salem has closed his theatre for an indefinite period.

H. J. Fitzgerald, Fox-Midwesco manager, recently attended a conference of Fox Film officials in New York City.

Francis Kadow of the Mikado theatre at Manitowoc was in the city last week. According to more recent plans, Mr. Kadow will keep his theatre open for a seven-day week rather than for two days as he previously announced.

Fred E. Leiser of the Opera House at Albany has closed his theatre because of lack of business.

Edwin C. Safier is now representing Fox in the Wisconsin territory. Mr. Safier was formerly associated with United Artists.

F. G. Sliter, manager of the local Fox exchange returned from the Fox convention in very poor health and has been spending the past few weeks at the Moor sanitarium at Waukesha where he expects to remain for another week. In his absence the office is being handled by E. C. Grainger.

C. A. Borden has closed the Regent theatre at Milton until further notice.

The World theatre opened last Wednesday and met with a very gratifying response from neighborhood patrons.

Chris Jasi purchased the Regent theatre at Deerfield from Russell Berge.

Harry Perlowitz and John Ludwig, acting as the Van der Bilt Realty Corporation, recently purchased the Parkway theatre building.

Dr. Edwards sold his theatre at Alpha, Michigan, the Majestic, to J. Eusibio, according to word received here.

Jack Sullivan, recently promoted from the position of manager of the Los Angeles Branch to that of supervisor and buyer of the West Coast-Fox organization, spent some time in the city conferring with F. G. Sliter of the local Fox exchange and H. J. Fitzgerald of the Midwesco office.

The Opera House at Glenwood City is now being managed by Ed. J. Haas who took the theatre over from H. H. Gleason. Mr. Haas also purchased Mr. Gleason's theatre at Boyceville.

Al Robarge of the Cosmo theatre at Merrill was recently in the city for a brief business visit.

Leo Grossman has been appointed manager of the Plaza theatre. He was formerly manager of the Juneau theatre.

Frank Cook, one of the state's "old timers" in the theatre business has sold his theatre, the Gem, at Sheboygan to Arthur Lugg. Mr. Cook's future connections have not been announced.

D. Leveque has closed the Grand theatre at Lake Linden, Michigan, and the Majestic at Hubbell, Michigan.

Jack Weywood recently purchased the Gem theatre at Amery from O. H. Steindorf.

Jack Goldman, formerly with Metro, is now traveling the territory for Celebrated.

The Opera House at Cashton, Wisconsin, has been taken over by J. Bethauser according to H. Larson, former owner.

Portland

ALMOST optimistic air prevaded the row last week, and one of the reasons for this is that it was again Rose Festival week, when thousands are added to the population and, in consequence, peps up all business generally. A number of the boys took one day off on June 13th, and journeyed to the Fircrest Country Club near Tacoma and endeavored to annex some of the prizes, which had been hung up by the Tacoma Theatre Owners and Managers Association.

Film row has learned with regret of the passing of Barney Metzger, age 60, who was an old resident of Portland, and who was also interested in the Arco Theatre.

Sid Shubach is now covering a territory for the sales force of Pathe.

Paramount headquarters here is now presided over by Harry L. West. He was inaugurated into the duties in his new home by Jack Curry, western division ad sales manager.

Salvatore Santaella and his orchestra, who have delighted thousands at the Tivoli Theatre during the past year will become scattered this week on account of change of policy on the part of J. J. Parker. Salvatore has announced that he will take a trip to Europe and it is possible he will open the new United Artists Theatre in September.

A. A. Haley and Clarence Hill, representiatives of Paramount Film Company, had a narrow escape from death recently when their car plunged through the railing of the Dryden bridge near Menatchee, Wash., and caught fire.

The men were returning from Berne, East Portal of the Great Northern tunnel, where they had delivered films to the construction camp.

Chicago

THE ordinance which would revamp the censorship system in Chicago, was pigeon holed when it was brought up before the city council last week and it is understood, no action will be taken on this measure until some time in September.

All officers of the Exhibitors Association of Chicago, were re-elected for another year at the annual meeting held in Ridge Hall on June 14th. The officers who held over for another year are: Jack Miller, business manager and president; Ludwig Siegel, secretary; and Frank Schaefer, treasurer. The following board of directors was also elected at this meeting: John Balaban, Mort Singer, Eddie Silverman, Emil Stern, Joseph Leo, Fred Cleveland, Aaron Saperstein, James Coston, Fred Gilford and Louis Marks.

Al Kvale, for some time Paul Ash's first lieutenant at the Oriental Theatre and who was very popular at this house, is returning to the Oriental this week as master of ceremonies and conductor of the stage band there, after a successful season at Balaban & Katz Norshore Theatre.

Frank Schaefer, accompanied by Mrs. Schaefer and their daughter Dorothy, left for New York last week to attend a wedding. Mr. Schaefer and has since returned to Chicago, but Mrs. Schaefer and Miss Schaefer will remain in the east for some time.

Further theatre closings for the summer are reported, including the Blackstone Theatre at Rantoul, Illinois, which will remain closed for an indefinite period starting July 1st.

Stanley Levy is now managing Schoenstadt & Sons Atlantic Theatre. He was formerly connected with the Monogram in a similar capacity.

National Playhouses, Inc., has made a number of changes in the management of their various theatres, during the past few days. Ben Cooney will take active management at the Capitol; Manager Donaldson, formerly at the Capitol going to the Stratford; Jesse Hogan going from the Stratford to the West Englewood; Con Cooney to manage the Jeffery, Manager Shepherd of this house going to the Highland; Vince Blackmore of the Highland, resigned. Marty O'Brien of the Chatham will, hereafter, be stationed at the Colony in place of B. Cody, resigned, and Manager Brazee will be in charge of both the Chatham and Grove Theatres.

Hippler & Peake, operators of the Pastime and Orpheum Theatres, Maquoketa, the Fern at Oxford Junction and the Lyric at Preston, Iowa, have bought the Galva at Galva, Illinois, from L. & J. Trevor. According to S. R. Peake, who was in Chicago last Wednesday, his firm will take possession of the Galva Theatre on July 1st.

Jimmy Grainger of Fox Film Corporation, was in Chicago, and has now returned to New York City.

Sam Lears, for eighteen years sales director of the opera chair division of the Arlington Seating Company at Arlington Heights, Illinois, and who served two terms as president of the manufacturers division of the Theatre Supply Dealers Association, has severed his connection with the Arlington Seating Company. Mr. Lears has not yet announced his future business affiliation but it is understood he will be in a line associated with the motion picture theatre industry.

C. W. Spanuth, veteran motion picture man, was stricken with heart disease at his home and passed away within a few minutes. Mr. Spanuth had many friends in the industry, with which he had been connected, practically all his life, either as a theatre owner himself or in connection with his brother, Harry. At the time of his death Mr. Spanuth was engaged in the theatrical brokerage business.

A. S. Pickett of the Ironwood Theatre, Ironwood, Michigan, was in Chicago the past week making final arrangements for the opening of his new theatre at Ironwood.

Eddie Grainger, special Fox representative, is making his headquarters in Chicago temporarily, coming here from Milwaukee where he has been handling the office during the illness of Fred Sliter, who was confined to his bed with the flu for some time, but is now recovered.

Great States Theatres, Inc., closed the Majestic Theatre at Streator, Illinois, on June 10th and reopened their Lyric Theatre in that city on June 15th. All pictures booked at the Majestic will be transferred to the Lyric.

Among visitors on film row last week was R. A. McNeil, general manager of the Golden State Theatre Circuit, San Francisco, who accompanied by Mrs. McNeil, are on their way back to the coast after a visit in the east.

Walter Fleugel reports that his new theatre at Pekin will be known as the Oriental and will be ready to open the last of October or the first part of November.

South West

THE Mid West Amusement Company, Oklahoma City, Oklahoma, has leased the Shrine Auditorium at Oklahoma City for five years at an annual rental of $12,500, and will show road shows, vaudeville and feature pictures. The auditorium seats nearly 3,000.

H. C. Houston has opened his new Crystal Theatre at Pittsburg, Texas.

E. G. Callahan will open his new house at Crockett, Texas about Aug. 1st.

R. D. Bauer, lately with Educational, has joined F B O, with headquarters at San Antonio, Texas.

A. Martini is remodeling his Opera House at Galveston, Texas.

Because of conditions usually prevailing in Summer, Griffith Bros. Amusement Co. operators of a chain of theatres, have closed one theatre in each of six towns where they operate two. The houses darkened are, Norman, Elk City, Ardmore, Enid, Henryetta and Miami, Okla.

Manager Clark and salesmen Slocum and Gibbs returned recently to Oklahoma City from Memphis, Tenn., where they attended a convention.

G. L. Coleman will erect a new theatre at Miami, Okla., in the near future.

Assistant Manager W. J. O'Shea of the Empress Theatre at Oklahoma City was reported last week to be quite sick at his home.

Dr. L. J. Spettle announces the closing of his Postal Theatre at Calvin, Okla., until after the summer months.

Chas. E. Kessnick, District Manager for Metro Goldwyn out of Atlanta, Ga., spent the past weekend in Oklahoma City visiting the local Exchange.

The Empress Theatre at Roff, Oklahoma, which has been closed for some time, has been dismantled and the equipment moved to another town.

John Brown, of the Lyric Theatre, Tulsa, Oklahoma, spent last Monday on Film Row.

Earl H. Barrett, who formerly operated the Liberty Theatre at Quinton, Oklahoma, has returned from a six months' stay in California and has purchased the Washington Theatre in Atoka, Oklahoma, from Mrs. Grace Marlow.

Richard Rosebaum, Special Representative for Warner Brothers out of Dallas spent last Thursday in Oklahoma City on business at the local Warner Brothers office.

Mary Jane Harvey, owner of the Princess Theatre, Cement, Oklahoma, was a recent caller on Film Row.

The New Theatre, Konowa, Oklahoma, has been closed for an indefinite period.

Mr. V. A. Hardin, of the Majestic Theatre, Allen, Oklahoma, was in Oklahoma City several days last week.

W. J. Ashton, of Birmingham, Ala., together with Mrs. Ashton attended the National Convention of the Travelers Protective Association in Oklahoma City last week. Mrs. Ashton is a sister of Wallace Walthall. A caravan of some 1500 delegates to the T. P. A. Convention made an overland trip to Ponca City, Oklahoma, where they were guests of Col. George Miller at 101 Ranch and the Marland Refining Company.

Word has been received that a new theatre is being planned for Miami, Oklahoma, which will be erected at Main and First Streets and will seat approximately 1600. The contract has been let to G. L. Coleman.

W. J. O'Shea, veteran Assistant Manager of the Empress Theatre, Oklahoma City, is reported to be seriously ill at his home here.

Ernest Walderich advises he has opened a new theatre in Dacoma, Oklahoma, which he has named The Dacoma.

Jerry B. Jeter, for the past two years manager of the Rialto Theatre in Oklahoma City, has gone to Henryetta, Oklahoma, to assume management of the Bla'n and Morgan Theatres there.

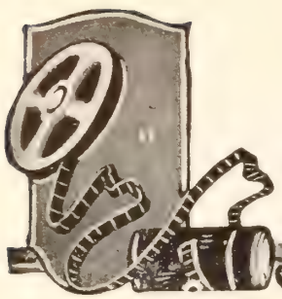
The Oklahoma City Film Exchange Base Ball Team is making preparations to go to Ardmore, Oklahoma, on July 1st, where it will meet the Dallas Film Exchange Base Ball Team.

The Royal Theatre at Watts, Oklahoma, has closed for the summer months, according to Houston & Ricketts, owners.

H. G. Kingery announces the re-opening of his theatre, the Empire at El Dorado, Oklahoma. The Empire was destroyed by fire [illegible] rebuilt and completely refurnished.

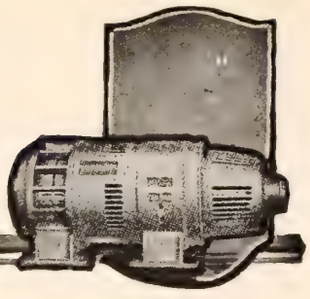
Wallace Walthall has resumed his new duties as Special Representative for National Screen Ser-[illegible]

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Inquiries and Comments

Storage Batteries and Their Care

A PROJECTIONIST in Southern Illinois recently wrote to us stating that he was responsible for the care and operation of a bank of storage batteries placed in his theatre in connection with an emergency lighting outfit.

Not being overly familiar with such devices he requested information as to their general construction and operation in order that he be able to give them intelligent attention and assure their satisfactory performance.

This we promised to do.

The storage battery derives its name from the fact that it stores chemical energy which, at some future time, can be changed into electrical energy. A storage battery, contrary to popular belief, does not store electricity. The only device which, in any sense of the word, can be said to do this is a condenser. So remember, that it is chemical energy and not electricity that is stored. The electrical energy which results from the chemical action of the storage battery is, in itself, useless and must be, in turn, converted into mechanical energy before it can be of any use.

Another name for the storage battery is secondary cell. As distinguished from the primary cell, which actually *generates* electricity, the storage battery receives new energy, not from the renewal of its plates and electrolyte (chemical) but rather from the reversal of the chemical action when electricity is applied to its terminals. It is this reversible action of the chemical which makes the storage battery possible.

Types of Batteries

There are, in general, two types of storage batteries: the lead plate cell and the Edison cell. Both, of course, depend upon chemical action for their operation but the cells themselves are materially different, both as to construction and method of operation.

If a plate of pure lead and one of lead oxide are placed in a jar containing a solution of sulphuric acid and water (to weaken it) the lead oxide plate will be found to have a higher potential than the lead plate, meaning that the first will be *plus* and the second *minus*. The action is as follows:

Sulphuric acid + lead = lead sulphate + hydrogen gas.

The hydrogen carries a negative charge of electricity to the lead oxide plate which it changes to another form of lead oxide (lead monoxide).

Hydrogen gas + lead peroxide = lead monoxide + water.

The sulphuric acid changes this lead monoxide to lead sulphate which remains on the plate.

Sulphuric acid + lead monoxide = lead sulphate + water.

The entire operation can be expressed in one equation as follows:

Sulphuric acid + pure lead + lead peroxide = lead sulphate + water.

In other words, this means that, during dicharge, acid is taken away from the electrolyte (solution) whereas water is added to it so the specific gravity (density of the electrolyte is decreased. Both plates, on the other hand are changed to lead sulphate.

If the cell is now charged by applying current to it, this action is reversed and sulphuric acid is added to the electrolyte, water is taken from it; thereby increasing the specific gravity. The plates are returned to original condition.

The specific gravity is a sure means of telling when a battery is charged or discharged and is usually expressed as a whole number instead of the fraction which it really is. The weight of a certain quantity of water is taken as one. The weight of an equal volume of sulphuric acid, divided by one, will then be the specific gravity of the acid. In the case of cells for automobile service it ranges between 1.28 (1280) when the cell is charged, to 11.75 (1175) when the cell is discharged.

The voltage sometimes gives an indication as to the condition of the cell but this is often misleading. The voltage when the cell is fully charged is approximately 2.0 volts and when discharged it drops gradually to 1.7 volts. Any desired voltage may be obtained by connecting in series the proper number of cells.

The principal disadvantage of lead cells is that extreme care must be taken to see that they are not left discharged for a long time, and must not be overcharged or overdischarged. They require care in handling and are usually placed in sand filled trays so that the acid dripping from the jars will not cause damage due to burning action.

The Edison Battery

Another type of cell which is more rugged and requires less care is that known as the alkali or Edison Battery. If a plate of pure iron and another of nickel oxide are placed in a solution of potassium hydroxide (caustic potash) the result is a battery with the nickel oxide plate + and the iron plate —.

The action is as follows: when current flows through the battery, the nickel oxide changes to another oxide, having less oxygen and the iron is oxidized (oxygen is added) to form iron oxide.

Iron rust is iron oxide and is formed when the iron is wet, taking oxygen from the water to form the iron oxide which appears as rust. The heavy reddish-brown mud, usually found in swamps is still another form of iron oxide. The above action condensed is:

Nickel oxide + iron = another kind of nickel oxide + iron oxide.

The oxygen from the original nickel oxide is merely transferred to the iron. If current is now applied to the cell the action reverses:

Nickel oxide + iron oxide = original nickel oxide + pure iron.

The nickel oxide, or positive plate, is built up of small steel tubes packed with layers of first, nickel hydroxide and flaked metallic nickel. The hydroxide is later changed to nickel oxide. The flaked nickel is added to better conduct the electricity.

The iron, or negative plate is composed of a nickel plated steel grid containing small pockets filled with powdered iron oxide.

The plates are then assembled in two groups, the positive plates being all connected together and the negative plates likewise. As in the case of the lead battery there is always one more negative plate than positive. The two groups are then sandwiched together and are placed in a tank of cold rolled steel having welded joints. It cannot be opened for repairs and must be returned to the factory should such be necessary.

The Edison battery is lighter than the lead plate type and can be left discharged without damage resulting to the plates. Due to its construction, it can also withstand very rough handling. Its principal disadvantages are its higher cost and lower voltage. The voltage per cell is about 1.25 volts when fully charged. This, of course, necessitates the use of a larger number of cells to obtain a required voltage for operation.

New Theatre Under Way At Marion, N. C.

E. J. House, owner and manager of the Oasis Theatre, Marion, N. C., who, a short time ago was reported as planning to erect a theatre on the outskirts of the city, in what is known as the mill section, now announces that he has organized a stock company, in which he will hold the controlling interest, which will build a thoroughly modern theatre in the heart of Marion.

The plans which are now being prepared, Mr. House states, call for a seating capacity of 720, with sufficient height to the building to permit the installation of a comfortably sized gallery, should one be needed later.

New Philadelphia De Luxe House Under Way by Shapiro

WHAT will be among the largest and finest de luxe theatres devoted to the showing of photoplays and presentations in Philadelphia, is now under construction. It will be known as the "Uptown" and will be located on Broad Street above Susquehanna Avenue. It is being erected for Samuel Shapiro well known in building and theatrical circles. In addition to the theatre there will be a six story office building. The frontage will be 110 feet with a depth of 180 feet. Magaziner, Eberhardt, and Harris, are the architects. The theatre will have a seating capacity of 3,000 and in addition to the orchestra floor will have a balcony and promenade. The site for the new theatre is considered an ideal one in building and theatrical circles as it will be at an entrance to the new North Broad Street subway and two squares below the proposed $3,000,000 Reading Railway Station.

The theatre will be of the modernistic art in its architecture, furnishings and appointment. The architectural style will be adopted for the exterior of the building as well as for the interior of the theatre. The theatre and office building will be modern and fire-proof in every respect. Every facility for the comfort and accommodation for the patron has been given utmost consideration. In addition to the theatre building the project will include modern stores and located about will be modern offices, which in size, abundance of day-light and appointment, will be ideal for commercial and professional purposes. The theatre will be the last word in modern appointments, including heating, ventilating and air-cooling systems, special electrical effects, etc.

In addition to the "Uptown," Shapiro built the Felton and Ogontz Theatres, both of which are considered among the finest of Philadelphia's neighborhood houses. These are operated by Stanley Company in conjunction with Shapiro.

Lets Contract for New Oil City, Pa., House

The contract was let on June 5 for the erection of a new theatre, to be known as the Latonia, at East First Street and Central Avenue, Oil City, Pa. The structure will cost $250,000 and ground was broken at once for the foundations by L. O. Bouquin who obtained the whole contract.

The entire building, with the exception of two small first floor stores, will be devoted to the theatre. The structure is designed in many respects along the lines of the new Stanley theatre in Pittsburgh. Marks & Kann, Pittsburgh, are the architects. The auditorium will have a seating capacity of 1,584. It will be equipped both for picture and vaudeville programs, and the stage will be large enough to accommodate large road shows. The exterior is to be in polychrome terra cotta, brilliant in color and artistic in design.

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COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost In the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel. Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April 19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept. 15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April 7	5466 feet	
College Hero, The	Agnew-Lease-Garon	Oct. 9	5628 feet	Dec 9
Desert Bride, The	Compson-Forrest	Mar. 26	5425 feet	
Fashion Madness	Windsor-Howes	Dec 8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May 1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept. 27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan. 25	5471 feet	
Matinee Idol, The	Walker-Love	Mar. 14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May 13	5540 feet	
Name the Woman	Stewart-Glass	May 25		
Opening Night, The	Windsor-Bowers	Nov. 14	5524 feet	Mar. 17
Ransom	Wilson-Burns	June 7		
Sally in Our Alley	Mason-Arlen	Sept. 3	5892 reet	
Siren, The	Revier-T. Moore	Dec. 20	5996 feet	
So This Is Love	Mason-Collier-Walker	Feb. 6	5611 feet	
Sporting Age, The	Bennett-Herbert-Nye	Mar. 2	5467 feet	June 2
Stage Kisses	Harlan-Chadwick	Nov. 2	5435 feet	
That Certain Thing	Graves-Dana	Jan. 1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct. 21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov. 26	5791 feet	Jan. 7
Way of the Strong, The	Day-Livingston-Von Eltz	June 19		
Wife's Relations, The	Mason-Glass	Jan. 13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb. 18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes	Revier-M. Moore		
Say It With Sables	Bushman-Livingston-Chadwick		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
All Bear	Curiosities	April 29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan. 15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins	May 13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton	April 22	2 reels	April 7
Blondes Beware	Johnny Arthur	July 15	2 reels	
Builders of Bridges	Bruce Outdoor Sketch	Feb. 26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar 11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June 3	1 reel	May 26
Cutie	Dorothy Devore	Jan. 15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins	Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane	May 6	2 reels	April 14
Felix the Cat in Arab antics	"Sullivan Cartoon"	May 13	1 reel	June 2
Felix the Cat in Astronomeeous	"Sullivan Cartoon"	July 8	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April 1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	May 26
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June 24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May 27	1 reel	
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	Mar. 31
Felix the Cat in Jungle Bungles	"Sullivan Cartoon"	July 22	1 reel	
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	Mar. 17
Felix in Outdoor Indore	"Sullivan Cartoon"	June 10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	April 14
Felix in Sure-Locked Homes	"Sullivan Cartoon"	April 15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix in the Smoke Scream	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Gloom Chaser, The	"Big Boy"	June 24	2 reels	June 2
Green-Eyed Love	Ruby McCoy-George Hall	April 8	1 reel	Mar. 24
Hard Work	Wallace Lupino	July 29	1 reel	
Hectic Days	Lupino Lane	June 17	2 reels	May 26
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June 17	2 reels	June 9
Hop Off	Charley Bowers	July 1	2 reels	
How to Please the Public	Hodge Podge	Mar. 11	1 reel	Mar. 17
Indiscreet Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Just For Art	Curiosities	May 27	1 reel	June 2
Kitchen Talent	George Davis	April 15	2 reels	Mar. 31
Ladies Preferred	Jerry Drew	July 8	2 reels	
Leaping Luck	Davis-Collins	July 29	2 reels	
Listen Children	Lloyd Hamilton	July 22	2 reels	
Listen Sister	Lupino Lane	Mar. 25	2 reels	Mar. 24
Lost Laugh, The	Wallace Lupino	July 15	1 reel	
Love's Springtime	Hope Hampton	Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May 27	2 reels	May 12
Never Too Late	Wallace Lupino	May 6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	April 21
No Fare	"Big Boy"	April 8	2 reels	Mar. 24
Oh Mama	Miller-Hutton	July 1	1 reel	
Off Balance	Monty Collins	April 22	1 reel	April 14
Peculiar Pair o' Pups, A	Bruce Outdoor Sketch	May 20	1 reel	May 5
Penny Postals	Curiosities	April 1	1 reel	Mar. 17
Pictorial Tidbits	Hodge-Podge	June 10	1 reel	
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Rah Rah Rah!	Dorothy Devore	June 3	2 reels	May 26
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Roaming Romeo	Lupino Lane	July 29	2 reels	
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June 17	1 reel	June 9
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	April 21
Spring Has Came	Monty Collins	Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June 17	1 reel	June 9
Three Tough Onions	Monty Collins	May 20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May 6	1 reel	May 26
Wedding Slips	Monty Collins	Jan. 1	1 reel	Feb. 11
Whoozit	Charley Bowers	April 1	2 reels	Mar. 17
Who's Lyin'?	Davis-Collins	June 10	2 reels	May 26
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch	July 15	1 reel	
You'll Be Sorry	Charley Bowers	May 20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov. 15	5980 feet	
Bit of Heaven, A	Lee-Washburn	May 15	7000 feet	
Bowery Cinderella, A	O'Malley-Hulette	Nov. 1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct. 1	6300 feet	Oct. 14
Inspiration	George Walsh		6600 feet	
Satan and the Woman	Windsor-Keefe	Jan. 20	6400 feet	Mar. 10
Stronger Will, The	Marmont-Carewe	Feb. 20	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar. 31	6520 feet	

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
Into No Man's Land	Santschi-Blythe		
Making the Varsity	Hulette-Rankin-Lease		

F B O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec. 18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May 13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov. 20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug. 12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar. 18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct. 23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April 1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct. 30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar. 4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept. 17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan. 13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May 11	6291 feet	
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan. 15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec. 25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April 7	5984 feet	
Dog Justice	Ranger-Martin	June 10	5043 feet	
Driftin' Sands	Bob Steele	Jan. 1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb. 5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July 1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept. 4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar. 21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct. 2	6301 feet	July 29 '27
Harvester, The	Kingston-Caldwell	Nov. 23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb. 12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov. 13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept. 18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct. 16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov. 6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April 8	4769 feet	Mar. 10
Legionnaires in Paris	Cooke-Guard	Jan. 31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar. 11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec. 27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May 28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June 17	5181 feet	Sept. 4 '26
Man in the Rough, The	Steele-King	May 20	4748 feet	

Title	Star	Rel.	Date	Length	Reviewed
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4884 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15	6059 feet	
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4897 feet	Dec. 23
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4898 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	June 16
Jessie's James	Vaughn-Cook			2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah!, Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
Circus Kid, The	Frankie Darro		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Dog Law	Ranger (Dog)		
Down Our Way	Valli-Caldwell-Darro		
Gang War	Borden-Pickford		
Eagle's Talons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
His Last Haul	Seena Owen		
Hit of the Show, The	Brown-Astor-Olmstead		
Orphan of the Sage	Buzz Barton		
Perfect Crime, The	Rich-Brook-McConnell	6331 feet	
Saddle and Spurs	Barton-Eason		
Sally's Shoulders	Wilson-Hackathorne		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5400 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Sept.	1	5960 feet	Aug. 12
Devil's Cage, The	Garon-Keith	April	15	5300 feet	
Fagasa	Kelly-Kelton-Wells	May	1	6700 feet	
Finnegan's Ball	Landis-Mehaffey	Sept.	15	6200 feet	Dec. 9
Free Lips	Marlowe-Novak	Feb.	15	5600 feet	
Masked Angel, The	Compson-Oakman	Mar.	1	5900 feet	
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Oct.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	1	6700 feet	Sept. 9
Souls Aflame	James-Wells	April	1	5700 feet	
Temptations of a Shop Girl	Compson-Garon	Nov.	1	5700 feet	

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5600 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Code of the Scarlet	Maynard-McConnell	July	15	5600 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Eilers-Burke-Knapp	July	22	7989 feet	
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Happiness Ahead	Colleen Moore	June	24		
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27	7426 feet	
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	May 26
Ladies' Night In Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6	6606 feet	June 2
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11412 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.	8	7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.	4	6214 feet	Dec. 9
Rose of the Golden West	Astor-Roland	Oct.	2	6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.	22	5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.	1	8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.	11	6669 feet	Sept. 9
Strange Case of Capt. Ramper	German Cast			7534 feet	June 9
Texas Steer, A	Rogers-Fazenda	Dec.	4	7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May	27	5834 feet	
Upland Rider, The	Maynard-Douglas	June	3	5731 feet	May 19
Valley of the Giants	Sills-Kenyon	Dec.	11	6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May	13	6021 feet	
Wagon Show, The	Maynard-Faire	Feb.	19	6212 feet	June 2
Wheel of Chance	Barthelmess-Basquette	June	10		
Whip Woman, The	Taylor-Moreno	Feb.	5	5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May	20	7187 feet	May 26

Coming Attractions

Title	Star	Length	Reviewed
Butter and Egg Man, The	Mulhall-Nissen		
Divine Lady, The (Firnatone)	Griffith-Varconi		
Glorious Trail, The	Maynard-McConnell		
Head Man, The	Murray-Reed-Young	July 29	
Heart to Heart	Astor-Hughes	July 1	
Here Comes the Band	Langdon-Dawson	Aug. 5	
His Wife's Affair	Dove-Reed		
Lilac Time (Firnatone)	Moore-Cooper		Mar. 24
Oh Kay	Moore-Gray	Aug. 12	
Out of the Ruins	Barthelmess-Nixon		
Phantom City, The	Maynard-McConnell		
Whip, The	Mackaill-Nilsson-Forbes		
Wrecking Boss, The	Sills-Todd		
Wright Idea, The	Hines-Lorraine	July 8	

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins	Oct.	15		
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4865 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Stone	June	17	6417 feet	
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan. 21
Don't Marry	Moran-Hamilton	June	3	5708 feet	June 9
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Fazil	Farrell-Nissen-Busch	Sept.	10	7217 feet	June 9
Fleetwing	Norton-Janis	June	24		
Four Sons	Mann-Hall-Bushman	Sept.	3	9412 feet	Feb. 18
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	May 26
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27	6679 feet	June 16
Mother Machree	Bennett-McLaglen	Oct.	22	6863 feet	Mar. 17
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	1	4962 feet	
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Plastered in Paris	Cohen-Pennick	Oct.	1		
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Red Dance, The	Del Rio-Farrell-Revier	Dec.			
Road House	Barrymore-Alba	July	22		
Seventh Heaven	Gaynor-Farrell	Oct.	30	6500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5626 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Street Angel, The	Gaynor, Farrell	Aug.	19	9200 feet	
Sunrise	Gaynor-O'Brien	Nov.	5	6729 feet	Oct. 14
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	May 26
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Vampire a la Mode	Marjorie Beebe	Oct.	29		
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wild West Romance	Bell-Lincoln	June	10	4921 feet	
Win That Girl	Rollens-Carrol	Sept.	17		
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5831 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5952 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	May 26
Arkansas Traveler	Variety	Jan.	8	1 reel	
At the Ball Game (Movietone)	Joe Cook				
Bridge at Midnight, The (Movietone)	Mary Duncan				
Cow's Husband, A	Spenser-Temple			2 reels	
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Interview, The (Movietone)	Clarke-McCullough				
Jack and Jilted	P. Cunning-M. King			2 reels	May 26
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	May 19
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Ship Ahoy!	Variety	Feb.	19	1 reel	
Spanish Influence	Variety	April	29	1 reel	
T. Bone for Two	Tyler Brooke	April	22	2 reels	
They're Coming to Get Me (M'tone)	Chick Sales				
Too Many Cookies	T. Brooke-L. Miller	Mar.	11	2 reels	
Treasurer's Report, The (Movietone)	Robert Benchley				
Vintage, The	Variety	Mar.	4	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Baggage Smasher, The	McLaglen-Collyer	Nov.	19		
Cock-Eyed World, The	Lowe-McLaglen				
Cowboy Kid, The	Rex Bell				
Dry Martini	Collyer-Lowe	Dec.			
Farmer's Daughter, The	Beebe-Burke	July	8		
Fog, The	O'Brien-Collyer	Dec.			
Four Devils, The	Macdonald-Gaynor-Morton				
Girl Downstairs, The	Moran-O'Brien				
Joy Street	Barrymore-Alba	Dec.			
La Gringa	Kenneth Thomson				
Making the Grade	Moran-Lowe	Nov.	26		
Me, Gangster	Collyer-Terry	Oct.	8		
None But the Brave	Phipps-Morton-Knapp	June	24		
Mother Knows Best (Movietone)	Bellamy-Dresser	Sept.	24		
Prep and Pep	Rollens-Drexel	Nov.	12		
Riley the Cop	Macdonald-Drexel	Jan.	7, '29		
River Pirate, The	McLaglen-Moran	Aug.	26		

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Keith	Feb.	1	5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct.	1	6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov.	1	6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April	1	6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept.	1	6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May	1	6432 feet	May 12
San Francisco Nights	Marmont-Busch	Jan.	1	7000 feet	Dec. 31
Thru the Breakers		Aug.			
United States Smith	Gribbon-Lee-Harlan	June	1	6000 feet	June 16

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Abie of the U. S. A	George Jessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Logan-L. Barrymore				
Turn Back the Hours	Loy-Pidgeon	Mar.	1	6600 feet	Mar. 17
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April	7	6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April	28	6998 feet	
Annie Laurie	Gish-Kerry	Sept.	17	8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan.	21	5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov.	12	6433 feet	
Ben Hur	Novarro-McAvoy	Oct.	8	11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb.	18	6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept.	10	11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct.	1	5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar.	17	6344 feet	June 2
Buttons	Coogan-L. Hanson	Dec.	24	6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May	19	5482 feet	June 16
Circus Rookies	Dane-Arthur	Mar.	31	5661 feet	May 19
Cossacks, The	Gilbert-Adoree	June	23		
Crowd, The	Boardman-Murray	Mar.	3	8538 feet	Feb. 25
Detectives	Dane-Arthur	June			
Diamond Handcuffs	Boardman-Gray-Nagel	May	5		
Divine Woman, The	Garbo-Hanson	Jan.	14	7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb.	18	8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct.	15	6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June	16		
Foreign Devils	McCoy-Windsor	Sept.	3	4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov.	5	8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct.	29	6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb.	4	7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April	14	7045 feet	June 2
Law of the Range	McCoy-Crawford	Jan.	21	5393 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec.	3	5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan.	2	7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec.	17	5950 feet	Dec. 30
Madamoiselle from Armentieres	E. Brody-J. Stuart	June			
Man, Woman and Sin	Gilbert-Eagels	Nov.	19	6280 feet	June 2
Matsy, The	Davies-Caldwell-Gray	Mar.	10	7289 feet	
Quality Street	Davies-Nagel	Dec.	31	7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April	21	5014 feet	
Road to Romance, The	Novarro-M. Day	Sept.	24	6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb.	11	7745 feet	Feb. 18
Skirts	Chaplin-Baltour	May	19		
Smart Set, The	Haines-Holt-A. Day	Feb.	25	6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec.	10	4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct.	22	6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan.	30	9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec.	10	6273 feet	Nov. 11
Telling the World	Haines-Page	June			
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov.	26	5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar.	29	5901 feet	May 19
West Point	Haines-Crawford	Jan.	7	8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan.	28	5011 feet	
Wyoming	McCoy-Sebastian	Mar.	24	4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar.	17	2 reels	
All For Nothing	Charley Chase	Jan.	21	2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar.	10	1 reel	
Barnum and Ringling, Inc	"Our Gang"	April	7	2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar.	31	2 reels	April 21
Came the Dawn	Max Davidson	Mar.	3	2 reels	
Children of the Sun	Ufa Oddities	Feb.	11	1 reel	
Cleopatra		July	7	2 reels	
Crazy House	"Our Gang"	June	2	2 reels	May 26
Czarina's Secret, The	Baclanova-Mir-Rand	Mar.	17	2 reels	
Dumb Daddies	Max Davidson	Feb.	4	2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar.	10	2 reels	April 7
Fair and Muddy	"Our Gang"	May	5	2 reels	May 12
Family Group, The	Charley Chase	Feb.	18	2 reels	Feb. 18
Fight Pest, The	Charley Chase	May	12	2 reels	May 26
Finishing Touch, The	Laurel-Hardy	Feb.	25	2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar.	4	3 reels	
From Soup to Nuts	Laurel-Hardy	Mar.	24	2 reels	April 21
Golden Fleeces	Ufa Oddities	May	19	1 reel	
Happy Omen, A	Ufa Oddities	July	14	1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan.	28	1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan.	21	2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan.	28	2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April	14	2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar.	24	1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July	28	1 reel	
Palace of Honey, The	Ufa Oddities	June	16	1 reel	May 26
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan.	7	2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan.	14	1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April	21	1 reel	
Rainy Days	"Our Gang"	Feb.	11	2 reels	
Sanctuary	Ufa Oddites	May	5	1 reel	
Secrets of the Sea	Ufa Oddities	Feb.	25	1 reel	Mar. 3
Should Women Drive?	Max Davidson	May	26	2 reels	May 19
Sleeping Death	Ufa Oddities	June	30	1 reel	
Spook-Spoofing	"Our Gang"	Jan.	14	2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell it to the Judge	Max Davidson	April	28	2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May	19	2 reels	May 26
Tokens of Manhood	Ufa Oddities	June	6	1 reel	May 26
Virgin Queen, The	Stanley-Dwan-Manning	May	12	2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April	7	1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April	21	2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brotherly Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
White Shadows of the South Seas	Blue-Torres		June 16
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar.	31	5897 feet	
Barbed Wire	Negri-Brook	Sept.	10	6591 feet	
Beau Sabreur	Brent-Cooper	Jan.	7	6536 feet	Jan. 28
Big Killing, The	Beery-Hatton	May	19	5808 feet	
Chang	Jungle Film	Sept.	3	6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov.	12	5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb.	18	5665 feet	April 7
Drag Net, The	Bancroft-Brent	May	26	7720 feet	June 9
Easy Come, Easy Go	Dix-Carroll	April	21	5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb.	25	5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct.	8	5280 feet	Mar. 3
Fifty-Fifty Girl, The	Daniels-Hall	May	12	7720 feet	May 26
Fools for Luck	Fields-Conklin	May	5	5758 feet	
Gay Defender, The	Dix-Todd	Dec.	10	6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct.	15	5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan.	28	6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec.	10	5998 feet	
Half a Bride	Ralston-Arlen	June	16		
His Tiger Lady	Menjou-Brent	June	9	5038 feet	June 2
Honeymoon Hate	Vidor-Carmanati	Dec.	3	5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct.	22	8656 feet	Oct. 28
Ladies of the Mob	Bow-Arlen	June	30		
Last Command, The	Jannings-Brent	Jan.	21	8234 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov.	26	6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar.	10	7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan.	14	5737 feet	Feb. 25
Manificent Flirt, The	Florence Vidor	June	2		
Nevada	Cooper-Todd	Sept.	10	6258 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April	7	5741 feet	April 21
Now We're In the Air	Beery-Hatton	Oct.	22	5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar.	3	7910 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept.	24	4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov.	5	5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar.	17	6600 feet	May 5
Peaks of Destiny	Special Cast	Jan.	28	5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan.	21	6118 feet	Mar. 10
Racket, The	Meighan-Prevost	June	30		June 16
Red Hair	Bow-Chandler	Mar.	10	6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct.	1	9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb.	4	7175 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec.	24	5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct.	15	5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov.	12	6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct.	8	5179 feet	
Show Down, The	Bancroft-Brent	Feb.	25	7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar.	24	4792 feet	May 26
Speedy	Lloyd-Christie	April	7	7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb.	11	5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov.	19	4934 feet	
Stark Love	Special Cast	Sept.	17	6200 feet	Mar. 11 '27

Title	Star	Rel.	Date	Length	Reviewed
Street of Sin, The	Jannings-Wray	May	26	6218 feet	June 2
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6006 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Vanishing Pioneer, The	Holt-Blane	June	23		
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
We're All Gamblers	Meighan-Millner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Alice in Movieland	Novelty	June	23	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Call Again	E. E. Horton			2 reels	
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmy Adams	Feb.	11	2 reels	June 2
Home Girl, The	Gilmore-Kruger			2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko Goes Over	Inkwell Cartoon	June	23	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Field Daze	Inkwell Cartoon	June	9	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream (Christie)	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	2 reels	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Patent Medicine Kid, The	Krazy Kat Cartoon	June	2	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Prancing Prune	Helen Hayes			2 reels	
Rain Dropper, The	Krazy Kat Cartoon	June	30	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Scrambled Weddings	E. E. Horton	June	30	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Stage Coached	Krazy Kat Cartoon	June	16	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post			2 reels	
Vacation Waves	E. E. Horton			2 reels	
Walls Have Ears	Madge Kennedy			2 reels	
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hersholt-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
Carnation Kid, The	Douglas MacLean		
First Kiss, The	Wray-Cooper		
Fleet's In, The	Bow-Hall		
Forgotten Faces	Brian-Brook		
Hot News	Daniels-Hamilton		
Hunting Tower	Harry Lauder		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Loves of an Actress, The	Negri-Cooper		
Mating Call, The	Meighan-Brent-Adoree		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Sins of the Fathers	Emil Jannings		
Sophomore	Rogers-Conklin		
Warming Up	Richard Dix		
Water Hole, The	Holt-Carroll		
Wedding March, The	Von Strohelm-Wray		
Wings	Bow-Rogers	12 reels	Aug. 26 '27
Woman From Moscow, The	Negri-Kerry		

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FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice in Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	3996 feet	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel of Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Raider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	5927 feet	
Blue Danube, The	Joy-La Rocque	Mar.	11	6589 feet	May 26
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9922 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4460 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	

Title	Star	Rel.	Date	Length	Reviewed
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	5 reels	
Flying Luck	Monty Banks	Dec.	4	6403 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	5659 feet	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	5494 feet	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Ship Comes In, A	R. Schildkraut-Dressler	June	3		
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	5035 feet	
What Price Beauty?	Nita Naldi	Jan.	22	4000 feet	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Balmy Show, The	"Aesop Fables"	July	15	1 reel	
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	22	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number			2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational	Geographical Number			1 reel	
Bunker Battles	Sportlight	July	22	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
City Slickers	"Aesop Fables"	July	1	1 reel	
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number			1 reel	
Eagle of the Night (Serial)	Frank Clarke	Oct.	21	10 episodes	
Everybody's Flying	"Aesop Fables"	Feb.	12	1 reel	
Fair Affair, A	Sportlight	July	8	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	June 9
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
Houses of Arctic and Tropics	Science Number			2 reels	
Huntsman, The	"Aesop Fables"	July	8	1 reel	
Jungle Days	"Aesop Cartoon"	Mar.	25	1 reel	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	8	1 reel	
Life Savers	Rarebits	Feb.	12	1 reel	
Limberlegs	Sportlight	June	10	1 reel	June 2
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark or the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
Mouse's Bride, The	"Aesop Fables"	June	24	1 reel	
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb 11
Playin' Hookey	Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	June 9
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Ride 'Em Cowboy	"Aesop Fables"	June	17	1 reel	
Run, Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number			1 reel	
Short Circuit, A	"Aesop Fables"	Jan.	8	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tail Waggers	Sportlight	April	1	1 reel	
Terrible People, The (Serial)	Ray-Miller	Aug.	12	10 episodes	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four Dollar Island	Novelty	Jan.	1	1 reel	Dec. 30
Versatility	Sportlight	Feb.	5	1 reel	Jan. 7
Volcanoes (Educational)	Geographical Number			1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number			1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Hoff-Allen		
Black Ace, The	Don Coleman		
Bride of the Colorado	Boles-Blossom		
Captain Swagger	La Rocque-Carol		
Celebrity	Armstrong-Basquette		
Cop, The	Boyd-Logan		
Craig's Wife	Rich-Baxter		
Flying Buckaroo, The	Wally Wales		
Forty-Five-Calibre War	Coleman-Loff		
Godless Girl, The	Basquette-Prevost		
King of Kings, The	Warner-Logan	13500 feet	April 29 '27
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Bonner-Withers	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	5700 feet	
Web of Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.	19	5800 feet	May 26

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Branded Man, The	Delaney-Marlowe			6796 feet	June 2
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April		6076 feet	
Divine Sinner, The	Vera Reynolds	July			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April		5976 feet	
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5076 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
Midnight Adventure, A	Murphy-Landis	May		5262 feet	
My Home Town	Brockwell-Glass	Mar.		5608 feet	June 2
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.		5905 feet	
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.		4137 feet	
Trail Riders	Buddy Roosevelt	April		4627 feet	
Trailin' Back	Buddy Roosevelt	Mar.		4308 feet	
Wanderer of the West, A	Tex Maynard	Nov.		4200 feet	
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.		4490 feet	
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Cancelled Debt, The	Lease-Stevens	Sept.	1	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	April	15	5400 feet	
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			
Undressed	Bryant Washburn		

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat	Lee-Keefe	Chesterfield	June	1	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mehaffey-Metcalfe	Hi-Mark			5000 feet	
Big Hop, The	Jones-Ralston-Hearn	B. Jones Corp.	Aug.			
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Dawn	Special Cast	Arch Selwyn			7500 feet	
Daughter of Israel	Betty Blythe	Aywon			8300 feet	
Devil's Passion, The	Special Cast	Arfa			5700 feet	
End of St. Petersburg, The	Russian Cast	A. Hammerstein			8000 feet	June 16
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Life's Like That	Withers-Boteler	F. Royer (producer)				June 16
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Old Age Handicap, The	Vaughn-Hughes	Trinity Pict.			5573 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Queen of the Chorus, The	Faire-Lease	Crescent Pict.			5900 feet	
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict.			8000 feet	Feb. 4
Station Master, The		Amkimo				
Streets of Algiers	Camilla Horn	Brill			6603 feet	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Charles Gounod (Technicolor)	Music Master Film	Fitzpatrick			1 reel	June 16
Cigarette Maker's Romance	F. P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros.			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
You Can't Win (Serial)		Weiss Bros.			10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1	5209 feet	
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	5510 feet	May 26
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4752 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1	5297 feet	
Ladies of the Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	July	1		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
nce and Forever	Miller-Harron	Oct.	15	5629 feet	
Prowlers of the Sea	Cortez-Myers	June	20		
Scarlet Dove, The	Frazer-Borio	April	15	5102 feet	
Stormy Waters	Southern-McGregor	June	1	5735 feet	
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
No Woman Allowed	Color Classic			1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat	Olive Borden	July	20		
Beautiful But Dumb		Aug.	1		
Cavalier, The	Bedford-R. Talmadge				
Domestic Relations		Aug.	15		
George Washington Cohen	Jessel-Palmer				
Ghetto, The	George Jessel				
Grain of Dust, A	Cortez-Windsor-Rubens	July	10		
Marriage of Tomorrow	Miller-Gray				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June	1	5109 feet	
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flusher, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Freedom of the Press	Stone-Keith-M. Day	Oct.	28	6479 feet	
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Has Anybody Here Seen Kelly?	Love-T. Moore	Sept.	16	6243 feet	
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Home, James	La Plante-Delaney	Sept.	2	6307 feet	
Hot Heels	Tryon-Miller	May	13	5874 feet	
Hound of Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Kerry-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Quick Triggers	Fred Humes	July	15	4472 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6179 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19

Title	Star	Rel. Date	Length	Reviewed
Thirteen Washington Square	Hersholt-Joyce	April 8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept. 4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April 8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar. 18	5495 feet	
We Americans	Sidney-Miller-Lewis	May 6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov. 27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May 20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct. 2	4167 feet	
Won in the Clouds	Al Wilson	April 22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb. 20	1 reel	April 7
All Balled Up	Charles Puffy	Feb. 27	2 reels	Feb. 4
All For Geraldene	Sid Saylor		2 reels	
Ambuscade, The	Fred Gilman	June 16	2 reels	May 19
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Back to Nature	Arthur Lake	Feb. 27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar. 24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May 2	2 reels	April 7
Big Game George	Sid Saylor	July 18	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb. 4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar. 19	1 reel	April 7
Buckskin Days	Newton House	Feb. 18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June 27	2 reels	May 26
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar. 14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb. 8	2 reels	Jan. 28
Buster Trims Up	Trimble-Hardwick and Dog		2 reels	
Buster's Whippet Race	Trimble-Turner and Dog	May 23	2 reels	April 28
By Correspondence	Arthur Lake	Jan. 30	1 reel	Jan. 14
Card of Destiny, The	Fred Gilman	July 14	2 reels	June 16
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Cash Customers	C. King-C. Doherty	July 11	2 reels	
Cloud Buster, The	"The Gumps"	Feb. 6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May 5	2 reels	April 7
Cross Country Bunion Race, The	Sid Saylor		2 reels	
Dangerous Trail, A			2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	Dec. 31
Diamond Master, The				
Fighting Destiny	Fred Gilman	May 19	2 reels	April 21
Fighting Kid, The	Newton House	June 9	2 reels	May 19
Fish Stories	Young-La Salle		2 reels	
Fox Chase, The	Oswald Cartoon	June 25	1 reel	May 26
Frame-Up Man, The	Bob Curwood	May 26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill	June 13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April 21	2 reels	Mar. 24
George Meets George	Sid Saylor	June 20	2 reels	
George's False Alarm	Sid Saylor	Feb. 29	2 reels	Feb. 4
George's School Daze	Sid Saylor		2 reels	May 5
Half-Back Buster	Trimble-Hardwick and Dog		2 reels	
Gold Claim, The	Bob Curwood	July 21	2 reels	
Handicap				
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar. 26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Hat Salesman, The	Sid Saylor		2 reels	
Her Haunted Heritage	Ben Hall	July 2	1 reel	June 2
Her Only Husband	Long-Adams-Laymon-McPhaill	April 4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April 26	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan. 25	2 reels	
His In Laws	Charles Puffy	Mar. 12	2 reels	Feb. 18
Hollywood or Bust	Arthur Lake		1 reel	
Horns and Orange Blossoms	Charles Puffy	Jan. 29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan. 4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May 14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar. 7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June 30	2 reels	May 26
Jackson Comes Home	Bob Curwood		2 reels	
Just Wait	Young-La Salle		2 reels	
Kitchen Mechanic	Trimble-Hardwick and Dog		2 reels	
Look Pleasant	Sid Saylor		2 reels	
Looters, The	Bob Curwood	Mar. 3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar. 10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb. 15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April 9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb. 13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May 7	1 reel	April 14
Neck n' Neck	Oswald Cartoon	Jan. 23	1 reel	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds' Court Trouble, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' False Alarm, The	Snookums	July 2	2 reels	June 2
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April 2	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June 4	2 reels	May 12
Newlyweds' Hard Luck, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May 7	2 reels	April 14
Newlyweds' Headache, The	Snookums-Perdue-Egan		2 reels	
Newlyweds Lose Snookums, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Need Help, The	Snookums-Perdue-Egan		2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb. 6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar. 5	2 reels	Feb. 11
Newlyweds' Unwelcome, The	Snookums-Perdue-Egan		2 reels	
No Blondes Allowed	C. King-C. Doherty	Mar. 21	2 reels	Feb. 25
No Dogs Allowed	Trimble-Hardwick and Dog		2 reels	
Oh, What a Knight	Oswald Cartoon		1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb. 6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April 23	1 reel	April 7
Out In the Rain	"The Gumps"	Feb. 20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April 30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar. 31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June 11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb. 13	2 reels	Jan. 21
Reel Life	Long-Adams-Layman-McPhaill	July 4	2 reels	June 2
Ride 'Em Plowboy	Oswald Cartoon	April 16	1 reel	Mar. 24
Ride For Help, The	Newton House	July 7	2 reels	
Riders of the Woods	Edmund Cobb		2 reels	
Riding Gold	Newton House	Jan. 21	2 reels	
Ring Leader, The	Jack Perrin	April 7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar. 26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar. 5	1 reel	April 7
Rubber Necks	Sid Saylor		2 reels	
Sagebrush Sadie	Oswald Cartoon	April 2	1 reel	May 5
Sailor George	Sid Saylor	May 9	2 reels	April 14
Sailor Suits	Sid Saylor		2 reels	
Sandwiches and Tea	Arthur Lake	July 16	1 reel	June 16
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr.	June 3	10 episodes	
Sealed Orders	Jack Perrin	Feb. 11	2 reels	Jan. 28
Shady Rest	"The Gumps"		2 reels	
Shooting the Bull	Young-La Salle		2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan. 16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar. 12	1 reel	
Some Babies	Charles Puffy	Mar. 26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan. 2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April 14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan. 16	1 reel	Dec. 30
Special Edition	Ben Hall	April 9	1 reel	Mar. 17
Speed Sheik, The	Arthur Lake	June 18	1 reel	May 26
Start Something	Long-Adams-Laymon-McPhaill	Feb. 1	2 reels	Jan. 14
Summer Knights	Arthur Lake	May 21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April 18	2 reels	Mar. 24
Tall Timber	Oswald Cartoon	July 9	1 reel	June 16
Tarzan the Mighty (Serial)	Merrill-Kingston			
Teacher's Pest	Trimble-Hardwick and Dog		2 reels	
Terrors of the Unknown (Serial)			10 episodes	
That's That	Trimble-Turner and Dog	April 11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Tricky Trickster, The	Ben Hall	June 4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb. 25	2 reels	Jan. 28
Untamed, The	Newton House	May 12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood	June 23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan. 16	10 episodes	
Watch George	Sid Saylor	Mar. 28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb. 22	2 reels	Feb. 4
When George Hops	Sid Saylor	April 25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June 20	2 reels	May 19
Whose Wife	King-Doherty	June 6	2 reels	May 12
Winged Hoofs	Newton House	Mar. 17	2 reels	Feb.25
Winning Five, The	Lewis-Gulliver-Phillips	Sept. 26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan. 2	2 reels	
Wolves of the Range	Fred Gilman	Jan. 28	2 reels	
Woman Chasers	C. King-C. Doherty	May 16	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Body Punch, The	Daugherty-Faire		
Brides Will Be Brides	Laura La Plante		
Burning Winds	Hoot Gibson		
Children of the Sun	Special Cast		
Clearing the Trail	Gibson-Gulliver		
Cloud Dodger, The	Al Wilson		
Crimson Canyon, The	Ted Wells		
Crimson Hour, The	De Putti-Moskine		
Danger Rider, The	Hoot Gibson		
Doubling For Trouble	Gibson-Gilbert		
Fallen Angels	Kerry-Starke		
Foreign Legion, The	Kerry-Stone-Nolan		
Fresh Every Hour	Glenn Tryon		
Gate Crasher, The	Glenn Tryon		
Girl on the Barge, The	Hersholt-O'Neil-McGregor		
Give and Take	Sidney-Hersholt		
Grip of the Yukon, The	Bushman-Hamilton-Marlowe		
Harvest of Hats, The	Rex-Perrin		
Hero of the Circus	Special Cast		
Honeymoon Flats	Lewis-Gulliver		
Jazz Mad	Hersholt-Nixon-Lewis		
Last Warning, The	Laura LaPlante		
Lonesome	Tryon-Kent		
Man Disturber, The	Denny-Palmer		
Man Who Laughs, The	Veidt-Philbin	11 reels	May 1
Man, Woman and Wife	Kerry-Starke-Nixon		
Michigan Kid, The	Nagel-Adoree		
Navy Blues	Arthur Lake		
Night Bird, The	Reginald Denny		
Phantom Fingers	Cody-Thompson		
Phyllis of the Follies	M. Moore-A. Day		
Play Goes On	Veidt-Nolan		
Plunging Hoofs	Rex-Perrin		
Red Lips	Nixon-Rogers		
Show Boat	Rubens-Fitzroy		
Silks and Saddles	Nixon-Walling-Nolan		
Sky Skidder, The	Al Wilson		
Uncle Tom's Cabin	Special Cast		
Viennese Lovers	Philbin-Hersholt-Keane		
Watch My Speed	Denny-Worth		
Wild Blood	Rex-Perrin		

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan. 7	6400 feet	Jan. 14
College	Buster Keaton	July 29	5800 feet	Sept. 23
Devil Dancer, The	Gray-Brook	Nov. 19	7000 feet	Dec. 30
Dove ,The	Talmadge-Roland	Jan. 7	9100 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar 31	8350 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb. 4	7300 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan. 1	9368 feet	Dec. 2
Magic Flame, The	Colman-Banky	Aug. 14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct. 31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb. 11	7552 feet	Feb. 4
Sadie Thompson	Swanson-L. Barrymore	Jan. 7	8600 feet	Feb. 11
Sorrell and Son	Warner-Joyce	Dec. 2	9000 feet	Nov. 25
Steamboat Bill, Jr	Keaton-Torrence	April	7700 feet	May 19
Tempest	J. Barrymore-Horn		9300 feet	June 16
Two Arabian Knights	Boyd-Wolheim	Sept. 23	7850 feet	Nov. 4
Two Lovers	Colman-Banky		8500 feet	April 28

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Awakening, The	Banky-Byron			
Battle of the Sexes, The	Bennett-Hersholt-O'Neill			
Hell's Angels	Lyon-Hall-Nissen	(about)	7 reels	
Love Song, The	Boyd-Valez			
Revenge	Dolores Del Rio			
Woman Disputed, The	Talmadge-Roland			

WARNER BROTHERS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb. 25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan. 14	6421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec. 3	6337 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr	Oct. 15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April 7	5300 feet	April 21
Dog of the Regiment, A	Rin-Tin-Tin-Gulliver	Oct. 29	5003 feet	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar. 24	5184 feet	
First Auto, The	Miller-Oldfield	Sept. 18	6767 feet	July 8
Five and Ten Cent Annie	Fazenda-Cook	May 26		
Fortune Hunter, The	Chaplin-Costello	Nov. 7	6639 feet	Jan. 21
Ginsberg the Great	Jessel-Ferris	Nov. 26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov. 19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov. 5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec. 24	5613 feet	
Husbands For Rent	Moore-Costello	Dec. 31	6320 feet	Jan. 7

Title	Star		Length	Reviewed
If I Were Single	McAvoy-Nagle	Dec. 17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept. 10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.	7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazer	Feb. 11	5331 feet	
Missing Link, The	Syd Chaplin	Aug. 7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept. 17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept. 4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May 19		
Powder My Back	Rich-Ferris-Beranger	Mar. 10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan. 28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct. 22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April 21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct. 8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept. 24	5685 feet	Oct. 14
Silver Slave, The	I. Rich-Miljan	Nov. 12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept. 3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug. 21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Caught in the Fog	McAvoy-Nagle			
Glorious Betsy (Vita.)	D. Costello-Nagle		7091 feet	May 5
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams			
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr.			May 26
Little Wild Cat, The	Ferris-Hall-Dawson			
Midnight Taxi, The	Moreno-Costello			
My Man (Vita)	Fanny Brice			
Noah's Ark (Vita.)	D. Costello-O'Brien			
No Questions Asked	Ferris-Collier, Jr.			
Singing Fool, The (Vita.)	Jolson-Bronson			
State Street Sadie	Loy-Nagle			
Tenderloin (Vita.)	D. Costello-Nagle		7782 feet	April 28
Terror, The (Vita.)	McAvoy-Horton			
Women They Talk About	I. Rich-Ferris-Collier, Jr.			

Hollywood—*Continued*

(Continued from Page 2107)

Virginia Bradford

Virginia Bradford, now playing the ingenue in "Craig's Wife," has been the leading girl in a number of Pathe-De Mille presentations, including "Chicago," "The Country Doctor" and "The Wreck of the Hesperus." This Memphis lass originally came to Hollywood to write up the glamorous movie city for a press syndicate, but soon succumbed to the lure of acting.

Mr. Tully

Jim Tully, author of "Beggars of Life," which Paramount is filming, has returned to Hollywood after a stay in New York of two weeks.

Late Finishing Date

Because many of the scenes are specially constructed exteriors, depicting Alsace-Lorraine during the late war and the early months of post-war, Samuel Goldwyn does not expect to have "The Awakening" completed before August first. Production was begun on May 7.

New Sennett Series

Three new series of two-reel comedies were started the other day at the Mack Sennett plant at Studio City, Cal.

The titles and stories for these three series have been selected and are as follows: "Handy Andy"—"Bungalow Scandal," "Dumb Waiter," "Bath Tub Mystery," "Night Watchman's Mistake," "Hold My Baby" and "Betty's Baggage"; "Tired Business Man"—"Pink Pajamas," "His Latest Excuse," "The Wrong Flat," "His Narrow Escape," "His Wife's Vacation" and "His New Stenographer"; "Dan the Taxi Man"—"In a Taxi," "Taxi Gossip," "Taxi Sweeties," "Taxi Flirts" and "In the Park."

In the "Handy Andy" series will be Johnny Burke, Ethel Grey Terry and Vernon Dent. Harry Edwards directs. In the "Tired Business Man" series will be Billy Bevan, Natalie Joyce, Alice Ward, Irving Bacon and Barbara Pierce, Phil Whitman directing. In the "Dan the Taxi Man" series will be Jack Cooper, Virginia Vance and Bud Jamieson, Del Lord to direct.

"Sophomore" Unit Finished

The Paramount unit at work in Princeton, N. J., for the past two weeks has finished its location work at the university town, and is about to hike back to Hollywood. Charles Rogers heads the company of 12 which made the authentic scenes of this college picture. Various changes were made in the script in order to bring it into conformity with Princeton life. The real collegiate atmosphere will be injected into the film, it is expected, as both the director and scenarist are college graduates. All scenes were played by Princeton undergraduates. The picture will be released in the Fall. "Sophomores," its present title, is for working purposes.

New Pathe Productions

Pathe is now preparing "Show Folks," "Captain Swagger" and "Sal of Singapore" for early production at De Mille. Phyllis Haver will be the stella player in the last of this trio. With "Celebrity," "Annapolis" and "Craig's Wife" in filming, the above three make six Pathe pictures on which the studio is already active and on which it will be busy for another month.

Pathe is planning "The Spieler" as a co-featuring and elaborate special of carnival life for Alan Hale and Jacqueline Logan. Mr. Hale will continue to blossom forth as a comedian, at which task he has given a considerable bent of late. But before entering into his "Spieler" role, Hale will play Captain Whalen of a Malay steam freighter in the Haver vehicle. This part will not be comic, but dramatic.

"Interference"

Lothar Mendes, who directed "A Night of Mystery," will handle Paramount's production of "Interference," originally announced as "A Crime of Interference." In this opus Clive Brook, Evelyn Brent and William Powell will be featured.

On Location

Among the companies away from Hollywood filming on location sites are two from the Paramount studio and one from that of Warner Bros. Jack Holt, Director F. Richard Jones and a company of 75 have departed for the Segi Canyon and Monumental Valley to film desert sequences for "The Water Hole," a Zane Grey-Paramount western. At Jacumba Hot Springs near the Mexican border are the 75 members of the Paramount unit taking railroad scenes for "Beggars of Life." The entire Warner Bros. company making "The Midnight Taxi" have been taken by Director John Adolfi to a desolate region in Mexico, where they will live aboard a special train consisting of two Pullmans, a diner and a baggage car.

Modistes at T.-S. Studio

Tiffany-Stahl believes that "Clothes Make the Woman," and have engaged the services of six expert dress makers for the making of gowns for their various stars who are to appear in forthcoming productions. This department is to be presided over by Madame Alphreda, who was connected with the Bon Marche of Paris for many years. Clothes, it is estimated, play an important part in a production nowadays, appealing as they do to more than 65 per cent of women and girls who attend theatres.

Deserts Comedy

Frank Capra will temporarily forsake the comedy field to direct "The Way of the Strong," a melodrama of the underworld, for Columbia. The feature will be the director's fourth for this company, to which he is under long-term contract.

Young Eddie Quillan

Eddie Quillan, who, with Alice Day, acted the roles of country hicks in Mack Sennett comedies, ought to have a big year this season—at least, Cecil B. De Mille has plans in mind for his future.

Recently he engaged young Eddie for a part in "The Godless Girl" and following his work in that picture he signed him to a contract which will keep him in the De Mille ranks for the next four years. According to William Sistrom he will be nursed along in featured roles as the first step in the campaign to develop him for stardom. "Show Folks" will mark his debut under the new contract. Jack Jungmeyer has been signed to prepare the continuity and treatment.

Wampas Studio Night

The Wampas held its regular meeting at the Lasky studios on June 11. Arch Reeve was chairman and had as guests George Bancroft, William Roland, Andy Rice, Buddy Cooper, Karl Brown, James Hall, Fred Beetson and others. The Wampas boys plan a series of studio nights of which this was the second.

New Fox Building Dedicated

Dedication ceremonies for the new writers and directors building on the Fox lot were held last Wednesday. About 200 fan magazine and newspaper correspondents attended. The speakers included Sol Wurtzel, Mary Astor, Charles Francis Coe and Malcolm Stuart Boylan. Boylan acted as master of ceremonies.

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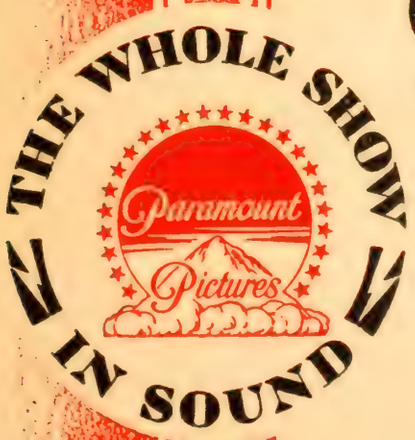
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No need to review its amazing success as a road show. Now coming to picture houses with the same tremendous sound presentation that has enthralled $2 audiences. See and hear it for yourself! Hear the thrilling drone of the propellers and the zooming of the 'planes. Hear the stabbing rat-tat-tat of the machine guns as they spit death from Allied and German cockpits. The explosion of the bombs; destruction of balloons. Sound at its most startling best! A William Wellman production. With the screen's most popular girl, Clara Bow. The great coming star, Charles Rogers. Richard Arlen, Gary Cooper and others. ✢ ✢ ✢

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Erich von Stroheim's gorgeous masterpiece. Even without sound it would be one of the finest money pictures ever produced by Paramount. With sound—with the wedding music, bells and ceremonial trumpetings in the world's most luxurious cathedral—with its heart-throbbing scenes heard as well as seen—it is incomparable! Not to speak of its dazzling Technicolor sequences and its mighty cast, which includes von Stroheim himself and adorable Fay Wray.

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Ernst Lubitsch's wonder-picture starring Emil Jannings. With Florence Vidor, Lewis Stone and Neil Hamilton. By far the greatest work of Lubitsch. By far the outstanding role for Jannings. Hear the wild, thunderous Russian marches. Hear the charge of the yelling Cossack riders as they terrorize the streets of Moscow. Hear the pistol shots—and see the innocents mowed down at the whim of a mad but fascinating Czar. Hear the incomparable Jannings and others in the cast talking in the climatic scenes! ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢

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BILLY DOOLEY. In "The Dizzy Diver." The goofy gob on a roaring submarine.

BOBBY VERNON. In "Stop Kidding." The little comedian with the Big Noise.

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Startling new developments in Christie Comedies. Two big special sound short features coming and more to be announced! ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢ ✢

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Paramount stage unit productions—big names—big time acts—lavish novelties featuring popular acting, singing and dancing stars. The pick of the world's stage and screen talent presented in special de luxe short reels, with sound, in the quality Paramount style. Including the cream of the famous Publix stage units on the screen in sound. An innovation that will pack all classes of houses, first run and otherwise, by offering to the smallest theatres the same luxurious presentation units and surrounding bills that Broadway enjoys. ✢ ✢

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Paramount, leader of the silent drama for 17 years, will in 1928-9 prove its undisputed leadership in sound. The sound pictures outlined in this announcement are but a sample of what are to come from Paramount. ¶ Soon this company will reveal important affiliations that will give you the masterpieces of Broadway's leading stage producers on the screen in sound—productions for which New York is now eagerly paying $15 a seat. ✢ ✢ ✢ ✢ ✢

Paramount has already acquired the rights to "Burlesque," the Broadway comedy-drama smash that has run nearly a year in New York and is still playing to capacity. This will be produced on a spectacular scale as a Paramount Sound



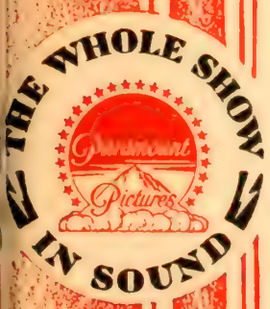
Picture of the future. Other choice stage properties will be bought as they prove their tremendous drawing power and filmed by this company with all the distinctive qualities that make them prominent behind the footlights.

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12 NOON—LEO'S BANQUET at National Press Club, Washington. Leo appears in person. Addresses by prominent Army and Navy Officials. Broadcast over WRC.

1 P. M.—Ceremonies in front of National Press Club transferring Leo to his palatial car.

1:30 P. M.—Ceremonies at Caravan Post in rear of White House.

2 P. M.—Presentation of replica of Leo, M-G-M trade-mark.

JUNE 28

12 NOON—Leo's parade through Washington.

2 P. M.—Leo's banquet to the jungle beasts at Washington National Zoo

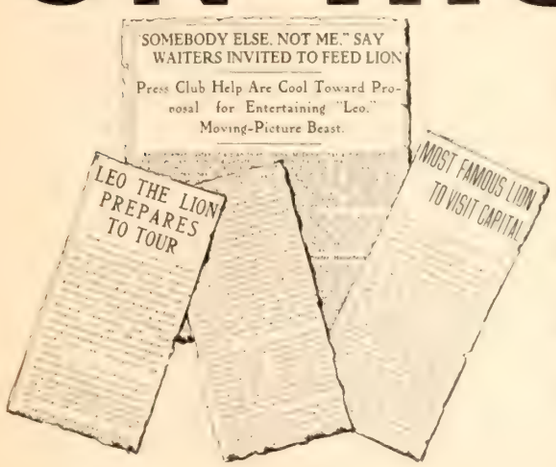
3 P. M.—Leo visits and stages exhibition in front of leading Washington theatres.

5 P. M.—Leo starts on World Tour

Leo's palatial car will be preceded by one of the largest calliope's manufactured!



LEO IS ON HIS WAY!



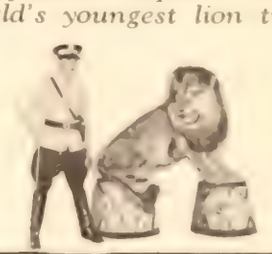
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6 McCOY
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40 HAL ROACH COMEDIES
10 Our Gang
10 Laurel-Hardys
10 Chase
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Charles Rogers & Marian Nixon in "RED LIPS"

Norman Kerry & Pauline Starke in "MAN, WOMAN and WIFE"

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Also Erno Rapee's Augmented Symphonic Orchestra—and All the Other Effects Made Possible by the Extraordinary Drama of this Great Production.

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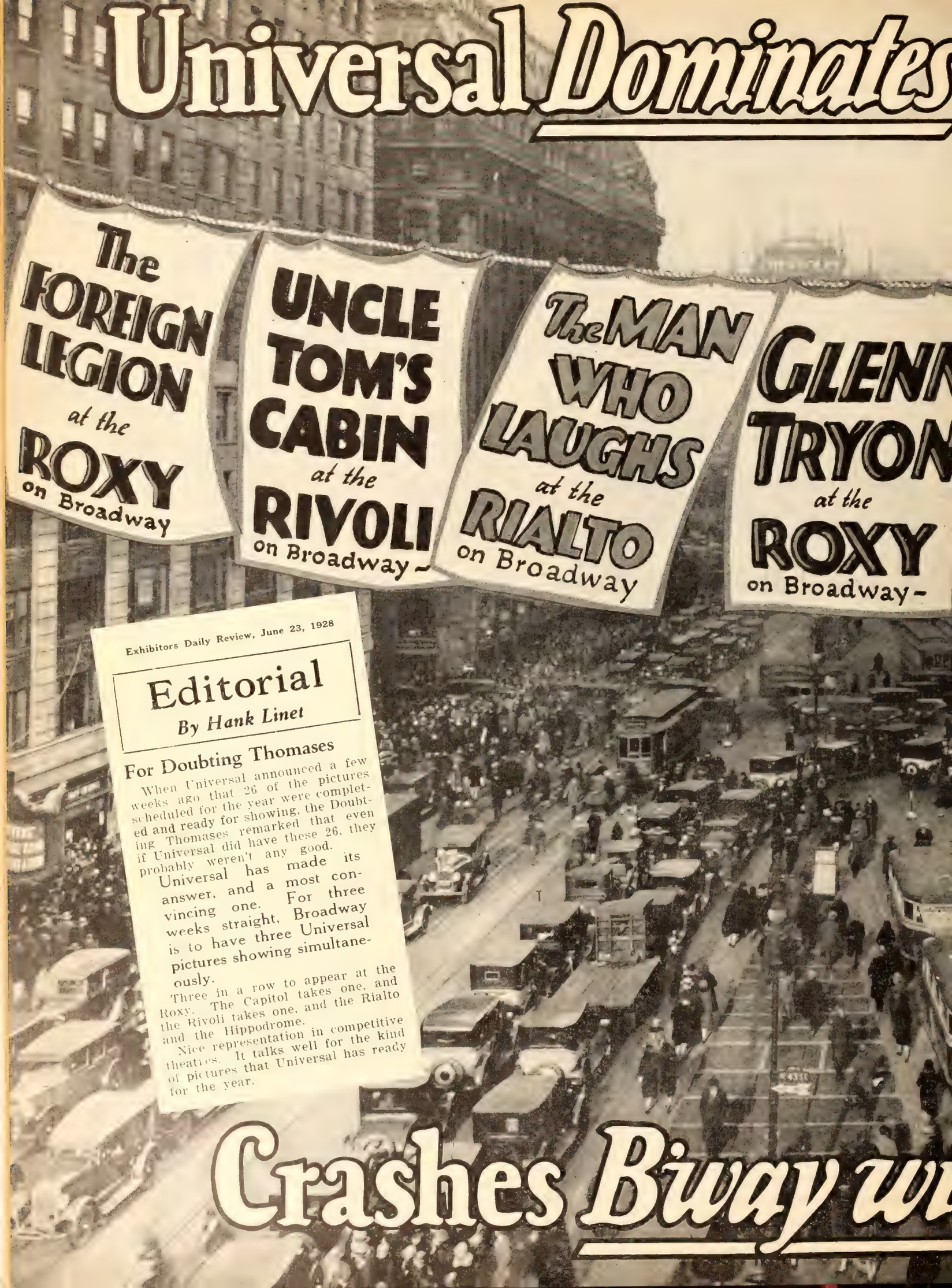
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A bank-book natural!

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Universal Dominates
The FOREIGN LEGION at the ROXY on Broadway
UNCLE TOM'S CABIN at the RIVOLI on Broadway
The MAN WHO LAUGHS at the RIALTO on Broadway
GLENN TRYON at the ROXY on Broadway
Exhibitors Daily Review, June 23, 1928
Editorial
By Hank Linet
For Doubting Thomases
When Universal announced a few weeks ago that 26 of the pictures scheduled for the year were completed and ready for showing, the Doubting Thomases remarked that even if Universal did have these 26, they probably weren't any good.
Universal has made its answer, and a most convincing one. For three weeks straight, Broadway is to have three Universal pictures showing simultaneously.
Three in a row to appear at the Roxy. The Capitol takes one, and the Rivoli takes one, and the Rialto and the Hippodrome.
Nice representation in competitive theatres. It talks well for the kind of pictures that Universal has ready for the year.
Crashes Bway wi


the Entire Field!!
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CAPITOL
on Broadway –
REX BEACH'S
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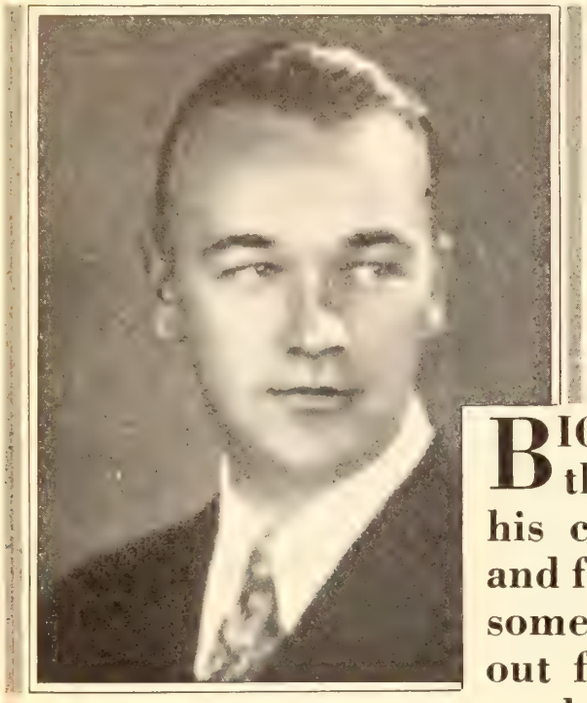
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Balaban & Katz
Stanley-Fabian, N. J.
Midland Theatres Co. (M. B. Shanberg)

Loew's Theatres, Inc.
A. H. Blank Enterprises, Iowa
Stanley Co. of America
Schine's Enterprises, Inc., N. Y.
Midwesco Circuit, Milwaukee
E. J. Sparks Enterprises, Fla.
Harris Amusement Companies
National Theatres Corp., Chicago
Comerford Theatres, Inc.
Durkee Circuit
Dent Theatres, Inc.
Griffith Amusement Co.
Skouras Bros., St. Louis
John H. Kunsky Theatres Co.
Stanley-Rowland-Clark, Pitts.
Universal Theatrical Corp.
Ike Libson Enterprises

AND LEADING THEATRES EVERYWHERE

CORPORATION
NEW YORK CITY

WILLIAM BOYD



The Idol *of*

Bill Boyd has struck a note on the popularity scale that is music to the box-office.

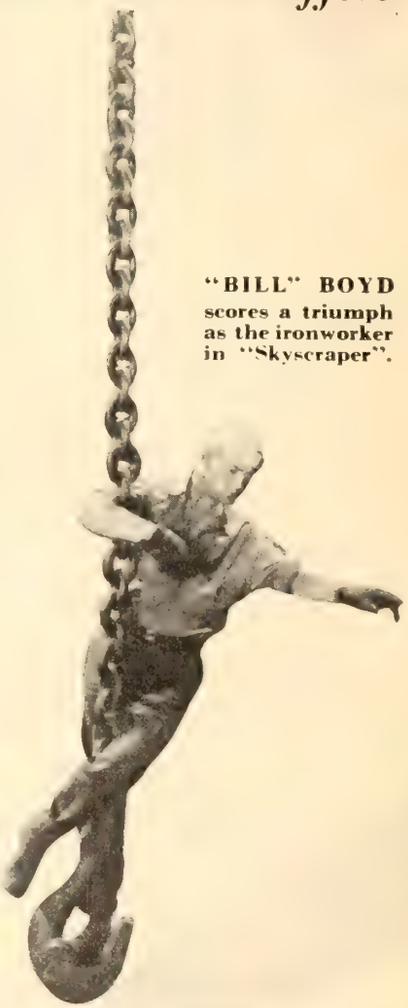
BIG, he-man, human roles, that's Bill's meat. Bill gets his clothes soiled, his hands and face greasy—looks licked, sometimes—but they love him out front. Boyd typifies the worker, labor, industry, progress, as does no other star, and that's one mighty good reason why his acting and personality tug at the heart of Americans, builders.

Boyd is a sure bet today—and he's gaining new legions of friends. They'd walk a mile to see Bill smile.

Keep your eye on this Pathe star for the new season—watch him as the rookie cop, the hard-boiled leatherneck, the telephone linesman, the construction worker, the aviation mechanic. You'll be sitting pretty for a clean-up if you book the new product with Boyd in these two-fisted roles.



Boyd achieved new heights of popularity in "Dress Parade".



"BILL" BOYD scores a triumph as the ironworker in "Skyscraper".



Pathé

You'll be all set for a clean-up with this combination

Millions

First Big Special!

"The COP"



with ALAN HALE, JACQUELINE LOGAN, ROBERT ARMSTRONG

A Donald Crisp Production. Screen Play by Tay Garnett from the story by Elliott Clawson, produced by Ralph Block for DeMille Pictures Corporation.

A red-blooded melodrama of the danger trail of men who fight—and too often die—for law and order.

All that the title implies

"POWER"



with JACQUELINE LOGAN *and* ALAN HALE

A Ralph Block Production. Story and Continuity by Tay Garnett. Directed by Howard Higgin.

A love-drama of industry, with scenes at a great dam where the forces of nature are harnessed for power.

"HIGH VOLTAGE"



From the story "The Trouble Shooter" by Tay Garnett.

Ralph Block
Associate Producer

A big exploitation feature built around the men who keep clear the silver threads of communication.

"The Flying Fool"



with LINA BASQUETTE

Directed by Edward H. Griffith. Ralph Block, Associate Producer. From the story by Ernest Pascal.

An aviation story that ties in with the world-wide publicity being accorded to trans-oceanic fliers.

With the Marines in Nicaragua in a story of international intrigue and adventure

"THE LEATHERNECK"



with LINA BASQUETTE, ROBERT ARMSTRONG *and* ALAN HALE

Directed by Howard Higgin. Ralph Block, Associate Producer. From original story by Elliott Clawson.

Note — *Watch for amazing new* R. C. A. PHOTOPHONE *musical and effect accompaniment on certain forthcoming* PATHE FEATURE PRODUCTIONS *Season* 1928—1929

Have It
Screened
Without Delay!

FBO SCORES



BULLSEYE WITH

HIT OF THE SHOW

All the flaming genius of Ralph Ince poured into this heart-searching story of backstage life! A production of which FBO is justly proud.

Gertrude Olmsted, Joe E. Brown and Gertrude Astor

Story By Viola Brothers Shore

A RALPH INCE PRODUCTION



To Exhibitors EVERYWHERE

Rumors to the contrary notwithstanding—

1. **RCA Photophone is in quantity production. All the facilities of the manufacturing plants of RCA, General Electric Company and Westinghouse Electric and Manufacturing Company are being worked day and night to meet the nation-wide demand for this revolutionary sound reproducing apparatus.**

   As a result of the vast manufacturing facilities of these great organizations, millions of dollars worth of Photophone equipment will be delivered during the remainder of 1928.

2. **Plans have been perfected whereby there will soon be a plentiful supply of synchronized and other type sound pictures made by the Photophone process.**

3. **The question of the interchangeability of sound films made by the Photophone process with those made by other processes of sound recording on film, is *settled.***

   RCA Photophone films can be run on existing licensed sound picture machines with perfect satisfaction, and reciprocally, films made by other than the Photophone process can be reproduced on Photophone machines with the utmost effectiveness. The only change required on either Photophone or other like machines to play sound films interchangeably, is in the aperture plate which requires but a few seconds to carry out.

The unparalleled tone quality of RCA Photophone apparatus is the sensation of the industry.

You can afford to wait!

RCA PHOTOPHONE, INC.

411 FIFTH AVENUE, NEW YORK

A Subsidiary of the Radio Corporation of America

SYNCHRONIZING



"The BIG HOP"

Music and Dramatic Effects Recorded by New York's Leading Synchronizing Conductor



BUCK JONES

Wire for Unsold Territory

BUCK JONES CORPORATION

489 Fifth Avenue -:- -:- New York

Get THAT, gentlemen



BROADWAY REVIEWERS RAVE over Colleen Moore in "Happiness Ahead" after N.Y. Strand premiere. "A hit"..."wins"..."right grand entertainment", said leading critics.

-and that



RUN EXTENDED second week at McVicker's, Chicago, for "The Strange Case of Captain Ramper".

-and that



HOUSE RECORD THREATENED by "Harold Teen" at Warfield, San Francisco. "Business immense", said *Variety*.

and that



"EVEN BETTER THAN 'THE NOOSE'"— said Ed Kadane's patrons of Richard Barthelmess in "The Wheel of Chance", when it played the Gem Theatre, Oklahoma City.

First National Pictures

Didn't we tell you FIRST NATIONAL'S SUMMER SERIES would Knock HOT Weather COLD!

-then get FIRST NATIONAL for SUMMER - your only chance to get New Shows of Mid Season Quality - while it's HOT!

Motion Picture News

Volume XXXVII NEW YORK CITY, JUNE 30, 1928 No. 26

Editorial Highlights

Sound Movie Tidal Wave; Showman Power; and Other Topics

By William A. Johnston

FROM the inception of the sound movie tidal wave, we have felt that the important point was the interchangeability of records and films over the various devices; and we have tried hard to get from the companies a clear statement for the exhibitor.

It would certainly seem that the man who installs a machine should know pretty clearly what he can expect to run through it.

The RCA Photophone comes forth this week with an advertising announcement on this all-important matter which is certainly definite. The exhibitor will note it with interest.

* * * *

THAINS AND PROSPERITY.—" 'Con-IME TO WAKE UP.—Some time ago movie knocked the road show business into a cocked hat; and the interview was included in an article by the writer in a national publication.

The salient points made by Mr. Zukor are brought back to the writer's mind by the following letter from C. C. Burr of B & H Enterprises:

"For a long time I have been talking along the line of Adolph Zukor's interview on the necessity of trade advertising. If there are any additional points he wants brought out I would do anything I could to help this idea along. I thoroughly believe that for the good of the whole industry there must be a strong revival of trade advertising. We have got to work up some general campaigns or the legitimate stock companies—which are springing up in abandoned picture houses in all parts of the country—will blast all the pictures out of the picture theatres, and we won't have any theatres left to use our nice new 'talkie' invention in. The methods I used in the early days when I was controlling the destiny, in at least an advertising way, at Paramount, can be; in fact, must be used again. We knocked all sorts of legitimates out of the theatres in those days and when we got to building nice new theatres for pictures we forgot, or most of us did at least, how it was done. In fact, I guess there were only a few people who ever knew. Anyway, there is work to be done for the good of the business and before the bankers get the remaining few dollars of the picture business and then run off to play golf and laugh. Unless the whole picture crowd wakes up pretty fast, this is what is going to happen!"

There seems little to add to Mr. Burr's statement except this: that the bankers know nothing about the show business nor the supreme place of advertising in it. But apparently they do know something about advertising as a money making force in the general business world. Not long ago they delivered an ultimatum to the rice industry to the effect that unless the rice industry advertised its product adequately there would be no more loans. And the rice people promptly raised an appropriation of three million dollars.

How are the interested bankers to regard a film company that will not even advertise its product to the exhibitor? And how, we may also ask, is the exhibitor buyer to regard such a company?

* * * *

CHAINS AND PROSPERITY.—" 'Consolidations formed to create marketable securities cannot increase prosperity,' said John R. Guernsey of the National Retail

Editorial By Willliam A. Johnston

Dry Goods Association the other day, in commenting on the trend toward forming chains of department stores. 'Ten stores,' he said, 'earning jointly a million dollars, are not going to earn any more just because they are consolidated. Probably they will earn less when the incentive of individual proprietorship is removed.

"'Department store chains will become formidable competition only when they develop a high type of management. That will come. So far, not a single chain of department stores has worked it out!'"

The above clear cut statement by Mr. Guernsey is applicable to the chain theatres with no change whatever except to add that theatres, even much more than stores, require the best incentive and attention of individual management.

The head of one of the best chains of theatres admitted to me recently that he could not, out of his headquarters city, run a theatre in a nearby city even though its population was remarkably similar in their picture requirements.

* * * *

SHOWMAN POWER.—Speaking of reorganizations, mergers and what-not, it would seem that what the business lacks most, these days, is man power.

And when we say man power, we mean, of course, showman power.

For the power of men, in the business, is the power of showmen. It is showmanship that counts in the final analysis. A man may make a lot of mistakes but much may be forgiven him if only he provides importantly the entertainment that rings the box-office bell.

On the other hand he may be, by the standards of the counting house a most correct individual. But what will this avail him if he cannot make or sell successful entertainment?

The exhibitor sitting back and looking at New York through a long telescope rates the leaders of this business by the product he gets from them. They are as big as, and no bigger than, their show stuff and the way they handle it. He is interested in pictures.

The banker can only go so far in this business.

If, of course, a business gets leaking badly through the incompetency, irresponsibility or downright graft of those who run it, there's but one thing to do and that is to take the craft to port and rehaul her stem to stern, stop the leaks, heave over the unnecessary ballast and fit her to ride the water.

But, after that, it will take sailors to run the ship.

And so it takes showmen to run the show business.

And the wise and honest banker knows this.

I talked with one the other day, an investment banker of thirty years' successful experience. He made a specific statement, that he wouldn't touch a single stock where bankers ran the business.

* * * *

A BIT OF HISTORY.—Tom Meighan has evidently scored in "The Racket," his new picture, and while the congratulations are coming in we would like to add a "me too." Last Winter, Harold Franklin, Tom Meighan and the writer were at lunch at the Lambs. Meighan was considering the Broadway plays and we discussed them. The writer was enthusiastic for "The Racket," and, as a final argument, said: "Remember, I was with you here at the Lambs when George Loane Tucker and you decided to do 'The Miracle Man.'"

"That's a hunch," said Meighan. "It's 'The Racket.'"

* * * *

THE NEW DAY.—Harold Franklin says: "It is not enough to show sound motion pictures; theatres that devote themselves to sound synchronization must give to this new showmanship understanding and sympathy".

A quotation from an editorial written by this wise and expert showman for the West Coast magazine, "Now". His views are of great importance. We shall print them in full later.

Inside Slants on the Industry — PICTURES AND PEOPLE — The Mirrors of Filmdom

SOME very interesting angles on the condition of the-atre business as seen at first-hand were given us this week by S. J. McHenry, well-known Southern film man and now operating most profitably with a unique Western road show, which has some remarkable exploitation along with it.

His observations show most clearly that the alien operation of circuit houses is passing into the discard. The attempt of a head office to set in pictures where the local situations are unknown to the head office has definitely broken down.

In some instances, Mr. McHenry went into towns and played houses that had been closed up by circuits owing to lack of business, and did more at the box-office than some of the theatres that were still open.

This condition obtained in many parts of the country and was not confined to any one section.

The show which Mr. McHenry is giving is a distinct novelty, and this is the angle which he stresses in his observations. Pointing to "The Jazz Singer" as the prime thing that brought the sound movie revolution, he uses it also as proof that the public must have novelty.

There is no question in his mind that the public demands the sound picture. This is true in towns and cities of all sizes where the public has had a chance to see and hear the innovation.

* * *

IT is well at all times to listen to the voice of the public, for it is the public which decides. The newspapers are often the direct reflection of this all-important attitude. For example, Robert G. Tucker, photoplay editor of *The Indianapolis Star, said* recently:

"A musical presentation with a plot will be a further invasion of the legitimate theatre which the latter must be prepared to meet if it desires to continue close to the front of the procession. We are not sure whether the proprietors of the big motion picture theatres are meeting or creating a demand for something different.

"Within the past year there has been an increasing tendency to subordinate the picture to the stage show and it may as well be admitted that this change has proved popular.

"However it also may as well be conceded that the quality of the pictures—generally speaking is not as high as it was even a year ago. We do not expect the producers or their representatives to agree with this statement—and we are not seeking an argument or even a discussion.

"So far as we are concerned the number of excellent pictures compared to the total output has diminished noticeably. One of these days the producers may awaken to a realization that the permanency and prestige of the screen calls for better pictures even if the present cycle of colorful stage shows is to be continued."

* * *

WE are glad to call attention to a very worthy cause—the Jewish Consumptive Relief Home, located at Duarte, a suburb of Los Angeles, and in behalf of which the Coast film colony is enlisted.

A big benefit performance is being given June 30th at the Warner Theatre in Hollywood, with Al Jolson and Will Rogers as masters of ceremonies, and an array of talent from pictures, vaudeville and the stage participating.

Mrs. Marcus Loew has recently endowed a hospital building in memory of her late husband, and buildings have also been contributed and endowed by Mrs. Goldstone, mother of Phil Goldstone, chairman of the finance committee of the sanitarium, and others.

The chairman of the committee in charge of the benefit on the Coast is B. P. Schulberg; other members being Louis B. Mayer, B. P. Fineman, Joseph M. Schenck, M. C. Levee, Harry Rapf, Carl Laemmle, Jr., Sol Wurtzel, Jack White, E. M. Asher and C. King Charney.

This worthy institution is conducted without cost to the patients, and is one of the very few free tuberculosis sanitariums in the country. We understand that twenty per cent of the patients are from New York; and, it would seem appropriate if the industry here would endow and sustain a building, similar to those already contributed by groups in Chicago and other cities.

To this end, we suggest a big annual benefit show could be arranged in New York similar to the one being held in California this week.

* * *

THAT the talkies are taking the play away from most of the other picture houses is strongly in evidence through an analysis of the NEWS' Key City Report department for the past several weeks. In practically every city where sound picture equipment has been installed in a theatre that house is the one generally making the best showing for the week. It is particularly interesting to note that these pleasing returns are being made during the so-called slack season.

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George Fitzmaurice, accompanied by his wife, Diane Kane, who arrived in New York last week with a print of his new special for First National, "The Barker"



When the Universal "Collegians" embarked on an aerial location trip to Phoenix, Arizona, they were bid farewell by Carl Laemmle, Jr. Left to right are George Lewis, Director Nat Ross, Eddie Phillips, Mr. Laemmle and Dick Smith, gagman



They're climbing steadily. Two young players whose stars are in the ascendance both Lupe Velez and William Bakewell are rapidly developing into fullfledged thespians. The little Mexican Miss has a world of personality, while young Bakewell is even now an assured and competent player.



Sisters—and hard to choose between them. These two talented girls are Alice and Marceline Day. Alice has quite a flair for comedy, while her darker sister has emotional ability



In Davey Lee, just a wee mite of a lad, Al Jolson believes he has discovered another Jackie Coogan. Well, here's hoping his conclusion is correct. They will be seen together in Warner Bros.' Vitaphone special, "The Singing Fool"



A mischievious little sprite is the accomplished Mary Ann Jackson, who has already despite her young years, created a stir in the world of slapstick. So much so that Hal Roach has augmented his "Our Gang" by signing her



Noah, the patriarch—as played by Paul McAllister in "Noah's Ark," on which the Warner Bros. studio is concentrating to make of it the biggest thing the Warners have yet achieved. Dolores Costello and George O'Brien head a tremendous cast



All set to make a rumpus for the 4th. is Ethlyne Clair, attractive leading lady in Universal and FBO films



How they shoot them up close. At the bottom on the left can be seen James Hall with lights, cameras and many eyes focussed on him as he plays a scene aboard ship in "Just Married," Paramount, in which he is starred with Ruth Taylor



Alice White, First National's "it" girl, prepares to light a fire cracker for the 4th of July.

200 Sound Features Minimum For Coming Season

Announcements by Leading Companies Show Production Plans Shaping Up; Score, Effects and Dialogue Will Be Used

THE onward sweep of sound-in-pictures was clearly shown this week with the announcement by several leading companies of plans for synchronization of features for the new season.

This will take the form of synchronized scores, or effects, or dialogue, or all three.

Based upon these preliminary announcements, MOTION PICTURE NEWS estimates that not less than 200 of the 1928-9 feature productions will have sound in some form, and it is possible that this figure will be greatly increased, as theatre installations are made in growing numbers, and the sound movement gains momentum in production quarters.

Of announcements already made, Paramount heads the list with 25 to 30 features, as a minimum, to be synchronized, followed by Warner with 25 minimum, Fox with 22, Universal with 18, Pathe with 10, FBO with 6 and more to be determined, and United Artists with at least 4.

Details of the announcements made this week will be found in "The Voice of the Screen."

No word has yet come from First National or M-G-M as to the number of features that will get sound treatment, but it is a safe hazard that each company will have a considerable number.

Tiffany-Stahl announced this week that it would go in for sound on all features and short subjects. Columbia had previously made known its intention to synchronize, as has also Gotham. Sierra Pictures will use the disc method, and Ethlyn Gibson Co., a new concern on the Coast, will use sound in serials. The Buck Jones Corp. will have sound in the first Buck Jones special.

There will also be a large number of short subjects with sound. Hal Roach and the Christies have officially announced the signing of license agreements. Mack Sennett is on record as predicting that both color and sound will play big parts in future shorts.

In addition to the Paramount features, the Publix stage unit shows will be synchronized.

European Film Cartel Reported

Move Against American Films Credited to Ufa and Luce Would Require Solid Front of European Concerns

THE report of a European film cartel against American pictures has created considerable interest in the industry as a result of a statement published in the New York *Times* credited to Ludwig Klitsch, managing director of Ufa. The report has it that the cartel is being effected by Ufa of Germany and Luce of Italy. The Klitsch statement is reported as follows:

"A European film cartel is actually established now. The German-Italian agreement was only an incidental step in a whole series of general European agreements. A number of leading film enterprises in important European film countries have joined to form a solid front against America in order to be able to negotiate on terms of equality with the greatest film factor in the world."

According to the *Times* report Paris film circles are completely mystified over the Klitsch statement. There seems to be doubt that such a cartel could effectively be organized. The same doubt exists in the minds of foreign managers of American film companies, who advance several reasons why such a move could not be successfully carried out.

The Klitsch statement undoubtedly was the outcome of cabled reports from Rome that Ufa had concluded a joint production agreement with the Institute Nazionale Luce. The latter is said to be a semi-official organization sponsored by Mussolini and has been making short subjects for some time.

In arguing against the likelihood of a European cartel, those familiar with conditions abroad declare it would hardly be possible, particularly with Ufa named as one of the chief instigators. With Paramount and Metro allied with Ufa in business deals, it seems unlikely, it is argued, that Ufa would be behind such a movement.

As another argument against the successful conclusion of a cartel it is pointed out that it would be possible only if the complete industry in Europe joined hands with the entire industry in Italy or France. Ufa is considerably removed from representing the entire industry in Germany. A solid front is necessary in the organizing forces in each country and these several units must be in absolute accord and in control of the industry in the various countries.

It is pointed out that to perfect such an organization the combined forces would be put to an enormous expense first in the building of such an organization and then in the financing of studios.

Ufa, according to the report, however, has promised Premier Mussolini that they will rehabilitate Italian film studios and supply technical staffs for the revival of Italian film production.

According to the U. S. Department of Commerce, the Institute Luce has signed agreements with various European countries for cooperation in educational and instructional films, and announced some time ago their desire to collaborate with Ufa in educational film matters.

Spanish Producers Ask Government Protection

Government protection of the Spanish motion picture industry has been asked by Spanish film producers, according to a cable to the Department of Commerce in Washington last week from Trade Commissioner George R. Canty at Paris.

The producers are reported to have requested the inauguration of a quota regime, similar to that in France, to be operated in either of two ways. The first proposal is that exhibitors show five Spanish feature films for every 100 exhibited. The second suggestion is that one Spanish feature film be purchased for exhibition abroad for every 25 features imported.

Al Boyd Building New Theatre Chain; Already Includes 12 Houses

IN connection with an announcement that Al Boyd, who resigned recently as managing director of the Stanley Theatre Corporation, of Philadelphia, has taken a lease on the Pergola theatre, Allentown, Pa., for a period of five years; the Allentown newspapers state the Pergola is to be a part of a new chain of theatres he is creating, and which already includes twelve houses, another of which is the $750,000 Boyd theatre for which he broke ground on June 11, at 19th and Chestnut streets, Philadelphia. Mr. Boyd was the man in control of buying all film for the big Stanley chain, prior to his leaving that organization for the purpose of promoting his own project.

Mr. Boyd will take over the Pergola, which seats 1,000, on July 1. It is a comparatively new house, owned by James K. Bowen, of Allentown, and it is announced that the present manager, D. E. Knorr, will be retained as local manager.

Sunday Movies Gaining in Popularity

Reports from Various Contested Centers Reveal Victories for Opponents of Blue Laws

SUNDAY motion pictures seem to be winning popular favor in many localities where battles have been waged for and against the picture houses. In nearly every instance where a report has been received the last week it has announced favorable action toward Sunday shows or juries disagreed as to whether or not they should be permitted.

The fight in the Province of Quebec over the question of Sunday shows took a sensational turn when the United Amusements, Limited, Montreal, scored a legal victory over the Quebec Provincial Government by securing a writ from Mr. Justice Coderre, of the Superior Court at Montreal, on June 1 prohibiting criminal proceedings against the Regent Theatre for operating on Sundays. The Regent is one of 12 Montreal theatres operated by United Amusements, and it was one house which had been named in the test cases instituted by Hon. L. A. Taschereau, Premier of Quebec.

The writ is tantamount to a court injunction, and it halts criminal action against the theatre because of Sunday shows. In the petition for the writ it was stated that United Amusements, Limited, being a corporation, could not be prosecuted on a criminal charge. It was also claimed that presentations of moving pictures did not constitute a theatrical performance in the eyes of the law. The Provincial statutes contained no prohibition of moving picture shows on Sundays. The Provincial law banned theatrical performances but said nothing about moving pictures. Moving picture presentations had been permitted in the Province of Quebec on Sundays since February 28, 1927, under existing laws. The Federal statutes invoked by the Quebec Provincial Government did not make a crime of Sunday shows.

For these reasons the corporation asked that a writ of prohibition be issued to enjoin the judges of the criminal courts from proceeding with the test actions. The writ was ordered issued by the Superior Court judge, and it was served on Judge Marin, of the Court of Sessions and High Constable Cinq-Mars, sheriff of Montreal, who presented the summons to the theatre company. Presecution of the company has, therefore, been halted and Sunday shows are being held as usual.

In all probability, motion pictures will now be shown in Marion, O., on Sundays without any interference. Ed. Reynard, arrested and twice arraigned before a jury for keeping his theatre open on Sunday, has again been released through a jury disagreement. In April the jury that heard the case disagreed. A new jury was called. Last Monday this second jury also disagreed. So, unless some unforeseen event occurs, Reynard will continue to operate on Sunday.

The promised closing of all businesses, except restaurants and prescription counters, on Sundays in Eustis, Fla., to take effect Sunday, May 27th, was a dud, and everything is going along "as usual" in that hustling little city.

The Ministers association of the city filed a protest against the operation of the motion picture theatre on Sunday. As the ordinances prohibited practically all activity on Sunday, Chief of Police W. J. Davis issued an order for the closing of every business, with the two exceptions mentioned.

This order caused such a storm of protest that the city council got together in special session and passed a new ordinance lessening the restrictions imposed by the old law. The new ordinance excepts drug stores, hotels, filling stations, theatres, motion picture shows, cold drink and barbecue stands, bathing houses, beaches and golf courses, all "during such hours and subject to such restrictions as may from time to time be designated and prescribed by the mayor."

Traer, Iowa, voted on Sunday shows on May 23, following a hot contest in which 306 voted for the Sunday amusement opposed by 272. The majority of 34 for the theatres was considered a decisive victory since the churches and also the city council had offered strong opposition to the citizens' decision.

Sennett Plans 10 Color Comedies for Pathe

TEN comedies in Technicolor are planned by Mack Sennett for release through Pathe. They will be two reels each. The producer also intends to screen another feature and is now preparing the story. He will leave New York for the coast shortly after a business conference. He is considering a license for the production of sound pictures.

Colorado Exhibitor Wins Right of Sunday Shows

Hobart Kincaid, manager of the Rialto Theatre, of Florence, Colo., won his skirmish with the state authorities over the right to operate Sunday movies in Florence. An information was recently filed against Mr. Kincaid in the district court of Canon City, Colo., charging Mr. Kincaid with violation of a state law prohibiting Sunday entertainment. Upon motion by Mr. Kincaid's attorney, Sperry Packard, of Pueblo, the information was dismissed by District Judge James L. Cooper before whom the case was called.

The effect of the ruling was that the law did not apply to motion picture entertainment. Thirty days was given district attorney Delbert Hessick to appeal from the decision although it is believed this action will not be taken.

Allan S. Glenn Joins W. B. Publicity Staff

Allan S. Glenn has joined the Warner Bros. publicity forces headed by A. P. Waxman. He is to take charge of two divisions in publicity, one having to do with the serialization of feature pictures and the other with effecting radio tie-ups in Warner interests throughout the country. He will make personal contact with newspaper editors as well as visit all of the broadcasting stations.

Theatre Manager Credited as Strike Pacifier

Pottsville newspapers give credit to Samuel Friedman, manager of the Capitol Theatre in Pottsville, Pennsylvania, for having brought about an adjustment of a local trolley strike that had been progressing for 21 weeks. Acting independently after a citizens' committee had failed to end the disagreement, Mr. Friedman is given credit for bringing the opposing forces to a satisfactory settlement.

Wm. Mendelssohn Added to U. A. Exploitation Dept.

William Mendelssohn has been added by Victor Shapiro to the exploitation staff of United Artists Corporation, his duties being confined to the west coast covering Los Angeles, San Francisco, Seattle, Denver and Salt Lake City.

G. Siegmann, Veteran Screen Actor, Passes

GEORGE SIEGMANN, well known character actor in moving pictures, died at his home in North Martel avenue, Hollywood, last Friday, June 22, following a long illness. Death was due to pernicious anemia. He was 45 years old. A year ago he was married to Mrs. Maud Darby of Portland, Ore.

Beginning his stage career with Charles Frohman, he launched his screen activities in "Intolerance," "Birth of a Nation" and other Griffith films. Altogether he was in the films for 15 years. He appeared in "The Connecticut Yankee" for Fox and "The Three Musketeers" for United Artists. There followed other numerous roles for the actor, most of them in a heavy vein. Siegman acted in Universal pictures during the past two years. He first appeared under this company's banner in "The Merry Go Round" and was later seen in two of the Laemmle specials, in "Uncle Tom's Cabin" and "The Man Who Laughs."

Loew's Theatre Montreal, Robbed of $2,240

Loew's Theatre, Montreal, Quebec, was the scene of a daring hold-up by a lone bandit on Sunday evening, June 17, when the gunman grabbed a cash box containing $2,240 from Arthur Bourassa, doorman, and Miss A. Chartier, cashier, as they were preparing to leave the box-office in the lobby. With great courage, Miss Chartier threw a second cash box back into the booth and locked herself inside, thus saving a large amount of cash. Bourassa shouted for help and grappled with the bandit, but the latter seized the box and made his getaway despite the crowd on the street. The theatre was packed at the time, but the audience was unaware of the robery. Two constables gave chase, but the robber ran through a nearby house to another street and was lost to view.

This was the second time in recent months that Loew's Theatre had been robbed.

Indian Cinema Commission Rejects Quota System

The Indian Cinema Commission has issued its report which, it is understood, rejects the quota system for that country and advocates a subsidy for private enterprises. The three European members, however, have issued a minority report disagreeing with their colleagues' proposals on these points. All the members declare that any Imperial or British preference is unnecessary; and, futhermore, advocate one central censorship instead of the existing provincial censorships.

B. W. Bickert of Saenger Theatres, Inc., Resigns

For the past eight years special representative and district manager with the Saenger Theatres, Inc., B. W. (Bert) Bickert resigned that position on June 15.

His future plans indefinite, Mr. Bickert thinks he will enter the exhibition field again for himself.

No Anti-Movie Legislation

Last Session of Congress Left Bills in Committee; December Session to Consider Walsh, Brookhart Measures

NO legislation opposed to motion picture theatre interests passed at the last session of Congress. But substantial reductions were made in the Admission Tax, according to a report of the National Legislative Committee of the Motion Picture Theatre Owners of America made by Chairman A. Julian Brylawski to President R. F. Woodhull and the Board of Directors.

Mr. Brylawski was in close touch with Congressional situations during the session. The Lankford Bill, which sought to close all Washington Theatres on Sunday with a view to extending that inhibition later to the entire nation, was held in committee. Another measure which provided for national censorship and a commission to control the motion picture business was also kept in committee.

Congress reduced the tax on theatres $17,000,000, which is considered a master stroke in view of the big reductions heretofore granted and the fact that taxes on other industries were retained.

The bill introduced by Senator Brookhart, which provided certain regulatory provisions for the motion picture business, and was the subject of much contention in the industry, is yet in committee. A move will be made to bring this to the attention of Congress again in December.

A Senate resolution providing for a general investigation of the motion picture business was introduced by Senator Walsh of Montana in the closing of the session. This also will be considered at the December meeting. Considerable assistance was rendered by the theatres through the efforts of the National Legislative Committee to the Mississippi Valley flood sufferers in helping through certain remedial legislation.

Special attention will be given the December session as several bills and resolutions affecting the motion picture industry are in committee and ready for Congressional consideration.

Conspiracy Charge Off?

Defense Counsel Expects Action Brought by Santa Cruze Exhibitor to Be Dropped

ACTION brought against Frank A. McAuley and Lewis R. Greenfield, Santa Cruze exhibitors and nine distributors by J. A. Harvey, Jr., alleging that exhibitors and distributors conspired to cut off his film service, is expected to be dropped on account of demurrers of the defendants being upheld by Judge Lucas, of the Superior Court, Santa Cruze, Calif. Nat Schmulowitz, counsel for the defense, is of the opinion that this will effect the dismissal of the complaint inasmuch as it failed to state a cause of action against the defendants. The court did not grant permission for amending the complaint.

The constitutionality of California's anti-trust law was attacked by Schmulowitz, under which the double damage $100,000 suit was brought. Among the distributors named in the complaint whom Harvey alleged had entered into a conspiracy to cut off his film service were First National, Fox, F B O, P. D. C., Universal, M-G-M, Warner Bros., Paramount and Educational. A separate answer, denying the charges, was filed by each of these companies.

Paramount, B & K Win Brief Delay in Marks Bros. Injunction Suit

PARAMOUNT, BALABAN & KATZ and twenty-five other defendants were granted two weeks postponement in Chicago in the injunction proceedings brought against them by Marks Bros., charging conspiracy and restraint of trade. The postponement was won in the Federal District Court before Judge Page last Friday, when affidavits were submitted that films were available to Marks Bros. Granada and Marbro theatres. The defending companies asked postponement until October, but this was denied, Marks Bros. contending that immediate relief was necessary and asserting that no films were available for showing at its house this week.

The suit was brought under the Clayton Act, supplementing the Sherman Act, and charged restraint of trade and discrimination. In first denying the request of the defendants for a lengthy postponement, the court adjourned the case until the afternoon, when arguments were to be heard.

Seeking to disprove Marks Bros. contention regarding inavailability of pictures, affidavits were made at the Balaban & Katz offices, following the morning session, by James R. Grainger, of Fox; Phil Reisman, Pathe's general sales manager, and Earl Silverman, of Warners, that pictures of those companies were available to Marks Bros. It was on these affidavits that the two weeks delay was granted.

Novel Tie-Up for Shorts

M-G-M and Loew Theatres Plan National "Our Gang" Movie Talent Contest; 25 Newspapers to Cooperate

A NATIONAL publicity tie-up for short subjects is the plan of Metro-Goldwyn-Mayer and Loew Theatres. On July 2, it is their intention to begin a national selection contest for children aspiring to become members of "Our Gang," the Roach comedy unit. The contest will be concluded on August 4, and the children will be received over the period of four weeks. On each of six nights in the fifth week, all the young embryo stars for some one of the "Our Gang" roles will be assembled on the theatre stages to be chosen by popular choice. The winners will be assigned their particular role in a motion picture which will be made under the auspices of the local theatre.

The Roach studios have prepared a scenario to be used as the basis of the motion picture which will be produced at each of the theatres with the winners playing the leading roles, while the others will be used as extras. A director and cameraman will be assigned by Roach to each of the theatres for production purposes. Roach has offered as first prize a contract as a member of "Our Gang," a prize which includes all expenses of the winner selected and his parents to Culver City.

Eighty-nine theatres in 25 key cities will figure in the contest. Arrangements have been made with newspapers in each of the cities to carry each day details of the contest and entry blanks for the children.

The cities in which this contest will be conducted are: New York, Washington, D. C., Baltimore, Norfolk, Richmond, Atlanta, Birmingham, Memphis, Nashville, New Orleans, Houston, Evansville, Canton, Columbus, Cleveland, Toledo, Dayton, Indianapolis, Harrisburg, Reading, St. Louis, Kansas City, Syracuse, Boston and Toronto.

Trailers, stunts, lobby displays and programs in which "Our Gang" Comedies are featured will be employed by each of the theatres during the run of the contest. Each entrant for an "Our Gang" role will submit his entry blank accompanied by his or her photograph. Reproductions of leading canditates for honors will appear in the newspaper daily. Either the theatre audiences or a committee of judges to be selected locally will make the final selection of winners in each theatre.

Christie Starts Work

Four Comedy Companies in Full Swing on New Season's Product for Paramount's Releasing Schedule

WITH a brand new series just started and three other comedy groups working, the studios of the Christie Brothers on the coast have begun the production schedule to supply comedies for Paramount beginning early this August and continuing until July, 1929.

The new series, "The Confessions of a Chorus Girl," stars Frances Lee, one of the Christie bathing girls who has been progressing of late. This series will also include Billy Engle, Sid Smith and others. "Skating Home" is the title of the first of these comedies which William Holland is directing. A special beauty chorus has been engaged for scenes backstage in a theatre, in a gown shop, and a night club.

The girls include Natalie Joyce, Lorraine Eddy, Joan Marquis, Patricia Archer. Jack Duffy is now working in the first of his Sandy MacDuff comedies under the direction of Arvid Gillstrom. With the star appear Joan Marquis, Neal Burns, Eddie Barry and Stella Adams. "Hot Scotch" is the title of the first comedy, in which Duffy appears in kilts.

The other two units, those of Billy Dooley and Bobby Vernon, are making "The Dizzy Diver" and "Stop Kidding," respectively. Dooley's comedy will employ a submarine set, and is being filmed by William Watson from a story by Hal Conklin. Vernon is being directed by Walter Graham. In his supporting cast are Jimmie Harrison, Billy Engle, and Ella MacKenzie.

Cleveland Protection Is Settled, Buying Ban Lifted

THE buying ban is off in Cleveland. Exhibitor members of the Cleveland Motion Picture Exhibitors Association have been notified that the first run protection difficulties have been satisfactorily adjusted with the distributors and that, on June 25th, they would be released from their pledge not to buy new product. This announcement followed word from Metro-Goldwyn-Mayer stating that their first and second runs in Cleveland must play and clear their pictures in forty-two days, thus making their product available to first run neighborhood theatres on the forty-third day after release. Last season pictures were not available to first run neighborhood houses until the 57th day after release. The forty-three-day protection period was accepted as a compromise, the exhibitors having asked for 28 days. Educational, Tiffany-Stahl and Standard Film Service Company had previously granted the exhibitor protection request.

Line-Up Half Complete, Says Abe Stern

THE Stern Bros. comedy line-up of 52 comedies for 1928-29 is about half complete, according to Abe Stern vice-president and treasurer of the Stern Film Corporation, who has arrived in New York from the coast, where he has been for the past several months supervising production.

Twenty comedies in all are complete said the executive and most of them are already in the east ready for previews. The number represents about five two-reelers of each of the four series being produced by the Sterns. The four series are: "The Newlyweds and Their Baby," "Let George Do It," "Buster Brown" and "Mike and Ike."

Of the first "The Newlyweds Unwelcome," "The Newlyweds' Court Trouble," "The Newlyweds Lose Snookums," "The Newlyweds Need Help" and "The Newlyweds' Headache" are counted done. Of the second "Rubber Necks," "Look Pleasant," "The Cross Country Bunion Race," "All for Geraldene," "Sailor Suits" and "The Hat Salesman" are finished. Finished Buster Brown comedies are "No Dogs Allowed," "Half-Back Buster" "Buster Trims Up," "Teacher's Pest" and "The Kitchen Mechanic." Three finished Mike and Ikes are "Just Wait," "Shooting the Bull" and "Fish Stories."

Gotham Studios Have 6 Features in Work

Perhaps the busiest production schedule that Gotham has ever experienced is now in progress at the studio on the coast where Gotham has six pictures now in various stages of filming. The films in work include "Times Square," which is being directed by Joseph Boyle; "The Head of the Family," which Erle C. Kenton is directing; "Father and Son," starring Noah Beery; "Through the Breakers," directed by Scott Dunlap; "Accusing Fingers," by Captain Ira Longworth, and "Circus Love," by Courtney Riley Cooper.

Both "The River Woman" and "The Man Higher Up" are practically completed, Gotham reports.

Pathe Offers 6 Shorts for July 1st

"City Slickers," an Aesop cartoon, Topics of the Day No. 27, Pathe Review No. 27, Nos. 56 and 57 of Pathe News and "The Signal Tower," chapter five of "The Yellow Cameo," are the short subjects listed by Pathe for release the week of July 1.

The Pathe Review presents: "Fliers that Really Know How," camera interview with Rube Goldberg, "Alone in the Great City," and "Power-Mass-Speed."

Tiffany-Stahl Is Filming "Beautiful But Dumb"

With Elmer Clifton directing, the Tiffany-Stahl unit making "Beautiful But Dumb" has gone to work. The cast is headed by Patsy Ruth Miller. The support includes Charles Byers, who will have the featured male role, George E. Stone, Shirley Palmer, Greta Yoltz and Bill Irving.

Publicity Representatives Engaged by United Artists

New appointments in the ranks of exploiteers of United Artists occurred last week with the engagement of Louis William Smith to act as eastern publicity representative for Mary Pickford and S. Barrett McCormick to act in the same capacity for Douglas Fairbanks. Louis Lusty, who handled exploitation on the New York run of "Ramona," has been engaged as assistant to Emil Jensen, sales manager for Art Cinema Corporation, one of the United Artists production units.

Arthur Zellner, for several years eastern representative for Mary Pickford and Douglas Fairbanks, has been transferred to the west coast as director in chief of their advertising and publicity departments.

Reginald Denny Writes Story for Buck Jones

Reginald Denny has written a story for Buck Jones, a friend of the cowboy star. Jones, who established the Buck Jones Corporation this year, has leased studio space at Universal City and established production offices there.

The interior sets for his first independent productions, "The Big Hop," have been completed and the cameras began to click a week ago.

The Reginald Denny story will be second on the list of the Jones vehicles. It has no title as yet. Denny's picture, "That's My Daddy," was adapted from a story by himself.

Goldwyn Shooting 2 Films Simultaneously

Filming two pictures simultaneously, Samuel Goldwyn last week began work on his picturization of Joseph Conrad's "The Rescue," before "The Awakening," Vilma Banky's first individual starring vehicle is completed. "The Rescue" is starring Ronald Colman for the first time independently.

Anne Warrington has been signed to make her first appearance on the screen in the role of the Mother Superior in "The Rescue."

Educational Finishes First 6 Comedies

AN early start on its 1928-29 program has been gained by the Educational studios, which have completed the first six comedies of the new year. These are four two-reelres and two one-reelers.

Charlie Lamont has completed the first Ideal comedy, starring Jerry Drew. Stephen Roberts is finishing his second Mermaid comedy, with Monty Collins in the leading role. Lupino Lane is at work on his first starring production, a pirate comedy. In the two completed one-reel comedies, Monty Collins is featured in one and Henry Murdock in the other.

The first of the two-reel productions have already been pre-viewed on the coast. Stars in these finished pictures include "Big Boy," Al St. John and Wallace Lupino. This latter comedy, a Tuexod, is Lupino's first solo featured role in two-reelers.

Kennedy Denies FBO Will Concentrate on Cheaper Grade of Pictures

JOSEPH P. KENNEDY, president of F B O, emphatically denied this week the recently published report that F B O would concentrate on the production of a cheaper grade of pictures during 1928-9.

"We have written more first run business to date than ever before in the history of F B O and this is a striking tribute to the merit of our new productions. Our six Special Attractions, the Tom Mix series and the 24 Gold Bonds will all be pictures of the highest grade made for first run theatres. Sanity and practical showmanship are the watchwords of our studio and we are sparing no expense to give exhibitors the finest product ever made by F B O," said Mr. Kennedy.

N. Y. State Censorship Upheld by Court

Unanimous Decision of Appellate Division Sustains Ban Against Picture, "The Naked Truth"

NEW YORK STATE censorship of motion pictures was upheld by a unanimous decision of the Appellate Division of the Supreme Court, third department, on Friday, June 22, sustaining the ban against the exhibition of the picture "The Naked Truth." The decision is the first that has been handed down by a New York state court on the subject of censorship and ends the first litigation brought to challenge the jurisdiction of the motion picture division of the New York State Department of Education.

Four times reviewed and four times forbidden to be exhibited on the ground that it was indecent and obscene, "The Naked Truth," purported to show the effects of vice upon both men and women. Two so-called clinical reels accompanied the picture, one to be shown only to male audiences and the other intended solely for female audiences.

The Welfare Film Corporation, which produced the film, contended that the picture pointed out a moral and was also educational. It was cited that the picture had been licensed in Virginia, Maryland and Ohio, and had been shown throughout New Jersey and Chicago.

The opinion of the court was written by Justice Edward C. Whitmyre, who summed up the film controversy and gave the decision of the court in the following language:

"This action was a certiorari to review the determination of the state motion picture division in refusing to issue a license for the exhibition of the motion picture entitled "The Naked Truth." The picture traces the lives of three young men from boyhood to manhood and is intended to portray the danger and results of association with lewd women. It shows a male and female in the nude and among other things the progress of different diseases and effects.

"The petitioner claimed that it is educational and the defendants answer that it is obscene and indecent. Several applications and examination for license have been made and it was condemned for the reasons stated.

"The educational law of New York state provide that the director of motion pictures shall cause every motion picture film to be examined and issue licenses therefor, unless it, or a portion of the same, is obscene, indecent, immoral, sacriligious, or of such a character that its exhibition would tend to corrupt morals or incite crime. It is not alleged that the examining officials acted in bad faith. The determination of the motion picture director is confirmed."

Sells First Division Stock

Controlling Stock Owned by Jesse J. Goldburg Bought by Robert S. Furst; Distribution to Be Reorganized

JESSE J. GOLDBURG, having sold his 50 per cent interest in the company to Robert S. Furst, vice-president and treasurer, a change in the ownership of First Division Distributors, Inc., became effective June 25, with the resignation of Mr. Goldburg as president and director of the company, Mr. Furst succeeding him. Raymond Wells, vice president and production manager, arrived in New York during the week and announced that his company will continue in business. He will reorganize the distribution of the First Division program, and will remain in the east until he has completed the job. Upon finishing the reorganization, Mr. Wells will return to the Coast to resume production.

Mr. Furst, who now owns the controlling interest, is a retired steel man of the middle west. He had been interested in production with Mr. Wells before obtaining an interest in First Division last January.

Mr. Goldburg is enroute to California. He declares he has no immediate plans for the future, but has intimated that his activities will be confined to the production end of the industry.

Lloyd Considering New Idea for Next Comedy

FOR several months Harold Lloyd has been working on a new idea for the production which will follow "Speedy." While in the East recently, he had conferences with several of the foremost technicians in the "sound" field, and was introduced to two new developments along this line, which as yet are still studio secrets. These have been placed at the bespectacled comedian's disposal, and if it is found practicable to synchronize the type of comedy produced by Lloyd, his new picture will contain the latest developments in this field.

Lloyd has never discussed for public consumption the possibilities of "speakie" comedies. He has a splendid talking voice himself, developed through his long stage experience, which dates back to his first appearance in "Tess of the D'Urbervilles" at the age of twelve.

His entire staff is now engaged in making "tests" and investigations of the newest ideas in sound and lighting, so that when he is all set to go on his successor to "Speedy" he will be right up to the minute with all technical devices.

Court Decides Theatre License Tax Illegal

The Supreme Court of the State of Oklahoma in a decision handed down this week in Oklahoma City upheld the district court of Creek County in its decision that a license tax required of theatres in the city of Drumright was a revenue measure only and therefore illegal.

The Strand Amusement Company, operating two theatres in the city of Drumright, brought suit against the Mayor, chief of police and other city officials to enjoin them from enforcing an ordinance which required the payment of $100 annually as a license fee, payable quarterly in advance. Testimony was introduced, according to the Appellate Court, to show that since the ordinance was passed, it had been used solely as a revenue-producing measure and was contrary to the state law.

"The Little Angel" Norma Shearer's New Vehicle

"The Little Angel," an adaptation of a serial by Leroy Scott, will be Norma Shearer's next starring vehicle for Metro-Goldwyn-Mayer. Production of "Ballyhoo," originally intended as Miss Shearer's first picture following her recent return from Europe, has been deferred until the completion of "The Little Angel." Sam Wood will direct.

First National Completes 2 New Productions

"Oh, Kay!" and "The Night Watch"—two new First National productions, have been completed at the Burbank studios of First National. A third one, "Waterfront," was started last week. At the present time, filming is expected to start on four other features, "Show Girl," "Hard Rock," "Do Your Duty" and "Outcast."

Corinne Griffith has finished "The Divine Lady" and is now ready to start her new role in "Outcast." Meanwhile, cutting, assembling and titling will get under way on the completed vehicle. Billie Dove is also in readiness to begin her new role. "Waterfront," co-starring Dorothy Mackaill and Jack Mulhall, was started by William Seiter last week. The company is now on location in San Francisco where it will remain for three weeks. Richard Barthelmess has been working on "Out of the Ruins," which will have a new title, for a month.

In the cutting rooms at Burbank are: "The Butter and Egg Man," "The Head Man," "The Whip," "The Glorious Trail" and "Heart to Heart." Editing and titling is finished on "The Barker," "The Wright Idea" and Harry Langdon's new comedy, as yet untitled.

FBO Holds Regional Meet in Cleveland, June 24

A regional sales meeting was held at the Statler Hotel in Cleveland on Sunday, June 24, by the F B O sales forces. J. I. Schnitzer, senior vice-president in charge of distribution, attended and Lee Marcus, general sales manager, presided over the meeting.

Among the branch managers present were: A. J. Mertz, Cleveland; H. J. Michaelson, Cincinnati; A. H. Schnitzer, Pittsburgh; H. Dixon, Buffalo; and E. M. Elliott, Detroit.

Salesmen who were in attendance were: G. Lefke, F. H. Hathaway, N. H. Gerson, H. H. Hull, Cleveland; S. H. Nesbit, C. K. Kendall, L. Rosenfeldt, J. G. Wilson, M. Strauss, Cincinnati; M. M. Schulgold, M. J. Gould, C. B. Kosco, C. Steinberg, Pittsburgh; C. E. Goodwin, L. P. Murphy, E. C. Welsh, Buffalo; E. C. Murphy, H. S. Schilds, C. S. Whitaker, W. G. Sturgess, Detroit. Bookers in attendance were: J. J. Kennedy, Cleveland; G. L. Boudot, Cincinnati; Wm. Schmidt, Pittsburgh; Elmer Lux, Buffalo; T. J. Halliran, Detroit.

Fox Net Profits Large for First Quarter

FOX FILM CORPORATION and subsidiaries for the first quarter of 1928 report net profit of $1,363,561 after charges and taxes, equivalent to $1.78 a share earned on 767,216 combined shares of class A and class B stocks outstanding at the end of quarter. This compares with $806,983 or $1.61 a share on 500,000 shares of combined stocks in first quarter of last year. The increase for the first quarter of 1928 was partially due to the acquisition of Wesco Corporation. The full effect of the Wesco acquisition will not be realized until the last quarter of this year, Fox executives state.

Consolidated income account of Fox Films and subsidiaries for the quarter ended March 31, 1928, is as follows:

Profit after charges $1,451,842, Federal taxes $88,281, net profit $1,363,561, dividends on Class A and Class B stocks $767,207, surplus $596,354.

Balance sheet as of March 31, 1928, shows total assets of $56,438,811. Current assets were $19,676,601; including $3,775,116 cash, and current liabilities $4,187,087.

Holbrook Blinn, Stage and Screen Star, Dies

HOLBROOK BLINN, an important luminary in the American field of acting, prominent on both the stage and screen, died at his home at Croton-on-the-Hudson last Sunday evening, June 24th. A few days before he had been thrown from a horse with the result that an infection of the arm set in which caused circulation of his right lung to be cut off, thus bringing on his collapse. He left a wife and a sister. The funeral services were held at 4 o'clock Wednesday afternoon at the Trinity Episcopal Church in Ossining, with the Rev. Gilbert W. Harris officiating. Burial was at the Sleepy Hollow Cemetery.

A native of San Francisco, the actor made his debut at the age of six in 1878. He appeared in several motion pictures, his best screen contribution being in Mary Pickford's "Rosita." Also active as a director as well as actor, his screen activities date back to such early productions as "The Butterfly on the Wheel" and "Prima Donna's Husband." His last screen roles were in Paramount's "The Telephone Girl," First National's "The Masked Woman" and Associated Exhibitors "The Unfair Sex."

Sam Lears, St. Louis Film Man, Dead

Funeral services for Sam Lears, pioneer motion picture theatre operator and theatre equipment man, were held in St. Louis on Monday, June 25. He died suddenly June 23 in Chicago, where he had made his home for the past six years.

About six years ago he purchased a large interest in the Arlington Seating Company of Arlington Heights, near Chicago. Prior to going to Chicago he operated a theatre equipment house at Broadway and Market street, St. Louis.

Lears was a picturesque figure in the St. Louis political world at one time and was credited with being the "keyman" in the investigation of graft in the St. Louis Police Department in 1906.

Musicians Caused Closing U. A. House, Says Report

It is formally stated at the home office of West Coast Theatres that the closing of the United Artists Theatre, Seattle, was due to the insistence of the musicians' union that the theatre employ a minimum of 15 musicians, whereas the theatre could not afford more than eight. West Coast therefore deemed it less expensive to close the theatre down than to operate it under the circumstances, the statement reads.

Warner Bros. Schedules 4 New Season Releases

The first four releases which will come from Warner Bros. as its initial new season features have been announced, although no definite dates have yet been set for their respective releasing order. In the order of their release, they are: "State Street Sadie," "The Midnight Taxi," "Women They Talk About" and "The Land of the Silver Fox."

The Voice of the Screen

News and Comment on All Phases of "Sound" Pictures

Paramount Announces Plans for Season

Talkie Highlights

PARAMOUNT officially announces a minimum of twenty-five to thirty features for the coming season with synchronization and many of them to have talking sequences. Sound will also be used in the short subjects.

Universal also tells of plans to synchronize at least eighteen features for the new season.

England is aroused to a high pitch of enthusiasm over sound pictures and a number of new devices are already making their appearance. It is claimed that this equipment will be installed at much lower prices than prevail in America.

Labor troubles reach a serious aspect in St. Louis over "canned music."

Negotiations are reported under way by which First National will be franchised by R C A Photophone.

Pathe has signed for the Photophone system of sound recording and reproducing and ten of the company's specials will be synchronized under that process.

J. D. Williams is negotiating with R C A Photophone and will in all likelihood handle that equipment in the United Kingdom.

Sound in the storm sequence of "The King of Kings" promises to make that one of the most remarkable pictures to date.

Sound Accompaniment, Talking Sequences for Minimum of 25 to 30

PARAMOUNT has completed plans for sound pictures during the coming season, according to an official statement by the company. Of the 71 Paramount feature pictures to be released next year beginning August 1, a minimum of 25 to 30 will have sound accompaniment, most of them with talking sequences.

Paramount News will present a large part of its service in sound, and the one and two reel short features, including the Christie Comedies, will also have sound accompaniment.

In addition the company will sell a new type of picture, which will be sound pictures of the stage unit productions such as appear on the stage of the Paramount Theatre and other big theatres operated by Publix. By this move smaller theatres throughout the country will have the opportunity of booking the big stage shows that are now a feature of the de luxe houses in the larger cities. Lavish novelties featuring popular acting, singing and dancing stars, the pick of the world's stage and screen talent, will be presented in these special short reels.

Hollywood to Be Centre

The major part of Paramount's sound activities will be centered in the company's studio in Hollywood, but reconstruction of the Paramount Long Island studio for the production of sound pictures is progressing rapidly. As announced last week by Adolph Zukor, president of the company, those sound pictures which can be most advantageously filmed in the East because of the proximity of speaking stage talent will be made at the Astoria plant.

Among the feature length productions with sound, which either are already in work or have been completed, are the following:

"Wings," the William Wellman production with Charles Rogers, Clara Bow, Richard Arlen and Gary Cooper featured.

Erich von Stroheim's "The Wedding March." All the great highlights of this picture—the wedding music—bells and trumpetings—will be heard as well as seen. Featured in the cast are von Stroheim, who directed and Fay Wray.

Anne Nichols' "Abie's Irish Rose," which will have in addition to the music score, other sound effects, such as the singing of the theme song by Charles Rogers and Nancy Carroll, who, with Jean Hersholt, are featured.

"The Patriot," Ernst Lubitsch's feature, which stars Emil Jannings. Sound production for this picture will incorporate the thunderous Russian marches, the charge of the yelling Cossacks, pistol shots as the innocent are shot down and the members of the cast talking in the climactic scenes. Featured in support of Jannings are Florence Vidor, Lewis Stone and Neil Hamilton.

"The Canary Murder Case," a detective mystery melodrama with William Powell, Louise Brooks, Ruth Taylor and James Hall featured in the cast under the direction of Malcolm St. Clair. In addition to the music and sound effects this picture will have a number of talking sequences.

"Loves of an Actress" starring Pola Negri and directed by Rowland V. Lee. Nils Asther and strong cast support Miss Negri. Sound accompaniment for this production will consist of a music score and sound effects for the dramatic sequences.

"Warming Up," a lavishly produced comedy-drama starring Richard Dix. Sound accompaniment for this production combines the sound atmosphere of a baseball game, singing of the theme song and the music score. Jean Arthur has the leading feminine role in this Fred Newmeyer production.

Paramount has acquired the rights to "Burlesque," the Broadway comedy-drama that has run nearly a year in New York.

Sound effects, voice and the music score will be heard in the Christie series of short features released next season. The first five Christies synchronized with sound in all its phases are: "Skating Home" of the series, "Confessions of a Chorus Girl," with Frances Lee and the Christie beauties; "The Dizzy Diver" and "Oriental Hugs" of the Billy Dooley series; "Stop Kidding," a Bobby Vernon comedy and "Hot Scotch" of the "Sandy MacDuff" series starring Jack Duffy.

While in New York, Charles Christie announced that, in addition to the foregoing, his company will produce two special sound short features.

Christie Signs Contract

Charles Christie, vice president of the Christie Company, has signed a contract with Electrical Research Products, subsidiary of the Western Electric Company, whereby Electrical Research Products will erect a sound-proof stage on the Christie lot in Hollywood. Construction is under way and it is expected that the stage will be completed in 30 days.

"We will use the Movietone (film) system of sound recording in production of the major portion of the 32 short features which Paramount will release this year," said Mr. Christie. "Owing to the necessity for conforming to release dates, we

(Continued on Page 2181)

"U" Announces 18 for Synchronization

Laemmle Company Is Planning Big Season for Sound Pictures

EIGHTEEN features of Universal's 1928-1929 product will reach the screen as synchronized pictures, it is announced by Carl Laemmle, president of the Universal Pictures Corporation. Ten of these features already have been selected, the first two now being synchronized by the Movietone method. Various Universal Short Subjects also will be synchronized.

The Universal Sound Pictures will not be just mere sound pictures, but will use the sound mechanism as a means of injecting what is characterized at the Universal home office as exploitable and showmanship angles into the pictures.

This synchronization of "Uncle Tom's Cabin" will feature the Dixie Jubilee Singers in a series of folk songs and negro melodies. "Uncle Tom's Cabin" also will be synchronized by Erno Rapee and his philharmonic orchestra.

Following Universal's decision, announced last week, of putting sound into "Uncle Tom's Cabin," by special arrangement with Movietone and the Fox-Case organization, the next step in Universal's progress in the sound field was the decision to do the same with "The Man Who Laughs."

The final decision, by Laemmle, to go into sound pictures in a big way, was made over the week-end, after extended conferences with Universal officials and executives, including Universal exchange managers from more than a dozen offices.

In addition to the two pictures above named, the following eight features are announced for immediate adaptation as sound pictures. Some of them are already completed, some are now in the making, and some are yet to be made.

"The Last Warning," the mystery melodrama now being made by Paul Leni with Laura La Plante as star.

"The Girl on the Barge," the Rupert Hughes story of the Erie Canal, now being directed at Whitehall, N. Y. by Edward Sloman, with Sally O'Neil, Jean Hersholt and Malcolm MacGregor in the featured roles; "The Cohens and the Kellys in Atlantic City;" "Red Hot Speed," to be one of the Reginald Denny Specials; "Jazz Mad," a dramatic feature with Jean Hersholt; "Man, Woman and Wife," featuring Norman Kerry, Pauline Starke, Kenneth Harlan and Marian Nixon; "Red Lips," featuring Charles Rogers and Marian Nixon; "That Blonde," a Laura La Plante feature.

Franklin Sees Theatre Developed Along Mechanical Lines

THE importance of sound synchronization to the screens of today and tomorrow is emphasized by Harold B. Franklin, president of West Coast Theatres, Inc., in a statement issued recently.

"From now on the motion picture industry may look to the laboratories of the foremost electrical organizations for further progress," he says. "Science and the motion picture theatre from now on go hand in hand. The theatre of tomorrow will be largely developed along mechanical lines. No one may predict what will be contributed by science in the years to come . . . . talking pictures and sound synchronization are but a forerunner of any developments that we may look forward to.

"West Coast Theatres were one of the first circuits who recognized the value of the talking picture. At this time over thirty-five important West Coast theatres are already equipped and have shown the best product available of this type. Both the Fox Movietone, as well as Warners' Vitaphone found a prominent place in its programs. More than twenty-five additional theatres are being equipped and a large order has been placed for additional equipment.

"Within the next few months every important producer will contribute pictures with either synchronized scores or talking and singing sequences or both. Some of the best minds in the industry believe that this combined effort will help to stimulate a new and added interest in the motion picture theatre."

Roach Will Use Only Sound Effects

HAL ROACH is planning first to use only sound effects and musical synchronization as illumination for the fun in his comedies. For the present he will not introduce dialogue and patter. This much was revealed at a dinner given by Roach last week to thirty-five players, directors, executives and department heads to discuss plans for synchronization of Roach-M-G-M comedies.

The dinner followed the return from the east of Benjamin W. Shipman, studio business manager, who thoroughly investigated all angles of sound devices. Others besides Roach and Shipman who adressed the diners were Warren Doane, general manager; H. M. Walker, vice-president, and Leo McCarey, supervising director and vice-president of the Hal Roach Studios, Inc.

Paramount Announces Season Plans

(*Continued from Preceding Page*)

were compelled to go ahead with production on several of our stories without the sound recording but those pictures now finished will be released with the disc system of sound accompaniment.

"This new form of screen entertainment finds the Christie Company well prepared as the greater number of its players have had considerable stage experience before starting their motion picture careers. Billy Dooley came to us from the vaudeville stage; Bobby Vernon had spent a number of years in stock and musical comedy; Jack Duffy originally appeared in vaudeville. Neal Burns, Eddie Baker, practically all of our players have had stage training. They will have no trouble in registering before the microphone.

"According to advices from the Electrical Research Company 1125 theatres in the United States will be equipped for sound reproduction by January 1, 1929. Realizing that thousands of Christie customers will not be equipped for the sound films, we have arranged to make sufficient straight prints to cover the needs of those theatres that do not have sound reproduction equipment installed during the new film year.

"The advent of sound accompaniment in Christie short features will prove of benefit even to those exhibitors who are unable to secure reproduction equipment during the next year, for, in making the new product, story detail and production value will receive more attention than ever.

"The short reel comedy field has always been regarded as the training ground for feature stars of later years. It has been my pleasure to have had a hand in the training of many stellar players groomed by our company who later were drafted by the feature length picture producers.

"Naturally this new production phase will attract to the screen many legitimate and vaudeville players that heretofore confined their talents to the speaking stage. These players, I am sure, will enhance the value of comedies in that they will answer the public's demand for new faces."

M-G-M Receives First Recording Unit

The first unit of recording apparatus arriving in seventy-seven packing cases, is ready to be installed at the Metro-Goldwyn-Mayer studios in the new "sound stage" now in course of construction.

The unit includes the complete Western Electric recording apparatus with a number of special features from the Electric Research Products Laboratories, and installation will commence as soon as the concrete structure is completed.

Pomeroy Soon Ready to Film Paramount's First

Roy J. Pomeroy, executive technical expert of the Lasky studio, has his experimental stage entirely sound proofed, practically all of his sound recording equipment installed and will soon be ready to film Paramount's first talking motion picture.

England Now Agog Over Sound Pictures

Enthusiasm Running High With Many New Devices Introduced

ENGLAND is just as much agog over the sound reproducing apparatus as is the United States, and several systems are being advanced with the claim that they are just as effective as American devices and at much lower rates of installation. The excitement abroad over the sound films has apparently all come to a head within the past few weeks. On the arrival here a month ago of J. D. Williams, he said there was little interest in England at that time in talking movies. The British trade press is now full of sound film propaganda announcing the various devices.

Using DeForest Device

DeForest Phonofilms is one of the principal devices being exploited, with Harold Holt, managing director for the company making the statement in the Daily Film Renter that DeForest produces as good a sound film as the Americans at less than quarter the cost. The company has equipped and moved into its Wembley studio, to which is attached various subsidiary studios and laboratories. At the new studio it is estimated they will turn out 3,000 feet a week, chiefly of short subjects and topicals in general, including a series of pictures of a comedy nature by Ernie Lotinga.

The cost of the DeForest apparatus, Mr. Holt is quoted as saying, would be about £300, but as a rule no cost is involved upon the exhibitor. The latter pays rent for films only, and the apparatus is supplied with no extra charge whatsoever. Regarding the cost of rental, Mr. Holt said their minimum charge for 3,000 feet a week is £16, 10s., showing alternate weeks, including hire and maintenance of apparatus.

Regarding another device, "Cinema," says:

"Recently British Brunswick, the controllers of 'Panatrope,' acquired a device from a Bristol inventor, which enables a gramaphone record to be played in exact synchronization with film. The most important developments are expected to follow the purchase of this invention.

Project Under Way

"We are now able to state that a project is under consideration for the formation of a new company to handle this device, and that the men interested are well known to the film world; that in all probability a company will be formed to make pictures; to make specially prepared gramaphone records to accompany them, and to market the synchronizing device.

"In other words, if the scheme goes through as at present planned, it will mean the formation of a British company to undertake in England a campaign almost identical with that put over in America by Warner Brothers when they first began to make pictures with Vitaphone accompaniment, but apparently on a much cheaper scale."

Another sound process is reported perfected by British Acoustics, Ltd., the company controlled by Gaumont-British, and will be marketed shortly throughout Britain and Europe.

Discussing this process with a special correspondent of "The Renter," J. Metcalfe, manager of British Acoustics, Ltd., said:

"At this moment we have completed a number of short topical films, one of which you now hear being demonstrated. Feature films will perhaps follow. At present all I can say is that we have taken a record of a London stage success which after a long and successful run came off the boards in London a month ago, and has gone to the provinces."

Already Installed

Already the Acoustic films apparatus, Mr. Metcalfe stated, has been installed for some time at two or three cinema theatres. It has now been simplified and perfected to an extent that justifies its wholesale installation, and it will before long be adopted by the Gaumont circuit.

"It has been wrongly stated that our process costs £500 to install.

"That is an exaggeration. Actually the cost will be approximately no more than £300. Compare that," added Mr. Metcalfe, "with the figures, up to £3,000, mentioned as the cost of installation of other sound-film apparatus.

"For the past two years we have been working on the simplification, both as regard costs and operating, of our process, and now I can state that not only can we do all they (the American sound-films) can do, but we can do it a very great deal cheaper. It is not for me to say whether we can do it better. Our process must speak for itself."

Movietone to Follow Hoover, Smith

THE voice of Governor Smith, if he is nominated at the Democratic convention in Houston, and Herbert Hoover, Republican candidate for president, will be filmed by Fox Movietone cameras wherever they speak between now and next November and projected in motion picture theatres throughout the country.

This announcement was made by William Fox, president of Fox Film Corporation, who has assigned Movietone camera crews to follow the presidential candidates wherever they go in their campaign. These sight and sound records of the political campaign will be shown in one thousand theatres in the United States that will be equipped by the first of October to show Movietone pictures.

Capitol, Ottawa, Will Be First to Feature "Talkies"

The Capitol in Ottawa, Canada, will be the first theatre in Canada to be completely and permanently equipped with mechanical facilities for the presentation of audible pictures. The talking films has of late been widely discussed but with the exception of a few brief occasions when audofilms were screened in theatre in a number of cities as demonstrations, there has been no definite move by theatre companies or exhibitors to install equipment for the sound pictures. On two or three occasions the talkies were presented at the Regent in Ottawa but there was nothing permanent about the arrangement.

The Capitol will open toward the end of the year under the auspices of Famous Players Canadian Corporation. One feature of the house will be the one box of the theatre—the Royal Box, which will be reserved for royalty and high executives.

Columbia Studios Now in Active Production

With the completion of a new stage, Columbia studios is now working vigorously in all departments.

Alan Crosland is putting Lya De Putti through her paces in "The Scarlet Woman," which deals with Russian refugees. Irvin Willat is beginning the first scenes of "Into the Depths," the submarine story starring Jack Holt.

The editors and cutters are now working on "Beware of Blondes" and "Say It with Sables." Millard Webb is preparing to start "Trial Marriage," from the Saturday Evening Post story by Elizabeth Alexander. Ben Grauman Kohn is doing the adaptation.

Tiffany-Stahl Announces All Product To Be Synchronized

TIFFANY-STAHL announces that plans are about completed for the synchronization of all their feature productions and Tiffany Color pictures for 1928-29.

It is understood that all of the Big 10 special feature productions scheduled for release for 1928-29 will be vocalized, orchestrated and have talking sequences.

It is more than likely that "The Toilers," the Reginald Barker special, will be the first to be so equipped and shown for an extended run in a Broadway theatre in the early fall.

George Jessel, who has just completed "The Ghetto," will be heard and seen in this picture scheduled for early release.

Pathe Rooster Crows Lustily as Photophone Makes Trademark Record

MR. PATHE, the All-American rooster chosen at Madison Square Garden as the bird most suitable for screen duty as a replica of the Pathe animated trademark, has caught the spirit of the times and had his voice recorded on the R C A Photophone. In future Pathe pictures which are synchronized with the marvelous new sound device, Mr. Pathe will bring his barnyard war cry to the screen, crowing lustily just preceding the unfolding of the titles.

Colvin Brown, Executive Vice-President of Pathe; John C. Flinn, Vice-President, and other executives, are highly pleased with the vocal efforts of the feathered gent, known to screen fans the world over for a quarter of a century as the Pathe trademark.

There were some misgivings at the R C A Photophone Studios when Norton B. Cooper, of Closter, N. J., the owner of Mr. Pathe, unleashed him from a gilded cage under the kleigs. The big question in the mind of Richard Currier, head of production for the R C A Photophone, and his staff, was whether the rooster would crow in this rather strange environment. Cooper, who had had the bird manicured and rouged for the occasion, asserted that he would crow 'till the cows came home, but all the while there was revolving in Mr. Currier's mind the problem of where to get a double in the event that Mr. Pathe closed up like a clam when high on his perch before the mike.

Frank Gillmore Foresees Bright Days for Legitimate Actor

FRANK GILLMORE, executive secretary of Actors' Equity Association, in his annual report to the association published in "Equity," makes some interesting comment on sound pictures, in which he sees the legitimate actor coming into his own.

Mr. Gillmore's report on this subject follows:

"Several times within the last few weeks I have been asked about the new talking pictures which threaten to flood the market shortly. They are certainly a wonderful invention and if they be all that is claimed for them I think you actors of the speaking stage are going to come into your own again.

"I have nothing but respect for the motion picture player, but up to now the most important part of his equipment as an actor has never been called upon. Four-fifths of our technique, yours and mine, depends on the voice, and what years of practice it takes to make that sufficient unto our needs. I wonder if some of the truly beautiful creatures which float across the screen today will be quite as successful when they have to speak the lines of a long part. To do this their voices must be carefully modulated without a trace of accent except when the characterization calls for it. Some of us of the legitimate have been told that we don't possess screen faces. I wonder how many in the future will suffer from the accusation of being minus screen voices?

"We are aware of the keen business sense of the successful screen producer, but I wonder if he has foreseen all the difficulties in his new venture. A speech, a stunt or an act as demonstrated by the Vitaphone is one thing, but the drama requires memorizing and very careful preparation. We usually rehearse four weeks and often consider that inadequate without an additional two weeks of actual performing. That will entail much preliminary expense to the studios, as you will have to be paid for those rehearsals, besides, how will you be able to time your laughs, to regulate your pauses and other effects without testing them out before an audience. It will be awkward when the talking machine continues on mechanically, thereby killing several gusts of laughter. Screen directors are accustomed to megaphone their instructions, but under the new conditions they must be silent or the recording instruments will give them away.

"As I see it, there will have to be two directors—a stage one and a screen one—and I hereby and herewith call upon the American Arbitration Association to settle their differences. In the talking film the market will be restricted to the English speaking countries and profits reduced while the expenses will be much increased. I recognize that the talent of the inventors will create a tableau as large as our present stage so that the characters will not be bunched and have to hiss their words into one another's ears as at present.

"In conclusion I beg to repeat that any way you take it the new talking films will mean increased employment for you but will never actually replace the regular drama."

RCA to Synchronize 10 Pathe Specials

Pathe Exchange, Inc., announces that ten of its big specials on the 1928-29 program, including "The King of Kings" and "The Godless Girl" will be synchronized through the new RCA Photophone process.

In addition to the two DeMille productions, Pathe has selected the following specials and features for RCA Photophone synchronization:

"Show Folks," with Lina Basquette, Eddie Quillan and Robert Armstrong; "The Spieler," with Jacqueline Logan and Alan Hale; "Annapolis," with Jeanette Loff and John Mack Brown; "Ned McCobb's Daughter," with Anna Q. Nilsson and Robert Armstrong; "Noisy Neighbors," with Eddie Quillan and the Quillan family of eight; "The Leatherneck," starring William Boyd, with Lina Basquette, Robert Armstrong and Alan Hale; "Square Shoulders," with Junior Coghlan and George Duryea; "Listen Baby," with Lina Basquette and Eddie Quillan.

The premiere of "The Godless Girl" at the Gaiety Theatre in New York and the Biltmore Theatre, Los Angeles in August will be the world's first demonstration of RCA Photophone, the organization created by the combined engineering staffs of General Electric, Westinghouse and Radio Corporation of America.

New Ark. House Designed For Orchestraphone

The increasing popularity of the "Orchestraphone," is reflected in the construction of a new theatre at Cullendale, Arkansas, especially designed for featuring this synchronizing instrument.

Architects of this house, which has been named the Folly, have provided special tone chambers at the sides of the stage for the installation of Orchestraphone horns, and have included a room in the rear of the theatre in which the instrument itself, together with the library of records has been placed.

The Folly, a 500 seat house is most modern in every detail, and is owned and operated by W. W. Henderson, manager of the International Paper Company mills at Camden, Arkansas.

Mr. Henderson is generally enthusiastic about the splendid pulling power that the Orchestraphone has demonstrated since the opening of his theatre some weeks ago.

Vitaphone Inaugurated at Reading, Pa.

The Vitaphone season was inaugurated in Reading, Pa., on June 18, in the Strand theatre, a house seating 1,800 persons, and which, it was announced will be the new home of Vitaphone during the period of the construction of the new million-dollar Astor theatre on the site of the old Arcadia which is being demolished. The opening Vitaphone performance at the Strand was "Glorious Betsy," So great is the anticipated popularity of Vitaphone attractions in Reading this summer that special arrangements have been made for handling especially big crowds at the Strand. The Strand is controlled by the Franklin Theatre Company chain.

Christie Announcement Due from Coast Soon

Charles Christie, vice president of the Christie Film Company, returned to the Coast on Saturday after a month spent in New York. While in New York he conferred with Paramount officials on the sound picture proposition.

Mr. Christie is expected to make an official announcement of his company's plans regarding sound pictures within the next few days.

Voice Fadeout Needed, Says Technician

ONE of the big opportunities beckoning the inventor, with the new development of the talking picture is a fadeout for the human voice, according to Douglas Shearer, technician in recording experiments now under way at the Metro-Goldwyn-Mayer studios.

"One of the first things we are going to need," said Shearer, "is some method of 'fading out' in a vocal record just as a film 'fadeout' is effected in pictures. This will be necessary or at any rate very useful so that we can have a character speaking, then fade his voice out and into a written title to take up footage where a narrative spoken title might be too long. If we can find some convincing way to work this change it will make the talking movie very flexible."

Harrisburg Houses Equip For Sound Pictures

The first Vitaphone and Movietone services for Harrisburg, Pa., are about to be installed as a permanent proposition in the Colonial and Victoria theatres, belonging to the Wilmer & Vincent chain, it was announced on June 22 by Lee Levy, manager of the two houses, both of them big first run theatres in the central business district. Contracts have been signed and forwarded to the manufacturers and it is the expectation that both will be ready for operation early in the Fall.

Columbia May Use Both Sound Systems

Columbia Pictures is considering the use of both film and disc recording of sound pictures and may use both systems, according to Joe Brandt, president of the company. So far he has not definitely decided upon either method, though the company is planning to synchronize the first release of the 1928-29 program. The system to be used or the announcement that both will be used, will be announced as soon as it is determined what is to be the first picture made for the new season.

Fox Making Full Length Talking Feature

William Conselman, supervisor of the Fox West Coast studio, has just started directing a full-length talking feature. It is called "Four A. M.," and was written by Conselman himself.

This comedy will have in the cast Marjorie Beebe, Sammy Cohen, Tyler Brooke, Ben Bard and Henry Armetta.

Central Penn. Theatres Install Vitaphone

Recent installations of the Vitaphone in Central Pennsylvania theatres have been announced as follows: Capitol Theatre, Bloomsburg, recently opened by the Comerford Amusement Company, of Scranton; Colonial Theatre, Lebanon, recently taken over by John A. Jackson, and State Theatre, Nanticoke, owned by Connelly & Quigley.

Canned Music War Brings First Pitched Battle in St. Louis

THE first pitched battle of the Musicians Union's war on "canned" music was fought near Luxemburg, St. Louis County, on Saturday, June 23. Only minor casualties were reported by the police who made nine arrests in connection with the fracas.

The musicians connected with the local unions of St. Louis have taken an active part in the conflict to educate the music loving public of the United States and Canada as to the advantages of music produced by human efforts compared with mechanical reproduction of such music. Part of the campaign has been to picket theatres and amusement parks that have substituted mechanical music for members of the union while automobile trucks carrying banners and a band have traveled over the streets of St. Louis and St. Louis County to advertise places that are using mechanical organs and other substitutes for human music.

Recently the Lemay Ferry Theatre in Luxemburg opened and is now using a mechanical organ to furnish music for its motion pictures. Officials of the musicians union protested and endeavored to convince Leopold Lau, 61 years old, of 7829 Ivory Avenue, St. Louis, Mo., owner and manager of the theatre that he should replace the organ with regular musicians. He refused to do so.

On Saturday afternoon, June 23, the automobile "band wagon" of the musicians carrying ten members of the union was dispatched to the Luxemburg sector to create interest in human music.

There are two versions of what happened when the "band wagon" passed the home of Lau. At any rate the police from the Carondelet District of St. Louis after responding to a riot call arrested nine men, Lau, his two sons, Lee, 23 years old; Irvin, 21 and William Hazard, 17; Steve H. Butler, business agent for the musicians union; Emil Batuno, leader of the band; Eugene L. Van Meter, Gilmer Cobbel and Charles W. Biehl, members of the musician union. Other members of the musicians band were not arrested. All those arrested were booked on peace disturbance charges.

The truck bearing the band and carrying banners that charged the Lemay Ferry Theatre with being unfair to the union musicians had been touring the neighborhood. It was followed by a touring car from which handbills against the theatre were being scattered.

According to Butler, business agent for the union, Lau and his followers unexpectedly charged from the driveway alongside his home, tore the signs from the truck and assaulted the occupants of the touring car.

Lau's contention was that as the truck passed his home the occupants made opprobrious remarks concerning him.

When the police reserves arrived at the scene a general fist fight was in progress.

On June 21 a delegate of union leaders called on Governor Baker at Jefferson City to protest against the attitude of the St. Louis Board of Police Commissioners toward the campaign of the musicians against canned music. It was charged that the police are persecuting the musicians and the governor was asked to conduct a personal investigation into the situation.

The committee which went to Jefferson City was composed of Reuben T. Wood, president of the Missouri State Federation of Labor; Daniel Murphy, president of the St. Louis Central Trades and Labor Union; George R. Patterson, secretary of the Missouri State Federation of Labor; Guy M. Daily, president of the musicians Union; Steve Butler, business agent for the union; Miss Tillie Amsler of the Women's Trades Auxiliary and Oscar Kleintopf of the Motion Picture Operators Union.

(Continued on Page 2184)

Sound Puts Remarkable Realism into Storm Sequence of "King of Kings"

By CHESTER J. SMITH

IF one has any doubt as to the effectiveness of sound in pictures, this will be completely dispelled when the sound effects are revealed under the Photophone process in "The King of Kings," into which these sound effects musical and synchronization have just been set.

This writer sat in on the invitation of E. E. Bucher, vice-president of RCA Photophone, while the reel showing the storm scene following the crucifixion was projected. Not in a long career of looking over movies have I seen anything so impressive or effective as this sound synchronization. It is so realistic as to be absolutely astounding and actually borders on the horrifying.

There are the flashes of lightning, the cracking and rolling of the thunder and the horrified screams of the multitude as the earth opens up from the series of earthquakes and they are plunged into the great crevices.

All this brings realism that must of necessity have been absent in the silent films. In the past it has been necessary to draw upon the imagination to provide back-stage effects to get the full import of a sequence of this kind. It is terrifying, but it will make of "The King of Kings" one of the most talked of pictures that has been seen on the screen.

Sound Picture Reviews

"Miss Information"

THIS is an exceptionally clever little Vitaphone playlet with Lois Wilson and Edward Everett Horton in the leading roles. Both have good voices for the screen and the story is well worked out. In it Miss Wilson is a stenographer in an up-state New York town and Horton, in a new job with some unscrupulous brokers, is detailed to the town to buy up cheaply an important invention from the widow of the deceased inventor. Norton, seeking information on arrival in the town, asks particulars of Miss Wilson and imparts his plan to her. She convinces him that he is doing a wrong, not paying the full price for so valuable an invention. He phones his firm that it cannot be had for the small sum offered and they boost the price to $10,000. He tells them that the widow is asking $30,000 and will take no less, for which he is fired. Miss Wilson, it develops, is the daughter of the widow. She agrees to marry the salesman and the two decide to promote the invention themselves.—Chester J. Smith.

Fox Movietone Subjects

Fox is presenting George Bernard Shaw as a Movietone subject. Shaw, a world-wide figure, has been looked upon as one aloof and apart from the crowd. He has refused to visit America and he is not the type to grant audiences to people except those seated in the high places. Yet through the Movietone he reaches the masses—and the masses will accept him as a genuinely friendly man.

Through recording his rich voice and capturing his wit and humor and the colorful personality he represents Fox has done as much for Shaw and his writings as Shaw has done for Movietone.

The film shows him walking on a gravel path into a close-up and the crunching of his shoes as he approaches is plainly heard. A tall figure and distinguished looking he immediately wins his audience. Then he starts in selling his personality by typically Shavian wise-cracks. In all he's the best Movietone subject that has appeared. And he wouldn't do so bad as an actor since he's gifted with showmanship and a flair for pantomime.

The Movietone also presents in its latest program the Changing of the Guard at Buckingham Palace—and this colorful ceremony brought down from medieval times will surely be appreciated. One hears the bands and the commands of the officer and the measured tread of the Guard is a sight which never fails in its appeal. Governor Al Smith also figures in the Movietone through his visit to Governor's Island during a recent carnival.

And the first two-reel comedy to be recorded through Movietone, "The Family Picnic," is interesting. But the piece goes back to first principles in its design. Without the dialogue and sound effects it would be dismissed as exceptionally old-fashioned. It shows promise of what will be accomplished in the future.—Laurence Reid.

First National Is Reported Negotiating for Photophone

IT seems likely that First National will use the Photophone system of sound recording and reproducing in connection with the product to be made for the 1928-29 season. It is understood that First National is now negotiating with R. C. A., which controls the Photophone system, and that the deal will be closed within the next few days. It is said that one of the First National features for the new season has already been synchronized by the Photophone process.

The proposed swing of First National to Photophone is attributed partly to the recent connection of Joseph P. Kennedy with First National. R. C. A. is part owner of FBO, of which Mr. Kennedy is also the head. Pathe has also definitely announced that it will use the Photophone system.

It had been previously announced that First National would use the Western Electric system under the name of Firnatone, but it is now claimed that the deal with Western Electric was never actually consummated. The agreement is said only to have been a preliminary one. First National made the announcement of Firnatone just previously to the company's sales convention, and at a time when it seemed almost sure that the Western Electric Company deal would be closed.

There has been no definite announcement either from First National or from Photophone that the companies are now in negotiation, but it is understood that this is a fact, and that one picture has already been synchronized or is now in the process of synchronization.

L. A. Houses Equip for Talkies

Hollywood, June 23.—The success of Warner Brothers' theatre in Hollywood has expedited the equipping of more theatres in the vicinity with talking devices. Loew's State and the Metropolitan theatres, the two largest downtown houses, are now installing movietone equipment. A score of experts arrived here last week from New York and are now busily engaged in equipping both theatres for the influx of "talkies" from Paramount, Metro-Goldwyn-Mayer, Fox and First National studios.

A private car containing the experts from the Electrical Research Products Acoustic Department of the Western Electric Company, arrived in Los Angeles, together with all paraphernalia for a complete installation. The projection equipment comes direct to the Coast from Philadelphia and is said to be the last word in talking devices.

Rehearsals of the equipment will be held this week and active operation of the theatres with sound and voice pictures will commence about July 7.

Only two Los Angeles theatres are so equipped at present—Warner Bros. and the Tower theatre, a 1000 seat house playing to 25 cents top. Warner Bros. prices are 35, 50 and 65 cents. Over 150,000 people paid admissions to Warner Bros. theatre during the short run of "The Lion and the Mouse." It seats 3,000 persons.

Buck Jones Production Will Be Synchronized

Synchronization of music and sound effects will be an added feature of "The Big Hop," the forthcoming special production starring Buck Jones. The picture is now in production at Universal City and will be the first to be made under Buck's own trade mark as an independent producer. The sound-on-film method of recording will be used.

Christie Signs Western Electric Contract

The Christie Film Corporation is the latest producer to sign contracts for the use of the Western Electric System of Sound Pictures. The contracts were executed with Electrical Research Products, Inc., subsidiary of the Western Electric. Equipment for the recording of sound in conjunction with the Christie features and short subjects will be installed in the Hollywood Studio of the company.

Battle Over Canned Music in St. Louis

(*Continued from Page* 2183)

Bafuno who was arrested several weeks ago for passing out handbills in the vicinity of the Astor and Senate theatres calling the public's attention to the fact that the theatres were using mechanical music now has pending in the St. Louis Circuit Court a civil suit in which he asks for heavy damages from members of the police department, the police board and owners of the theatres on the grounds they conspired to arrest him.

HOLLYWOOD

Lillian Gale
Staff Correspondent

Wm. McCormack
Western Representative

Ray Murray
Special Representative

Hollywood Office—6381 Hollywood Blvd— Phone Granite 3982.

De Mille Slated to Join United Artists

Producer Will Make Two a Year, is Report; First Will Be Story By Himself

HOLLYWOOD, June 25.—Cecil B. DeMille will go over to the United Artists lot on August 1st, according to reports going the rounds of Hollywood. It is understood that the producer's first picture for the United Artists will be an original which he has written. Under the reported agreement, he will produce two pictures a year.

It is expected that the De Mille contract stars—William Boyd, Rod LaRocque, Alan Hale and Phyllis Haver—will join him at United Artists after completing their vehicles for Pathe. They are all under personal contract to De Mille. The new De Mille productions will be financed by Joseph M. Schenck and Joseph P. Kennedy the report asserts.

The original story by De Mille is now being adapted by Jeanie McPherson.

Rowland's Message

The F B O-Pathe-First National combine is the principal subject of conversation around the film capital at present. A message from Richard A. Rowland, vice-president and general manager of First National, addressed to all employes of the studio at Burbank, received June 22, stated that following a conference with Joseph P. Kennedy no changes in the personnel of the studio was contemplated at present.

The recent economy wave that swept through the DeMille-Pathe studio at Culver City took with it many of that company's well-known actors, directors and lesser officials.

Costume Plays Again

Is there a revival of costume plays in the offing?

It appears that there may be for no less directorial genius than Fred Niblo has set the pace by definitely announcing his intention of presenting the screen dramatization of a French play of eighteenth century period. The story depicts the life of Adrienne Lecouveur, whose popularity as an actress was at its zenith about the year of 1730. It was written by the French authors—Scribe and Le Gouve and temporarily, at least, the name of the celebrated actress will be used as a title.

This picture which is scheduled for production early in July, will be a Fred Niblo Production and will employ an all star cast. It is said that the characters are of such balanced importance that the story would not serve as a starring vehicle for any particular stellar light.

The adaptation and continuity are being prepared by Dorothy Farnum. It will be recalled that Miss Farnum served in this capacity in connection with Mr. Niblo's "The Temptress" and other of her efforts have indicated a marked ability in preparing this sort of material for the screen.

Columbia in Full Blast

With the beginning of "Out of the Depths," starring Jack Holt, Columbia Studios continue to operate at capacity. Besides the Holt picture which Irvin Willat is directing, "The Scarlet Lady" has passed the half-way mark; two pictures are being edited and one is being prepared for immediate production. Ralph Graves and Dorothy Revier are featured in the Willat submarine special. The pictures being edited are "Beware of Blondes," which was directed by George B. Seitz, and "Say it With Sables," which Frank Capra recently completed. "Trial Marriage," is being adapted by Ben Grauman Kohn and will be directed by Millard Webb.

Henry King Returning to Inspiration

HENRY KING will return to Inspiration Pictures. Contracts, negotiated between the director, J. Boyce Smith, vice president, and Emil Jensen, Inspiration's New York representative, have been signed.

King will be a producer-director, his first directorial work to be on Rupert Hughes' "She Goes to War," which will be produced by Inspiration in conjunction with Victor and Edward Halperin. The story was originally entitled, "Womanhood."

Walter Camp, president of Inspiration, placed his official stamp of approval on the contract via telegraph wires.

Inspiration Pictures' home is at Tec-Art Studios and it will be at that plant that "She Goes to War," will be produced. Extensive alterations have been made by Tec-Art and the studio is ready for a season of unusual production activity.

The Inspiration-Halperin production will be released through United Artists.

The Only Film Rotarian

J. Boyce Smith, vice-president of Inspiration Pictures, Inc., is the first and only representative in the field of motion picture production to be accorded the distinction of having been elected as a member of the Hollywood Rotary Club. Nevertheless, he received his initiation at a club luncheon on Tuesday, June 19, and is very happy about it.

New Fox Laboratory

The Fox company will dedicate its new $500,000 laboratory building on June 29 with appropriate ceremonies. The cornerstone of the new building marks the site on which the first two reel comedy ever made on the Fox lot was started, in the Fall of 1916.

Gertrude Olmstead Signed

Gertrude Olmstead has been signed by Harold Shumate, production chief for Sam Sax and Gotham Productions, to play the lead in "The Man Higher Up." Scott Dunlap will direct. Shumate also is launching three other pictures including "The River Woman." Joseph Henaberry will direct this, an original story by Shumate. "Through the Breakers" and "Father and Son" are the other two.

Free Circus

A free circus was given on the F B O lot last Sunday by studio officials in connection with the filming of "The Circus Kid." Banners were stretched across Melrose Ave. advising the public that "open house" was in order all day Sunday and 3,500 seats were provided for the public under the big top on the lot. George B. Seitz is directing the opus and by advertising the stunt the producer secured a large crowd of "extras" to act as audience [illegible].

Birthday

Clive Cook, motion picture player, and his wife, formerly Alice Knowlton, ex-Follies girl, are the proud parents of a 6½ pound daughter, born at the Hollywood hospital June 20. She is to be known as Julia Ann.

Jones Films Aerial Scenes

Buck Jones thrilled visitors to the American airport, on Sunday, when thousands viewed the filming of several aerial scenes for "The Big Hop." Jones used eight [illegible] of a trans-atlantic flight. This was the first time that the public was invited to watch the taking of an aerial picture and was only made possible by the great size of the American airport.

(Continued on Page 2214)

Classified Ads

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situations Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

A-1 Male Organist at liberty. Wurlitzer specialist. Organist, 1112 Lee St., Charleston-Ka., W. Va.

ORCHESTRA DIRECTOR (Violin or Baton) desires house. Picture-presentation or Vaudeville-picture. Thoroughly routined, dependable and experienced. Age 33. In New York City last year and half, house closed. Size of city makes no difference. House must be dependable and sure. Large library. Full particulars and references upon request. Address H. C., care Motion Picture News, 729 Seventh Ave., New York City.

EXPERIENCED OPERATOR and mechanic. Best reference. Would like to invest part of salary in same theatre. Address Box 337, care Motion Picture News.

YOUNG MAN, five years' experience as moving picture theatre assistant manager desires position in that capacity or opportunity as manager of small house. Experienced publicity and ballyhoo man and in the compiling of programs, etc. Address Box 336, care of Motion Picture News.

MANAGER — Thoroughly experienced. Single. Will go anywhere. Will take position as assistant in good house. Box, 355, care Motion Picture News, 729 Seventh Ave., New York City.

ORGANIST—Male. Held three positions in the last 15 years. Specializes in solos and novelties. Prominent with leading theatres. Address, Box 354, care Motion Picture News, 729 Seventh Ave., New York City.

Projectionist. Five years experience. Desires position, where real projection is appreciated. Any equipment, anywhere. Single, reliable. Write or wire. Carr Hilburn, Bladenboro, North Carolina.

MANAGER 9 years in last position. Broad experience, married, best references, wants position in motion picture theatre. Can make good anywhere. Address Box 349, care Motion Picture News, 729 Seventh Ave., New York.

For Sale

FOR SALE—700 fine upholstered opera chairs from first-class theatre, $2.75 per chair. Also 1,000 strong and durable veneer chairs at $1.10. Can be seen upon request. Box 425, care of Motion Picture News, 729 7th Ave., New York City.

FOR SALE — 700 seat neighborhood fireproof theatre, Buffalo, New York, $41,000. For particulars David Krieger, 1346 Jefferson, Buffalo, New York.



A collection of five newspaper displays featuring presentations of "The Legion of the Condemned". The most effective is the display of the Arcade theatre, Jacksonville, Fla., which originally was 6¾ inches square and features a stock cut mortised for type box at bottom. Other ads shown were used by: Clemmer, Spokane; Southern, Columbus, Ga.; Aldine, Philadelphia, and the Olympia, New Haven.

Conducted by
An Exhibitor for Exhibitors

MANAGERS ROUND TABLE CLUB
THE CLEARING HOUSE FOR BOX OFFICE PROBLEMS and THEATRE OPERATION



By Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

(Editor's Note.—Here is the second suggestion sent in by W. H. Whyte, of the Rialto Theatre, Hartford. This suggestion can be worked with Boy Scouts, Schools and many other organizations.)

Club Tie-Up Idea Successful

I want to tell you of a tie-up we have worked up for the past two years with our local South End Neighborhood Club. This club is composed of residents in the south end of the city, people from whom we draw our patronage. Each Spring we run a benefit performance for this club. The monies accrued from this benefit are used to promote the athletic and general welfare of the south end school children. A baseball coach is engaged by the Club each year to look after the school baseball teams and this year our school is leading in its division and will play off the finals for the city championship. And then, two weeks before school is out for summer vacation, the Club stages a Field Day and all the school children, girls and boys, participate in the various events for prizes which are awarded by the Club. This red letter day in their lives ends up with free ice cream and some sort of confection. Can you imagine the publicity we get out of this with every kid in the neighborhood talking about the Club and the theatre? I forgot to state that I also have a camera man on the job to shoot a little of each race or game, the children in groups and the fathers and mothers who also are present. This film I run the following week, and, of course, they all want to see how they look on the screen.

In putting on this benefit show each child is given a number of special tickets to sell and what an army we have selling tickets! Club members also receive an allotment which they are to dispose of at regular evening admission prices. Matinees belong to the house and the house gets a guarantee for the two nights the benefit is held. The program offered consists of our regular picture program and juvenile amateur acts selected from the volunteers from the school. So many children volunteer their services and in order not to disappoint the children and their parents, we select five acts for the first night and five for the second night. This satisfies both the children and the parents.

The tie-up works out very well. It brings in the money and creates good will, both of which are essential to the theatre. Next year a new school will have been completed in this end of the town and the prospects are bright for "bigger and better tie-ups."

Let's Get Together

IT has often been said that a man is judged by the company he keeps. If such is the case, then your membership application should have been sent in weeks ago. Don't stay on the outside looking in.

If you could sit beside me at my desk and look over the letters I am receiving from all over the country, you would readily understand why you should be enrolled as a member of the club.

So far, the applications are evenly divided between the small towns and the big cities. We are watching with interest which will take the lead.

So—Come on you small towners. Come on you big towners.

Get your application in as fast as you can fill it out and put it in a mail box.

C. E. LEWIS.

Variation on "Gift" Nite

Charles M. Maxfield, resident manager of the Palace Theatre, in Norwich, Conn., staged a "Pay Night" a short time ago that gave us one of the greatest box-office surprises of the season.

He had been running a "Gift Nite," which we mentioned some time ago, and for the sake of variety changed it to "Pay Night" for just once. He advertised that every patron entering the theatre would receive a pay envelope. These envelopes contained from one cent up to $10.00, and he prepared for about 800 people, which for a Wednesday night would have been pretty fair business, but he played to exactly 1,455 patrons.

Since Norwich is a manufacturing town, it did not require much plugging to sell them the idea and they came into the theatre in great spirits and the fun and laughing as the envelopes were opened was, in itself, a three-ring circus, and every time a dollar bill came to light the crowd inside howled and applauded. The best part of the whole idea was the care exercised by Mr. Maxfield in seeing that everyone was orderly and handled nicely when they came.

(Continued on following page)

Among the Members of Round Table Club



Sydney Oshrin
Allerton,
New York City



J. E. Besler
Princess Theatre,
Yorkton, Canada



Fred Putnam,
Strand Theatre,
Port Arthur, Tex.



O. Fred Glass,
Star-Temple-World,
McCook, Neb.



W. H. Whyte,
Rialto,
Hartford, Conn.

Better hustle your application in for the "Club," Maxfield, because you deserve it.

Beating the Opposition

One of the fastest thinking stunts we heard of in recent years was engineered not long ago in a town up here in New England.

The opposition house, to ballyhoo a big vaudeville attraction, had advertised the arrival of the cast in airplanes for Sunday afternoon, a day before the opening of the act. Much comment was created and the advance-man for the act had the idea sold all over the county. Everyone was talking about it and it bid fair to be a great success.

The "other" theatre knew this would make tough competition and as they had an expensive show coming in themselves, something had to be done. And here is what happened:

They engaged an airplane with a well-known parachute jumper to arrive at the same time as the other planes, and as thousands of spectators looked on at the circling planes there appeared a small, strange "ship" out of the skies. A man was seen to leave the cock-pit and walk along the wing of the plane and as it neared the center of the field he jumped. After falling about 500 feet he released his parachute and when this was opened he unrolled a large banner reading—"The ..... Theatre always Leads."

The cheers that went up from the crowds showed that they all entered into the spirit of the joke on the other house and the parachute jumper was surrounded as soon as he reached the ground.

Just how much good this stunt did for business no one can figure. It may, or may not, have meant anything at the box-office, but it did excite plenty of talk and showed that the battle between the two houses was bringing plenty of action.

"Stunts" like this, of course, cannot be recommended for every day in the week, but for some particular occasion, and if the parachute jumper is available, it would certainly attract plenty of attention to anybody's theatre.

A Cool Tip for Hot Weather

At the present time electric refrigerators are all the rage and the competition among the different manufacturers happens to be very keen.

Why not avail yourself of this idea: Tie-up with a local dealer to furnish two or three of these refrigerators with a large capacity of ice cubes. Place them in a conspicuous part of your lobby and serve ice water or lemonade to your patrons with a cube of ice in each cup or glass. The expense involved in this suggestion is surprisingly small and it is bound to create talk among the movie fans about your theatre. Placing the name of the refrigerator and the local dealer alongside of the machines will more than satisfy them and they may even give you a window display in their own showrooms announcing the fact that their machines are being used in conjunction with the theatre on the tie-up.

We have just arranged a plan and had no trouble at all in selling the idea.

Brother members, do me a favor and try this, will you? And if it works out don't forget your pledge: to tell us all about it.

MANAGER'S ROUND TABLE CLUB

Is the Talk of the Entire Industry

- - - - *THERE'S A REASON* - - - -

Come on exhibitors—Get your application into the mail box right away because every one of you belong in this CLUB.

And don't forget our slogan:

"USE THE NEWS"

———and how.

Plenty of ways if you keep your eyes on the CLUB.

Every progressive manager should know of the various changes constantly occurring in the projection and equipment field and by looking through the NEWS each week you will always be kept informed of what is new on the market and whether it holds any value to you or your theatre.

Try this for a few weeks and you will soon begin to feel that you "know what it's all about" when your operator, or projectionist (some are entitled to the name) comes to you for advice and information.

Here's the application—fill it out right away and send it to me (with a photo of yourself) care of Motion Picture News, 729 7th Ave., N. Y. C.

Charles E. Lewis
Chairman.

APPLICATION FOR MEMBERSHIP IN "MANAGER'S ROUND TABLE CLUB"

I hereby apply for membership in the club and promise to send in, for publication, a complete description of every successful advertising campaign or exploitation that I put across.

Name .....

Address ..... Policy .....

Theatre ..... Capacity .....

City ..... State .....

Honorary Chairman
Wm. A. Johnston

Chairman
Charles E. Lewis

Exhibitors Service Bureau

Stresses "Ramona" Song

Hendricks Capitalizes on Popularity of Tune in Campaign for America Theatre

WILLIAM L. HENDRICKS, resident general manager for the Southwestern New York Theatres Corporation in East Liverpool, Ohio, reports to this department the details and results of a thorough-going campaign staged for "Ramona" at the America theatre in East Liverpool. Hendricks turned his heaviest guns on a tie-up with the popular song of the same title and as a result obtained a brand of publicity that proved highly effective as a business builder for the showing of the picture.

In the effort to get the most possible out of the song as a tie-up factor, Hendricks provided several means of presenting the tune to the people of East Liverpool. One of the most ingenious stunts in this direction was an up-to-date adaptation of an idea that has been used in the past only in connection with a military type of story (by having a bugler play various calls from his station atop the marquee of the theatre). This stunt was effectively used for "Ramona" by having a trumpeter, stationed on the roof of a prominent downtown building, play the song "Ramona." At the conclusion of this rendition of the tune, the trumpeter would unroll a banner bearing the title of the picture—one letter below the other—and the line "America, Now." This stunt attracted a great deal of attention to the America's attraction.

The song was also played in the lobby of the theatre. A Panatrope, supplied by a local dealer, was used to play the record of the song in the lobby.

Every confectionery, soda fountain, sandwich shoppe, etc., played up a Ramona Sundae, the same advertising bearing an ad for the picture at the America.

Tie-ups for windows were also arranged with every Jewelry store in town. Several candy stores were also tied up on "Dolores" Candies.

Every music store in town featured an elaborate window. Banners and cutouts were used. Street car dashes were secured. Music stores advertised strongly in newspapers the number "Ramona." Several book stores devoted windows to the book.

This exploitation was used in addition, of course, to the usual newspaper, herald, posting and mail advertising. Also, the America presented the song film for one week in advance of the showing. Both organ and orchestra participated in presenting the song in connection with the "Ramona" advance trailer.

Co-features Local "Gang" and "Our Gang" on Special Bill

AN interesting novelty program in which a short comedy and a local "Gang" of entertainers were the features recently was put on with exceptionally gratifying results by the Rex Theatre in Spartansburg, S. C. The features of the bill were an "Our Gang" comedy on the screen and a stage show put on by "Red Dobson" and "his gang" of the Spartansburg high school.

The program was so richly spiced with a popular local angle that the management of the house found its publicity and exploitation practically written and done by local newspapers and the high school students.

The entertainment scored a popular success as an all comedy bill and an exhibition of the talent in Hollywood's comedy studios and the local institutions of learning.

The effect of the bill may be judged by the following quotations from an article reviewing the show in the Spartansburg Herald:

"'Red Dobson' and 'his gang' and Hal Roach's 'Our Gang' were rivals in an unusually fine program presented at the Rex Theatre last night. The first 'gang' was composed of members of the Spartansburg high school tumbling team, who tumbled and leaped and jumped and did everything else imaginable on mats for the audience. Nor was the audience unreciprocating, as it was plainly shown Mr. Dobson and his 'gang' by much applause it had fallen for them."

New Angle on Resemblance Contest in Cleveland

William Haynes, manager of the Allen theatre last week completed a "resemblance contest" to exploit "Telling the World" and to acquaint his patrons with Anita Page, the new screen star who supports William Haines in this picture. Manager Haynes announced that Anita Page never photos twice alike. And every day there appeared in the newspaper a different picture of the star. Stressing the fact that Miss Page has such a versatile face, he stated in the contest announcements, that Cleveland must have many girls that resemble her in her various expressions. So hundreds of girls, no two of whom resemble each other, have submitted their photographs, as resembling Miss Page. Haynes threw the contest open to a wide circle when he stated that the screen star never looked twice alike. It was a new angle to the "resemblance contest" and the results were gratifying. The winner received a cash prize of $100.

Showmanship

Briefs

MANAGER ROY L. SMART of the Florida theatre, St. Petersburg—whose showmanship, by the way, is as consistently smart as the name borne by this live-wire manager—evolved an ingenious ballyhoo for his exploitation on "The Smart Set." At the great cost of a mere $5 bill he obtained three horses for an entire afternoon. Two of the animals were saddled and were ridden by young men in polo outfits. The third pony wore a white blanket on the sides of which were the following lines: "William Haines' Polo Ponies—Now Playing at the Florida."

THAT the state-wide Harmonica Playing Contest, now running in Texas, will prove out as the greatest exploitation for one group of two-reel comedies ever staged in that state, is assured, according to reports from Educational's exchange managers, who have been active in making the giant campaign a success. The contest started in April with local contests in numerous cities and towns. The finals are to be held in Dallas. Three of the largest chains in the state—Dent Theatres, Jefferson Amusement Co., and R. & R. Theatres—are co-operating in conducting the contests to name representatives. to go to the Dallas finals.

MANAGER T. Y. WALKER, of the Noble theatre, Anniston, Ala., accomplished some excellent "goodwill" building and sent his showing of "The Drag Net" off to a flying start by entertaining the entire police force of Anniston with a special showing and a breakfast following the show. The police paraded to the theatre headed by the Mayor and the Chief of the department. The stunt got many columns of publicity for the picture and helped to cement a closer friendship between the civil authorities and the theatre.

MANAGER H. JERNBERG of the Province theatre, Winnipeg, Manitoba, made a special and highly successful bid for stronger matinee attendance by using two features daily. He presented recently "Topsy and Eva" at afternoon shows, the schedule being arranged so that a complete show was presented after school hours for children—with admissions for juveniles up to 14 years being 10 cents. The evening performance featured "Under the Tonto Rim" as a bid for the adult patronage of his town.

MANAGER CHARLES H. AMOS of the Riviera theatre in Knoxville, put a new [illegible] little stunt used in connection with his exploitation for "The Patent Leather Kid." One of Amos' ushers is credited with the idea of placing the hangers on automobiles as they passed slowly by. So the usher was given the job of putting his idea to work. He stationed himself at a street intersection in the downtown district and as cars were halted for traffic at the crossing, he slipped the hangers on the door handles of several cars.

LAST week witnessed the finals in the contest run at the Rialto theatre in Glens Falls, to determine the most perfect girl in that section of the state. The contest has gone over very well and attracted much attention.

"Starlight Promenade" Hot Weather Feature at Allston Theatre

NOT having the advantages of an up-to-date cooling system in his theatre, Manager L. I. Bearg of the Capitol theatre, Allston, Me., has installed a new policy that will keep his summer attendance above average.

The new policy is known as "The Starlight Promenade" and takes place between the showings of the two feature pictures.

An intermission of several minutes duration is held between the two pictures, which allows the patrons to go outside to an electrically illuminated space where tonic and cigarettes are distributed free of charge and where it is reasonably cool.

The tonic costs the theatre 65 cents a case and the cigarettes are furnished gratis by a local emporium for the publicity he derives from the stunt.

For those who do not care to go outside during intermission, an Ampico on the stage entertains the few remaining persons who would rather remain in their seats. The Ampico is also obtained free through a tie-up with one of the local piano concerns.

Parade of "Leaping Lenas" Drive Feature for "Harold Teen"

A PARADE of "Leaping Lenas" (of course, you know what they are—but if you don't, they are old style Ford cars) was the means of attracting general and very favorable notice to the showing of "Harold Teen" at the Garden theatre in Davenport, Ia., recently.

The exploitation was staged by Manager George M. Watson, whose parade became the talk of the town. Merchandise and cash awards as well as theatre tickets were offered for those driving the most rickety "Lena" in the parade.

The only qualifications to enter the parade was that the flivver be of an age beyond recognition and the more slogans painted on its surface the better.

"Miss Dolan," a dilapidated Ford relic of 1919 owned and operated in a miraculous manner by Clinton Dolan, was the winner of first prize in the contest. "Needs no top, covered by insurance," "What makes it run, Don't laugh it may be your Daughter" were some of the wisecracks displayed prominently in large painted letters on the sides and rear of the car which in some manner had eluded the tight-fisted hand of the junk dealer. The first-prize winner received $5.00 in cash.

Second prize, a slicker donated by the Syndicate Clothing Co., went to another local boy—Mason Sergeant who drove a Ford, minus half the steering apparatus, a few fenders and half the back seat. What was left was so badly bent, its original shape was left to the imagination. The prize smart sayings were painted on the side of this machine in bright red letters one of which was, "This car once owned by a Detroit millionaire."

In addition to having a splendid street ballyhoo parade at a nominal cost, the stunt gained increased newspaper publicity for Watson in two newspapers. They ran announcements in advance, and the day of the parade each paper assigned a reporter to cover it from a human interest angle. Photos were taken and published in the paper along with the story.

Stage Show Built Around Song Advance Selling for Picture

MANAGER CHAS. H. AMOS started advertising "Ramona" three weeks in advance from the stage at the Riviera Theatre, Knoxville, Tenn.

A stage show was built around the song "Ramona" and every opportunity was taken advantage of in plugging the song.

A phonograph stunt was used one week in advance with the trailer with the special trailer being secured from the music publishers. The orchestra played the regular trailer and the Gene Austin phonograph records were synchronized with the special trailer.

During the showing of the special trailer, a cut-out of Dolores Del Rio in the proscenium box was illuminated with soft light.

Every music dealer in the city tied up on the picture with co-operative window displays showing life-size cutouts of Miss Del Rio and Warner Baxter.

Novel Display Feature of Exploitation for "Wine"

A novel display, depicting the title of the picture, was a feature of Manager Sam Hammond's exploitation for "Wine" at the Egyptian theatre, Greenville, S. C.

The lobby display consisted of trellis on both sides of the entrance and extending across the entire width of entrance. Artificial vines and clusters of grapes were twined in and around the trellis.

Puts On Novel Organ Act With Aid of Phonograph

A phonograph, auditorium type, placed at the disposal of Manager A. E. Fowler, for use in connection with his exploitation for "Laugh, Clown, Laugh" by a local dealer, was put to exceptionally effective use in staging an organ novelty at the Opera House, Bangor, Me., recently.

The phonograph was placed in an upper box directly under the organ chamber. Using a Jesse Crawford record and without any announcement, a spotlight was thrown on the organist who apparently commenced an organ solo. (Somewhere a Voice is Calling). Half way through the number, the organist arose and left the pit—the spotlight following him out and then going back to the organ console for a minute or so and then slowly moving up to the box. The curtains were then drawn disclosing the electrola.

Arranges Show Schedule to Suit Daylight Saving

A way to beat the daylight saving bugaboo has been discovered by E. J. Landsborough, manager of the Regent Theatre, Galt, Ontario.

Studying the time and sport situation locally, Mr. Landsborough discovered that twilight baseball games were generally concluded about 8.15, after which the people made their departure from the parks and were ready for other recreation. He therefore revised his theatre timetable so that the feature would not start until 8.30 and advertised this fact, suggesting that baseball patrons could see the feature after the games.

The change has made a big difference. Previously, Mr. Landsborough reported, the people would not enter the Regent theatre when they found that the feature had started.

Tennis Net Features Lobby Display for "Drag Net"

Manager Fred O. Slenker found another use for tennis nets besides on the tennis courts when he exploited "The Drag Net" at the Columbia Theatre, Davenport, Ia.

Cutout letters were placed across the nets carrying the following copy, "Look what we caught in The Drag Net for your entertainment next Saturday." Cutout heads of both Miss Brent and George Bancroft were also placed on the nets.

Signless Ballyhoo Man Hands Out Ad Cards

MANAGER JOHN McKENNA is of the opinion that a ballyhoo man can draw as much attention if not more—by not wearing signs on his back as was evidenced by the unusual amount of attention focussed on one of the ushers in exploiting Dressed to Kill," playing at the Imperial Theatre, Charlotte, N. C.

The usher wore a full-dress uniform including a silk plug hat and carried a cane. As he walked up and down the streets and into stores and other public places, he would pass out cards—the size of an ordinary calling card. Copy on the cards read, "Dressed to Kill, with Mary Astor, Edmund Lowe, Now Playing Imperial Theatre."

Key City Reports

New York City

WITH the exception of some very good showings made by a few theatres, the bad news continued along Broadway last week; in fact, excepting the new features which came to the first run houses, the preceding week's report would almost tell the story. Outside of the play the talkies are getting and a good week's business done by the Paramount there is nothing much to shout about. The talkies are commanding attention; there's no discounting that statement—and any time a Clara Bow picture comes to the Paramount good returns are the rule.

The Capitol gave "We Americans" (U) a tryout for a week after the picture had already been shown at the Colony theatre several weeks ago. This undoubtedly cut heavily into receipts for trade for the week was not at all satisfactory. **Gilbert's "The Cossacks" followed in and promises to yield fine returns** for the current week.

Business at the Roxy continued the downward trend the big house has been experiencing for a number of weeks. **The picture used was "How to Handle Women" (U).** Several Fox specials, awaiting their chance after two-a-day showings, are expected to go in soon. Evidently, they are being held for the still worse Summer weeks to come.

The best trade done along the Street was at the Paramount which had Clara Bow in "Ladies of the Mob" (Par.) and the Paul Ash stage act. Bow must be credited with the largest share of the good gate. The little lady is a prime favorite among this city's moviegoers; however, the Ash act rounded out the bill in excellent shape.

In the face of existing conditions the Strand management can have no great complaint to offer over the showing made by the combination bill of loud and silent drama. The silent picture offering was **"Happiness Ahead"** (F. N.) along with a number of talking shorts. Undoubtedly, the sound pictures have boosted business here.

Following a week's run at the Paramount "The Drag Net" (Par) went into the Rialto and got very good returns there last week. Up the street, **"Ramona"** (U. A.) **finished its six weeks stay to pleasing business.** All in all its run was a highly pleasing one. Universal's **"Uncle Tom's Cabin"** followed in.

Among the two-a-days "Street Angel" (Fox) completed its stay at the Globe. This picture was well up in front at the finish and the entire run was financially satisfactory. **"The Red Dance"** (Fox, originally the Red Dancer) followed in with Movietone subjects. One local newspaper reviewer devoted fully seven eighths of his review to the Shaw Movietone reel.

About the same as stated the preceding week can be related for the past seven days on "The Trail of '98" (M-G-M) the Astor's offering. Not much doing—but still no announcement of what's to follow. At the Central all indications pointed toward the withdrawal of **"The Man Who Laughs"** (U) but U announced that this picture would be continued for two more weeks. Business just so-so.

Nearing a year's run, "Wings" (Par) at the Criterion continued to pull them in. Broadway's daddy film must be given plenty of credit. **Another picture holding extremely well, in face of conditions, is "Tempest"** (U. A.) at the Embassy. The Gaiety, with the hot Fox film **"Fazil," is going at a fair pace.** Reports have it that women like it better than the men.

Not a kick can the Warner Brothers make over the first week's showing of the Vitaphoned "Lion and the Mouse." And it's the same story from other key cities. Wherever the talkies are playing business is good. They are taking the play away from the other houses, sure enough. At the Times Square, Selwyn's **"Dawn" continues to do good business; likewise, Hammerstein's with "The End of St. Petersburg."** The little Cameo had a fair enough week with another importation, **"The Station Master."**

Kansas City

A STRONG line-up of pictures battled against a week of hot weather and won out in Kansas City last week, although the victory was by a small margin only. The lull following the national Republican Convention also had its bad effect upon the box offices. There was nothing out of the ordinary in the way of exploitation.

"Lady Be Good" at the Mainstreet drew well all week, the attendance having a larger percentage of younger people than usual.

At Loew's Midland Lon Chaney in "Laugh Clown Laugh" did unusually well, Chaney being popular here. The matinee business held up even better than was anticipated.

"No Other Woman" at the Pantages also had its appeal, the week's attendance being slightly better than normal for this time of the year.

Lionel Barrymore in the Vitaphone production, "The Lion and the Mouse," was held over another week at the Globe, and the move proved a good one, as business continued to hold up.

"The Big Killing," with Wallace Beery and Raymond Hatton, played to good crowds at the Newman, both afternoons and nights.

At the Liberty "The Road To Ruin" continued to draw well from the younger element, the picture playing its third week.

Tampa

THE past week went over a little better all around than previous weeks. The weather was about the same, but the pictures seemed to have the "pull."

The Victory finished a ten-day run of "The Lion and the Mouse." Business held up fine for the entire run, demonstrating again the hold "talkies" have on Tampa.

"The Drag Net" was an excellent card for the Tampa and boosted the receipts well over the same period of last week. **For the last half they had Adolphe Menjou, a Tampa favorite, in "His Tiger Lady," which went over good.** A very satisfactory week.

The Strand had a fine Sunday with "The Vamping Venus" but Monday dropped a little. "Harold Teen," featured the following three days, did nicely. This picture would probably have shown up better had the "comic strip" been known locally.

"Ladies of the Night Club" drew about average for the last two days.

Business at the Franklin has been improving since they inaugurated the morning matiness. "Modern Mothers" and "The Little Buckaroo" were the first runs used this week, and "Laugh, Clown Laugh" and "The Legion of the Condemned" the second runs. All four of the features brought in very good returns.

Chicago

STRONG attractions at the Chicago and Oriental, made improved business at these theatres the feature of Chicago's downtown situation last week. Al Kvale returned to the Oriental as stage band leader and his large following turned out in force to welcome him and another Oriental favorite, Milton Watson. **"Half a Bride" was the screen feature.**

"Happiness Ahead" with a Chicago favorite Colleen Moore as the star and Miss Universe in person, together with a good stage bill, did well at the Chicago.

McVickers closed its run of "The Strange Case of Captain Ramper" business being only fair, and the Roosevelt also was showing its feature **"The Dragnet" for the last week, attendance holding up normally.**

Another feature to end an extended showing was "Ramona," which has enjoyed good box office reports during its season at United Artists Theatre.

"The Lion and the Mouse," with Vitaphone, continued to go strong, at the Orpheum.

The Marbro and Granada had "Walking Back" as their feature picture, both houses continuing to offer specially strong stage attractions, Leon Errol appearing in person at the Granada and Jack Osterman at the Marbro, and **satisfactory box office reports were made by both theatres.**

"Laugh, Clown Laugh," on the screen at the Uptown with Belle Baker in person, as well as the big stage attractions, proved a strong combination.

At the Tivoli, "Sadie Thompson" on the screen and Bennie Kreuger's stage show, did well.

Average attendance was enjoyed by the Avalon, which had "Partners in Crime" as its feature, Roy Dietrich and his band heading the stage program.

The Capitol also did a normal business with "Harold Teen" on the screen and Dell Lampe, acting as band master and master of ceremonies.

Milwaukee

A RAINY week end followed by a few days of perfect summer weather combined to put theatre business in Milwaukee a bit below par last week.

The Wisconsin offered an unusually strong program headed by "Lady, Be Good," and succeeded in drawing average houses.

The Riverside enjoyed very good patronage throughout the week, with "Chinatown Charlie."

The Garden was fairly well attended, but the picture "Tenderloin" hardly received the exploitation it merited and consequently business was not as active as it should have been.

"The Last Laugh" went well at the Alhambra and the theatre was well attended.

"Sailors' Wives" drew fairly well at the Merrill.

The Orpheum bill was augmented by **"Marry the Girl"** and was a popular number on the bill.

"No Other Woman" was fairly successful in bringing in patronage at the Strand.

Neighborhood theatres did moderately well this past week. **"The Showdown" was the attraction at the five Midwesco prerelease houses and business at all was just fair.**

"Speedy" did good business at the Colonial, Milwaukee and National theatres.

"The Skyscraper" was fairly successful at the Venetian

Atlanta

BUSINESS in Atlanta theatres dropped low last week, partly because of the menu offered and the weather called for the swimming pools.

Crook melodrama had the week and many Atlanta patrons are beginning to wonder whether or not there are other types of pictures being made. They are experiencing signs of indigestion in the entertainment realms and are calling for a change of bill.

At the Howard George Bancroft and Evelyn Brent played in the "Drag Net," a thoroughly able and well produced picture, but unfavorable to the box-office. The young contingent cannot "see" this type of the "I-don't-care" girl or the hard boiled man, plus the crooks and crooks. Due praise but no crowds.

Next door, at Loew's Grand, M-G-M's comedy team, Karl Dane and George K. Arthur, tried to get away with a farce on gangland in "Detectives." Tried, but failed. Poor box-office.

Monte Blue and Betty Bronson in "Brass Knuckles" brought the Capitol only fair receipts.

Keith's Georgia offered Bebe Daniels in "Fifty-Fifty Girl," not wholly a crook melodrama, but set in a background of complicated plots and schemes. **Drew in fair audiences.**

The Metropolitan enjoyed a good week with Richard Barthelmess in "Little Shepherd of Kingdom Come," while the Rialto flopped with "The Vanishing Pioneer," a mediocre western.

Three first run westerns, "Hearts of Men," "Hound of Silver Creek," and "Flying Cowboy," got over the top at the Tudor.

Five second runs and "The Nest," with Pauline Fredericks, brought the usual flying colors for the New Alamo.

Baltimore

WITH cool weather predominating throughout the week beginning Monday, June 18, combined with clouds and rain at intervals, business for the first-run picture theatres here was good, as the inclement weather had a tendency to drive people into the playhouses.

The best business of the week was probably done at Warners' Metropolitan, where "The Lion and the Mouse," co-starring Lionel Barrymore and May McAvoy, was presented with Vitaphone sound and dialogue accompaniment. This picture will be held for an indefinite run there.

Next in line for very good business was Loew's Century, where "Steamboat Bill, Jr.," starring Buster Keaton with Ernest Torrence, proved a hit with audiences. This was on the same program with a presentation act entitled "Sunny Skies," with Ted Claire acting as master of ceremonies, with other vaudeville favorites.

Although a fairly good business was done by the Stanley throughout the week, with "The Street of Sin," starring Emil Jannings, it is understood that the majority of those who saw the picture did not think it up to the high standard that the German player has set for himself. "In Dutch" was the stage attraction, with Pep Kaufman acting as master of ceremonies.

"Siegfried," the UFA production, started out fair at the Little Theatre during its second week there, presented by the Motion Picture Guild, Inc., at that 250-seat house, **but after a fine review appeared in the Evening Sun, Tuesday, business gradually mounted, and the week in its entirety proved an excellent one.**

"Freckles," the film adaptation of Gene Stratton Porter's story, proved a good attraction at the Keith-Albee Hippodrome, where five acts of family-time vaudeville were offered on the same bill. **Business proved better than it has been at that playhouse.**

Loew's Valencia did a fine business on D. W. Griffith's latest production, "Drums of Love," featuring Lionel Barrymore, Mary Philbin and Don Alvarado.

"Love and Learn," starring Esther Ralston, was the feature film attraction at the Keith-Albee Garden, where six acts of high-class vaudeville were offered on the same bill. **Business was good during the week.** Clara Kimball Young was the headliner on the vaudeville bill.

Cincinnati

JUST as all roads led to Rome in the olden days, so did all roads, local at least, lead **to the Albee Theatre during the past week.** The attraction which brought forth the natives in huge numbers was Gilda Gray in person, aided and abetted by Amerique and Neville, plus a troupe of agile dancing girls in a lavish stage revue. **The shimmying Gilda was also seen on the screen in "The Devil Dancer." Many times during the engagement there were long lines in front of the box-office, and the week, in all, was like the answer to an exhibitor's prayer.**

"We Americans" at Keith's got off to a good start, and the customers continued to come steadily throughout the week.

The Capitol, featuring Vitaphone and Movietone, got by nicely, although the screen feature, "The Patsy," was recently played on the stage here by a stock company, and this may have somewhat slowed down the attendance.

Beery and Hatton, in "The Big Killing," was well patronized at the Lyric, although no one was killed in the rush.

"The Magnificent Flirt," at the Strand, was accorded good houses during the greater part of the run.

"Stop That Man," the feature at the Family for the first half, did well, but didn't break any attendance records. **"Slightly Used," for the last half, had about the same record.**

Taken as a whole, however, the week was satisfactory, especially as compared with business for the past few weeks.

Dallas

"THE Yellow Lily" with Billie Dove brought only fair crowds to the Palace. For the last several weeks the Palace has been unable to keep up their high average. However, the return of Lou Forbes as director of the Palace stage band next week should boost things, as Lou has a good following in Dallas.

At the Majestic, "Honor Bound," with George O'Brien and Estelle Taylor, brought good receipts for the seven-day run, and this looks good considering conditions at other first-run houses. The Majestic has maintained a good average with very few breaks for quite a long time.

The Melba, showing "The Actress," starring Norma Shearer, did not vary from the fairly good business of last week. The Melba having been the most eccentric theatre in Dallas is now in the business groove, for the past four weeks show that the difference in receipts for the different weeks is very small, and business has been on the safe side of the ledger, which means a great deal for the new Publix venture.

"Across the Atlantic," with Monte Blue, increased the Capitol receipts over those of the past few weeks, which have not been so good. Business appeared to be steady, with no unusual big or small performances.

At the Old Mill, "The Fighting Eagle," with Rod La Rocque, brought fair receipts for the week and turned the patrons away well pleased. Business at the Old Mill has been satisfactory for the past several weeks.

At the Arcadia, "The Patent Leather Kid," with Richard Barthelmess, and "The Smart Set," with William Haines, brought good business for the week, although a little under the past few weeks.

Philadelphia

BUSINESS in the downtown theatres in Philadelphia resumed its normal trend after the boost given to box-office receipts by the Stanley Company's widely advertised Jubilee Week.

"Ramona," originally scheduled for two weeks at the Aldine, after an exceptionally good first week's business of $13,500 gross, continued to draw the crowds, the gross for the second week being $12,500, and was held over for a third week.

The Stanley, with Marion Davies in "The Patsy," Walter Woolf in person and a stage show, "Radio Nights," had a satisfactory week.

"Don't Marry," with Lois Moran and an excellent surrounding bill, featuring the Royal Welsh Gleemen, "Ukelele Ike," Clark & McCullough, and Evans & Mayer, brought good business to the Fox.

"Mother Machree" has failed to make good at the Fox-Locust, but will be retained there for another week. This house will be closed for the summer on June 30th.

Emil Jannings in the "Street of Sin" had a fairly good week at the Karlton, but the picture has not shown the drawing power of other Jannings films.

The Carman, with the first Philadelphia showing of "Name the Woman," and a lively revue, "Campus Capers," featuring the Temple University Orchestra, with a clever aggregation of singers, dancers and comedians, **had a good week, considering the season.**

"Laugh, Clown, Laugh," with Lon Chaney at the Stanton, which was extensively tied up with the Victor Distributing companies and various local music stores, **did fairly well.**

The Palace, with "Across to Singapore," the Arcadia, with Richard Dix in "Easy Come, Easy Go," and the Victoria, with "The Enemy," all had rather mediocre weeks.

Salt Lake City

THEATRE attendance at the downtown theatres of this city has been very good with cool weather conditions prevailing, which perhaps added to the favorable box office receipts.

"Tenderloin" at the Victory theatre has been held over for the second week, in conjunction with the Vitaphone, and continued to break records at this house.

Esther Ralston and Gary Cooper in "Half a Bride" played to crowded houses at the Capitol theatre, which also offered the Fanchon and Marco stage presentation "Moscow Idea," featuring Maxwell and Lee, and which was a good deal of a drawing card also.

John Gilbert and Renee Adoree in "Honor First" were well received at the Pantages theatre in connection with the regular vaudeville performance, **and capacity houses were the general rule here** last week.

The feature picture offered at the Paramount Empress theatre was "The Wheel of Chance" with Richard Barthelmess, and satisfactory results were reported.

Mary Philbin and Ivan Mosjukine in "Surrender" at the American theatre drew fairly good crowds to this large house.

The Gem theatre enjoyed a successful week during their run of "For Wives Only," featuring Marie Prevost, this production having proved to be a good drawing card.

The Rialto theatre presented the second run of "Sadie Thompson" with very satisfactory results.

"The Light in the Window" and also "The Valiant Rider" were the week's feature presentations at the new State this past week, and good business has been the rule.

Billie Dove in "The Love Mart" brought fairly good sized houses to the Tower theatre, a neighborhood houses.

Cleveland

"TENDERLOIN," the first of the sustained talking movies to be shown here, easily walked off with first honors so far as business was locally concerned last week. As a whole, business was "off." Sultry weather with daily showers, and a flock of just average pictures combined to lower the previous week's record.

"Tenderloin" played to big houses at the Stillman. Undoubtedly, novelty had much to do with the large attendance. It is entertaining on its own score without the talking sequences, which, however, add greatly to the interest.

"Detectives," very good comedy with clever titles, is good entertainment, and under normal conditions, should do big business. It did fairly well at the State.

Keith's Palace had a good week when it was expected to do capacity, with "The Fifty-Fifty Girl," a moderately entertaining picture. The personal appearance of Jeanne Eagels in extracts from "Rain" and "Her Cardboard Lover" attracted large attendance.

"The Street of Sin" as shown at the Allen, suffered from the censor board shears, and business suffered proportionally. The picture was not liked as well as previous Janning productions. Undoubtedly much of the dissatisfaction with the picture was due to censor eliminations.

"The Four Flusher," pleasant light and wholesome entertainment, failed to do much business at Reade's Hippodrome.

"Honor Bound," melodramatic, has plenty of thrills and did nice business at Keith's East 105th St. theatre.

The Park did fairly well with first run neighborhood runs of "Drums of Love" and "Burning Daylight."

"Telling the World" did very well at the Cameo its second downtown run. Neighborhood houses are complaining.

New Orleans

DOWNTOWN theatre business showed a marked improvement over the past week. A general depression without any diagnosed reason has been felt all through the city for the past few weeks but with excellent weather prevailing managers are optimistic that better days are not far distant. Not only have the theatres suffered but other forms of entertainment as well.

The outstanding business in New Orleans was done at the new Saenger theatre where the world premiere of "Telling the World," starring Wliliam Haines, was shown. The picture was extensively advertised and exploited by the Saenger publicity department. A special showing of the picture was arranged for local newspaper men and considerable extra publicity space was given to the picture. The house played to capacity business practically every evening during the week while matinee attendance was light.

Right on the heels of the new Saenger for first honors was the Loew State Theatre, its across the street neighbor. The State featured Sydney Chaplin in "Skirts," coupled with five Broadway acts of vaudeville that made the entire show a winner.

"On Your Toes," the Orpheum theatre film feature with Reginald Denny, was fine entertainment and the house was well attended all week. The stage bill was a good one and this helped matters for Manager Vannah Taylor's house.

The Strand Theatre got a lot of business with "Forbidden Hours," with Ramon Navarro and Renee Adoree. This team is popular with local theatregoers and the house that plays them is bound to draw.

The Liberty Theatre showed Mary Roberts Rinehart's "Finders Keepers," starring Laura LaPlante and was liked by those who attended.

"Half a Bride," with Esther Ralston, had its premiere elsewhere in the city but the Globe Theatre drew well and reported an excellent week's business.

Neighborhood houses continue to report business as being excellent, especially the Carrollton, Capitol, Tivoli, Rivoli, Mecca, Gaiety, Casino and others.

Within another week New Orleans will have its first opportunity to see and hear a Vitaphone presentation, when Saenger's new Tudor theatre, rebeautified, redecorated and equipped with an air-washed ventilating system throws open its doors. As the first Vitaphone picture the management has selected "Glorious Betsy," starring Conrad Nagel and Dolores Costello.

The public parks, City and Audubon, both have mammoth swimming pools and are attracting thousands daily. The parks also offer free open air entertainment, including motion pictures and vaudeville.

Albany

IT rained all last week in Albany, but every rain drop brought a corresponding penny to the box offices of the motion picture theatres, with the result that many of the houses reported business that was almost up to the winter months. With automobile going unpleasant, the people just naturally turned to the motion picture theatres for their amusement and recreation.

The Mark Strand, using Dolores Costello in "Tenderloin," opened big on Monday and ran to winter business throughout the week, matinees being good, while the evening crowds formed lines that stretched into the street.

At the Leland, Dolores Del Rio in "No Other Woman" demonstrated beyond the possibility of any doubt that she can hold her own with any of the other screen stars when it comes to bringing business to a theatre. For instance, the business at the Leland on Tuesday ran to better than $300 over that of the corresponding day the previous week. The theatre was packed each night and the picture went over far better from an attendance standpoint, than "Hangman's House" and a lot of others.

The Mark Ritz did only fair business with "Hell Ship Bronson," but this was probably due more to the type of picture shown than anything else.

The Clinton Square theatre, using "A Thief in the Dark" and "Stage Kisses," held up in fine shape throughout the week.

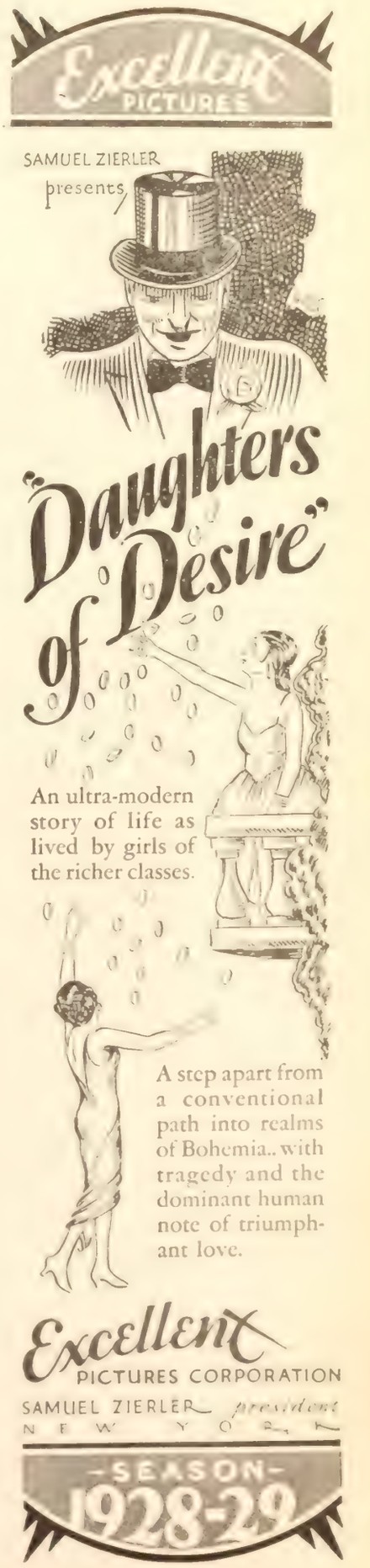
At Harmanus Bleecker Hall, the combination of vaudeville and pictures seems to be bringing the people while at Proctor's Grand, William Boyd in "The Night Flyer" served to hold up the picture end of the program and gave satisfaction.

Some of the residential houses were inclined to complain over business.

In the neighboring city of Troy, Dolores Del Rio in "Ramona" brought the biggest business to the Troy theatre last week since last February, when "The Jazz Singer" came mighty near setting a house record for the theatre. It was noticeable last week that "Ramona" brought crowds of the older people to the matinees and this served to hold up the attendance at afternoon shows, the evening shows taking care of themselves.

The Lincoln had absolutely no kick whatever in the business done for the first four days with Marion Davies in "The Patsy," the blonde star not only packing the house but having the crowds standing each night. It was just the sort of picture that Troy liked. On the last three days of the week "Ladies of the Night Club" proved nearly as acceptable, judging from box office figures.

At Proctor's Troy house, Pola Negri in "The Three Sinners" was used to advantage. The smaller theatres in Troy are complaining that business is not holding up as well as a year ago.



Harrisburg, Pa.

A SOLID week of rain, including some very sultry days, reduced the amount of business done in the theatres as compared with the cool weeks earlier in June when exceptional results were obtained for this time of year.

Managers say business, which had held up unusually well due to the late, cool Spring, has declined now to about normal for the summer season.

The outstanding picture of the week was "The Street of Sin," featuring Emil Jannings and Fay Wray, at the Victoria, where perhaps more than average sized summer crowds were in attendance all week. Critics and patrons generally pronounced this a strong play.

Ramon Novarro and Renee Adoree were shown on the screen at Loew's Regent in "A Certain Young Man," with a considerable degree of success, appealing particularly to the feminine patronage.

At the Colonial, Johnny Hines' breezy comedy, "Home Made," achieved fair financial results.

At the State the last three days of the week Dolores Del Rio, **in "No Other Woman,"** proved very acceptable entertainment.

The National, a neighborhood house that recently installed a pipe organ, did fair Friday and Saturday business with Tom Mix in "The Arizona Wildcat."

The Russell put on a double bill, for Saturday only, consisting of **"Uncle Tom's Cabin,"** With Julia Swayne Gordon and Ralph Ince, and **"Ambushed,"** starring Bob Reeves.

The Broad Street showed Rin Tin Tin in 'The Dog of the Regiment,' and the Grand offering was "Prince of Headwaiters," with Lewis Stone.

Portland

A WEEK of warm weather made a slight reduction in attendance at the first run theatres, but due to the excellence of the offerings at the big first run houses, they did a little better than average business.

"Ramona" opened at The Columbia to good business due in part to the popularity of the well-read book, Dolores herself who has considerable following here, and to the popular song "Ramona" as rendered by both organ and Sampietro and his orchestra. It overshadowed all other selections in the musical score. **The screen version will doubtless run a second week.**

Georgie Stoll was liberal with his violin solos at "The Broadway" last week, giving two out of the fifty-six which he has been requested to play during the coming weeks. The Fanchon & Marco show gave a novelty number well done, "Divine Venus Idea." Woods Miller, baritone sang the theme and the dance numbers were executed by Arlene Langan. **Billie Dove in "The Yellow Lily" appealed to both large matinee and evening crowds,** especially to June couples. Fox movietone news and an entertaining organ number by Melville Ogden rounded out a good bill.

Heading the Vitaphone bill at the "Blue Mouse" was a Portland favorite, Eddie Peabody, the banjo boy who has already made two visits here at The Broadway to good business. Other acts were Hugh Herbert in "The Lemon" and Earl Burnett's orchestra in three numbers were applauded. "The Hut" was the Movietone Act.

Irene Rich in "Powder My Back" drew fairly well.

Josef Srodka's orchestra continues to make many musical friends at Tebbetts Oriental, and they scored with their medley number "Life on the Ocean" used to advantage with old time sea songs to accompany "The Wreck of the Hesperus." This appealed to the younger generation, as also did the musical offering of Glenn Shelly at the Wurlitzer, who gave "Zampa." **Fair box office receipts.**

Harry Linden and Phil Lampkin continue to charm with their many musical menus at "The Portland," and Phil exhibited with marked success "Steps and Steppers" with Glenn & Jenkins, while Harry composed the "Rose" overture which included "Wild Irish Rose" "Roses of Picardy' and the like. **George Bancroft in "The Drag Net" proved popular, and withal the house should have done much better and brought out larger attendance during the sultry afternoons. The night attendance was good.**

It is reported that surburban houses in some outlying sections are dropping prices to 15c top. Summer vacations are commencing which will have a tendency to lower attendance.

Pittsburgh

BUSINESS was but average in most of the theatres. The first half of the week saw heavy rains, and the last few days were too warm.

Loew's Penn was the only house that had a really good week's business with "Laugh, Clown, Laugh," which scored a big hit. The Loew-Publix Unit Show, "Seeing Things," was one of the best yet shown here.

The Stanley had an average week with Colleen Moore in "Happiness Ahead." The stage presentation was "The Streets of New York."

The Davis and Regent played "Tillie's Punctured Romance" to disappointing business. Proved to be but a fair program comedy.

The Grand had "Walking Back," which was a delightful screen entertainment, and **business was just average.**

"Honor Bound" held the screen at the Olympic, and went over fairly well with the fans, but the box-office receipts were just average.

The Cameraphone did a nice week's business with "The Garden of Eden," another picture that scored with the press and fans alike.

The Liberty did average business with "The Drag Net."

The Olympic and Regent theatres were closed last Saturday night because of poor business. Both are Stanley first run houses.

Indianapolis

BUSINESS continued to disappoint the majority of Indianapolis theatres last week. Box office receipts was off as a result of summer depression and weather conditions.

Lillian Gish in "The Enemy" and Mort Harris's stage presentation "Flying Frolics" **ended the week at the Palace with fair business.**

The Indiana business picked up some due to the First Anniversary Celebration. Gary Cooper and Florence Vidor starred in "Broken Dreams" the film attraction. Charlie Davis' stage band was augmented by a college orchestra making seventy-six persons in the "First Anniversary Revue," the stage presentation.

"Roof Garden Revue," with Dick Powell, master of ceremonies, starring in the show drew fair results at the Circle. **Dolores Del Rio, in "The Gateway of the Moon," was the film.**

Pola Negri in "Three Sinners" and Vitaphone acts drew fairly satisfactory business at the Apollo.

George Sidney and Charlie Murray in "Flying Romeos" was at the Ohio, with fair attendance. Fritzi Ridgway, well known to Indianapolis audiences as the wife of Constantine Bakaleinikoff, former Circle orchestra director, was a drawing card for the Ohio film.

Neighborhood houses reported average business for the week.

Ottawa

PICTURE honors were rather well divided in Ottawa, Ontario, during the week of June 18, and despite the hot days patronage could be considered satisfactory at three of the principal theatres. There were no counter-attractions around town during the seven days, the most startling events being the annual Sunday school picnics.

"Drums of Love" was an outstanding feature at the Regent Theatre, and there were standing patrons every evening, with matinees well patronized as well. The theme was colorful and the acting quite up to the mark. The Paramount News had one of its best issues.

There were many who preferred "No Other Woman," starring Dolores Del Rio, at B. F. Keith's Theatre, and business was substantial here also. The Fox News was also one of the sparkling bits of the week's bill.

"Hangman's House" created a fine impression among the fans at the Centre Theatre, this picture being one of the best of the week locally.

"Easy Come, Easy Go," with Richard Dix, was somewhat of a disappointment at the Imperial Theatre, because of the farcical acting, and "The Virgin Queen," in colors, saved the show. Crowds were fair. The colored picture and the other short subjects gave the people their money's worth.

The Laurier Theatre, Hull, Quebec, had a very fair attraction in "Laugh, Clown, Laugh." It was a type of picture that is well liked by the French-speaking crowds.

Without exception the neighborhood theatres in Ottawa gave lengthy bills and they had the desired effect of drawing good summer crowds.

The Columbia Theatre presented **"The Black Diamond Express";** a chapter of "Masked Menace"; a comedy; a news weekly and a couple of vaudeville acts. **Good community patronage also took in the big bill at the Rex Theatre, consisting of "Hero on Horseback";** an instalment of "Trail of Tiger"; a comedy and a topical film.

San Francisco

AS school vacation and warm weather has set in, theatre attendance has not been as good as a few weeks ago, although business, generally, in the several houses, is considered as good as it can be for this time of the year. The larger motion picture theatres have put extra good presentation acts on their stages in order to induce the crowds to attend.

There was some talk of Daylight saving in San Francisco, but to the joy of the theatre men, it was not put through, partly through their efforts and because most of the men of influence proved no value would come from this idea in this section.

Loew's Warfield theatre did better than any in the city. In fact its business was considered good enough for days when the motion picture game is at its height. **"Harold Teen" was shown on the screen and Fanchon & Marco's presentation, "Radion Tele-Vision," together with Rube Wolfe, leading his band, drew crowds all week.**

"Sunrise,' shown on the screen at the St. Francis theatre for a third week did an average business for this time of the year. The picture itself was well thought of by the majority.

"The Big Noise," shown at the Granada theatre, together with the Publix Revue of "Milady's Fans," in which 30 and a star participated, **did only a comparatively small business.**

"Buck Privates at the Golden Gate, together with vaudeville acts, did a good business as did the Union Square theatre which featured, "Back To Liberty," "Newlyweds Friend" and vaudeville acts.

(*Continued on page* 2197)

Opinions on Pictures

The Cossacks

Colorful Enough—With Gilbert to Help It

(Reviewed by Laurence Reid)

WITH a colorful title adorning an adventurous romantic story and starring John Gilbert in a first rate characterization this film couldn't possibly go wrong. It may not have the original thought of Tolstoy in it—the thought built around mental torture and misgivings, but it spells romance in large doses of action, which is fair enough.

Gilbert has Renee Adoree for the love interest. With her supporting him he catches something of the spark which has been lost since "The Big Parade." They bicker and quarrel but in the end he earns the right to be called a cossack. Having no taste for bloodshed he is forced to overcome his inferiority by slaughtering a Turk or three or more. The Tolstoy "message" is not grasped, but why look for the mental side when there is so much physical appeal?

Gilbert shades the role with fine understanding, jumping from a meek youth to a swaggering hero with an emotional flair that should bring the girls to the box-office window. It is well cast with Ernest Torrence, Dale Fuller and Nils Asther fitting right into the scheme of things.

Drawing Power: Title, star and Adoree. For all houses, large and small. **Exploitation Angles:** Feature star and Adoree reunited after "Big Parade." Use Russian themes for music. Put on Russian prologue. Bill as red hot romance of Russian steppes.

THEME: Romantic drama of humble, meek cossack youth who develops into a fighter and wins his girl.

Produced and **distributed** by M-G-M. **Length**, seven reels. **Released** June 23, 1928. **The Cast:** John Gilbert, Ernest Torrence, Renee Adoree, Dale Fuller, Mary Alden, Josephine Borio, Neil Neely, Joseph Wari, Paul Hurst. **Director**, George Hill.

The Foreign Legion

A Little Late, But Fair Enough

(Reviewed by Laurence Reid)

THE spirit of "Beau Geste" is still being felt among screen stories. The latest entry to project the soldiers of fortune down Morocco way is a fair picture as to plot and a good picture as to acting. The idea presents a self-sacrificing Englishman who joins the Legion to protect the French husband of the girl who jilted him.

After a time lapse they meet again and trouble brews between the erstwhile sweethearts, but it evaporates when real romance enters the hero's life. In the telling of the story there is released some good melodrama, and it carries a pleasant romantic flavor which makes it easy to absorb.

The acting is very capably taken care of by Lewis Stone, Norman Kerry and Mary Nolan. It should please most of the boys and girls.

Drawing Power: O. K. for average houses. **Exploitation Angles:** Bill as picture of the famous French Foreign Legion. Play up Lewis Stone and Norman Kerry.

THEME: Romantic drama of self-sacrifice.

Produced and **distributed** by Universal. **Length**, six reels. **Released**, June, 1928. **The Cast:** Norman Kerry, Lewis Stone, Mary Nolan, June Marlowe, Crauford Kent, Walter Perry. **Director**, Edward Sloman.

The Red Dance

Not So Big, But Should Attract Them

(Reviewed by Laurence Reid)

THE Russian Revolution is a titanic theme and the Russians are a race which cannot be captured in celluloid when the design is to bring forth the conflict and torment of soul. The trouble here is an effort to paint peasant life, the aristocracy, the uprising of the proletariat and dovetail seething action in the conflict of the mind. It is a large order and naturally fails.

Trotsky is shown in thin disguise when he, in reality, was living in New York during the throes of the Revolution. And after shots of court intrigue, the film jumps about from one scene to another until it strikes romance. Then it reverses a favorite formula. Instead of showing a lowly peasant in love with an heiress or princess, the idea shows a Grand Duke charmed by a daughter of the working classes. And before it ends it carries on a three ring circus of incident, intrigue, adventure, and other seething elements. Revolutions aren't accomplished in a pell-mell fashion, though they are permissible to translate action. The fault in the story is digression from its subject to encompass about everything pertaining to the downfall of Russia. Director Walsh has given it a fine mounting, the detail being exceptionally good. And several of his shots carry imagination. His cast is first rate without showing any real inspiration. Charles Farrell fails to capture the Russian spirit and Dolores del Rio is not emotional enough in her big moments. Both do creditable work, however. Ivan Linow is fair but his comedy needs control. He is not a funny man.

It's a big effort, painstakingly done but lacking depth and feeling and inspiration in its telling.

Drawing Power: Has popularity of Farrell and del Rio to work on. Also the wave of Russian pictures. O. K. for bigger houses. **Exploitation Angles:** Feature principals. Stage prologue of Russian atmosphere, etc. Bill as drama of overthrow of Russian monarchy. Feature solo dancer.

THEME: Drama of Russian Revolution with romance interwoven detailing love of Grand Duke and peasant.

Produced and **distributed** by Fox Films. **Length**, 9,250 feet. **Released**, Dec. 3, 1928. **The Cast:** Dolores del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Segurola, Dimitri Alexis. **Director**, Raoul Walsh.

The Magnificent Flirt

Fairly Entertaining, But Well Done

(Reviewed by Laurence Reid)

THIS one is aimed apparently in capturing feminine audiences. Since the ladies are in the majority, as picturegoers, it should have a particular appeal. They will see a very fine production, one neatly mounted and catering a deal to a fashion layout. Yet it has a quality which should bring out the men folk, too.

The idea exploits the modern touch in presenting a jazzy mother and her ingenue daughter, and affords Florence Vidor an opportunity to wear some dazzling gowns and exercise her exceptional poise and restraint. It isn't much of an idea and looms up as pretty slender material to carry on for feature length. But the star, the supporting cast and the production put it over very creditably. The settings are something to make a fuss over and so is the camera work. A counter love interest keeps pace with the major romance. It's a pleasant tidbit for summer business.

Drawing Power: Should attract with title. **Exploitation Angles:** Play up gowns and fashion display. Feature Florence Vidor. Capitalize the title and tease it.

THEME: Comedy-drama of romantic mother and her equally romantic daughter.

Produced and **distributed** by Paramount. **Length**, six reels. **Released**, June 2, 1928. **The Cast:** Florence Vidor, Albert Conti, Loretta Young, Matty Kemp, Marietta Millner, Ned Sparks. **Director**, Harry d'Arrast.

"Felix the Cat in Outdoor Indore"

(Educational—One Reel)

THE lone cat traverses the watery spaces to find an elephant in India and after many difficulties brings him back home. He and the elephant put on an act in a circus and win the plaudits of the crowd.

It is fairly good entertainment. But it is noticeable that the stories supplied Felix lately have let down in cleverness and their surprising skill in laugh invention.

The fact remains, however, that the cat is still the appealing little cartoon character—a character who has more individuality about him and more little quirks and mannerisms than the other cartoon figures have revealed.

Like many of his Hollywood rivals in the flesh, Felix needs good stories just now.—RAYMOND GANLY.

"Pathe Review No. 28"

(Pathe—One Reel)

A DIVERSIFIED [illegible] Review issue, this single-reeler contains the subjects. The Street of the Stars, a reel presentation showing the movie haunts of New York's Gay White Way from the sky. "It Must Be the Weather," showing antics of some Broadway show girls at play on a secluded spot. "From Davis Under the Spanish Main," underwater camera scenes taken fathoms deep down in the sea of rare fish specimens. The highlight of the film is the subject "Dove Fishers Seine the Sky," Basque bird hunters set nets across the Pyrrenees mountain air lanes, and in this manner trap their food.—GEORGE J. REDDY.

Lonesome

A Slight Story Deftly Handled

(Reviewed by Ray Murray)

ALL whose individual efforts contributed to the finished production of "Lonesome," share in a collective achievement, for the picture is well directed, splendidly photographed and delightfully played.

The lonesome ones are a girl named Mary and a boy named Jim. Mary is a telephone operator and regardless of the flock of "hello girls" she knows—she is lonesome. Jim runs a punch press in a large mill and is acquainted with a lot of fellows—but he is lonesome, too. Each live in a furnished room and neither of them know of the existence of the other—and with the coming of a half holiday, Saturday afternoon, neither of them have anything better to do than to return to their respective rooms.

A passing band wagon with a jazz band going full tilt attracts Jim's attention. The ballyhoo announces a gala day at an amusement park. The wagon also plays outside Mary's window, and she, too, becomes inspired to go somewhere. Ultimately, each lonely one arrives at the beach. By chance they become acquainted. The afternoon is spent on the sands and in the water and evening finds them still together enjoying rides and numerous amusement park concessions. On one of the rides they become separated in a seething crowd. Jim tries desperately to find Mary, and Mary searches for Jim. Both go back to their rooms — desolate — lonely — sorrowful —for neither of them know the other's full name or address. However, before the night is over, they are reunited and the delightful way in which this happens serves as a clever surprise twist.

Glenn Tryon scores heavily as Jim and Barbara Kent in the role of Mary is refreshing. The entire production, supervised by Carl Laemmle, Jr., is worthy of favorable comment and Gilbert Warrenton's camera work is outstanding. The titles are in keeping. Tom Reed wrote them and Edward T. Lowe is responsible for the very human document known as the story.

Drawing Power: Apt to meet with favor in any theatre.

THEME: The agony of loneliness.

Produced and **Distributed** by Universal. **Released**, 1928. **Length**, 6,193 feet. **The Cast:** Glenn Tryon, Barbara Kent, Fay Holderness, Eddie Phillips, Gustav Tartos, Fred Esmelton. **Directed** by Paul Fejos. **Story** and **Continuity** by Edward T. Lowe. **Photography** by Gilbert Warrenton.

"Ladies Preferred"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

ONE of the zippiest and peppiest comedies to rear its head in a long time is this one, starring Jerry Drew. This dapper comedian, cut out in sartorial splendor, with the polite manners and individual technique, is mighty effective. He *is* a comer, beyond a doubt, and he gives every assurance that his new series, the Ideal Comedies, will swing the laugh pendulum vigorously. In "Ladies Preferred," he has been given a fine shove forward. Given the proper material he ought to glide rapidly toward the winning goal. His only rival in this matter of polite comedy is Charlie Chase. Jerry is straining at the leash right now; give him a chance and he will be making a race of it with Chase.

Yes sir, your enthusiasm is aroused with this one. A neat and trim number, it tells of Jerry, a would-be Lothario, and his adventures with the ladies. Speaking of these latter individuals, Lucille Hutton and Estelle Bradley, they are provocatively pretty and talented in the bargain. They supply all the lure and charm that would drive any poor male after them. Jerry succumbs, and a triangle or quadrangle is the result. To make the story short, Jerry is quite a flop as the gallant wooer.

The breezy direction can be credited to Charles Lamont. The support consists of Robert Burns and Stanley Blystone.

"The Gold Claim"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

THIS Universal subject does not vary much from the usual mediocre type of Western story, and depends mostly for its appeal, on a goodly amount of action. The offering is brightened by a colorful mountainous background, and will prove fair entertainment.

John Sparks, a "framed" fugitive from justice, works a gold claim in the back hills with his pretty daughter, Jean, who does not know of her father's past. Jim Warde, a neighboring rancher in love with the girl, wins the enmity of Mel Sinclaire, an objectionable character, when he forcibly defends the girl against his attentions. Jean's father is threatened with exposure by the infuriated Sinclaire, who is withholding a confession that would exonerate Parks from guilt in the murder of a former partner. The manner in which the rancher tracks down Sinclaire's gang, secures the stolen document, and wins the hand of the girl, supplies the real action of the story.

"The Mouse's Bride"

(Pathe—One Reel)

PAUL TERRY in this release adds another corking good animated to his already large list of successes. The cartoonist has injected into this number, a character in the person of a duck, whose antics bring about much merriment.

Old Farmer Al has considerable trouble in runing his household; the goldfish squawks for a drink, the cat wants his back scrubbed, and the mouse maid, who should, but doesn't attend to these duties, must be watched. The maid is the apple of little Milton's eye, and when he calls on her, Danny Duck the butler, by means of many trick doors about the house manages to catch the pair in more or less compromising situations, for which he collects quite a lot of tips. Danny becomes too inquisitive and gets an eye-full of seltzer through the keyhole. The duck tells Farmer Al, who enlists the aid of the cat to chase the loving mice. Milt and the maid run to the edge of a stream, where Al and the cat fall into the water, as the lovers sail away on the back of a friendly cod.—GEORGE J. REDDY.

"Wild Wool"—"Night Clouds"

(Educational—One Reel)

ROBERT C. BRUCE has netted a great deal of beauty, unusual photography and an achievement—some splendid shots of mountain sheep in this new subject of his Outdoor Sketches series. The shots of the sheep are really fine besides being unusual to a degree. To film these wary creatures who will bound away at the slightest disturbance, Bruce has employed the telescope which enables him to annihilate space and view his subject close up. This close range scrutiny of mountain sheep aloft in their rocky haunts is one of the most unusual things you will encounter in a long and arduous film journey.

In "Night Clouds" you have a typical study of a gloriously tinted sky by a camera artist. Work of this high standard is the despair of the amateur and is but rarely met with in the best turned out by the greater lights of the A. S. C.—RAYMOND GANLY.

"Yukon Gold"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

IT seems to be the popular opinion among producers of Western short subjects, that action is what the public wants regardless of the story. This being the case, these featurettes in the Universal-Jack Perrin series are sure to please. As in previous releases this latest offering is plentifully sprinkled with outdoor action, consisting of fast riding and hard fighting.

Bob McKenzie (Jack Perrin), of the Royal Mounted, in an effort to protect a girl, Lora Dene, from pursuing outlaws, is knocked unconscious and the girl is captured. Klondike Larsen, leader of the gang, is also holding Lora's father captive in order to make him divulge the location of his gold mine. The "Mountie" in the meantime recovers from the blow and appears on the scene. A lengthy rough-and-tumble battle follows, during which the girl escapes and rides to the post for help. In the nick of time, aid comes to the out-numbered Bob, and the bandits are finally apprehended. The old man offers Bob a partnership in the mine, and Lora accepts him as a partner for life.

"Good Scout Buster"

(Universal—Two Reels)

(Reviewed by George J. Reddy)

THIS effort of the Buster Brown trio, deserves a little higher rating than other recent releases in this series. Some good comedy situations, nicely put across by the kid players and the talented canine Tige, will make this two-reeler popular with the adult audiences as well as the children.

Fed up on the mischief making of Buster, the youngster's father sends him off to a summer scout camp, to learn discipline. Of course, the dog, Tige, trails along, and at the camp they find Mary Jane, and the rest of the neighborhood gang. It does not take the kids long to cook up plenty of trouble, and throw the whole camp into a scene of uproar and confusion. A wind machine and a trained monkey play important parts in the creating of fun in this piece, and considerable credit also goes to the dog, who performs some good business.

"Sleigh Bells"

(Universal—One Reel)

AVERY funny and cleverly cartooned release, this newest Walter Disney comic, shows Oswald the lucky bunny as a "big time" sportsman at an exclusive mountain winter resort. Disney's unlimited store of originality and humor enables him to give a new slant to his penning of the rabbit in animated toboggan, snow-fight and fancy skating scenes.

Oswald also manages to get mixed up in a hockey game and a scrap, and then attempts to teach a fascinating damsel to ice skate. A balloon attached to the lady, to give her balance, proves unreliable, and she soars skyward. Of course, the ingenious Oswald finds a method to bring the fair maid back to earth.—GEORGE J. REDDY.

Title Changes

"The Gangster" (Columbia) to "The Way of the Strong."

"Sex Appeal" (Universal) to "You Can't Buy Love."

"Partners for the Night" (Universal) to "Clear the Decks."

"Fresh Every Hour" (Universal) to "How to Handle Women."

"The Perfumed Trap" (Paramount) to "Forgotten Faces."

"Love at Midnight" (First National) to "His Wife's Affair."

"Varsity" (Paramount) to "Sophomore."

Key City Reports

(Continued from Page 2194)

The Embassy theatre did only a fair business with "The Lion and The Mouse" and less than contemplated, even though the picture is considered a popular one.

The Coliseum theatre scored a knock-out with "The Smart Set" on the screen and exceptional acts on the stage.

"Gentlemen Prefer Blondes," together with good music, crowded the Alexandria theatre in the evenings.

"The Blue Danube did very well at the Haight theatre as did "Singed" at the Avenue theatre.

Sterns List 11 Comedies for Mid-Summer

Eleven two-reel comedies have been set by the Stern Brothers for mid-summer release. The Sterns' current schedule was hand-picked from the large number of Stern comedies completed and available, it is asserted. The releases carry through July and August and wind up the 1927-28 film season for the Stern product. Definite information concerning the release dates of Stern Brothers Comedies from September on will be announced later. In this connection, it is interesting to note that the Sterns have comedies already in hand for release as far ahead as next April.

The Stern Brothers summer releases include two of "The Newlyweds and Their Baby" Comedies, "The Newlyweds' False Alarm," and "The Newlyweds' Anniversary."

The two Newlyweds' Comedies will be released July 3rd and August 2nd, respectively.

Two of the "Let George Do It" comedies also are scheduled. The first will be "Big Game George," to be released July 18th. The second, "She's My Girl," will be released August 22nd. The schedule also includes two new Buster Brown Comedies, "Good Scout Buster," for release July 23rd, and "Busting Buster," for release August 15th.

The "Mike and Ike" series is represented by "Cash Customers," for July 11th; "Broke Out," for August 1st; and "Husbands Won't Tell," for August 29th.

Two of the "Keeping Up with the Joneses" also are scheduled. "Reel Life" will be released July 4th, and "McGinis vs. Jones," on August 8th.

Christie Closes for Story Material; Frances Lee Cast

A deal with Jean Arlette, French author, for a group of stories to be adapted for the new series which the Christie studios are producing under the title of "The Confessions of a Chorus Girl" has been closed by Al Christie. The Christie writers, under the direction of Frank R. Conklin, are selecting the story ideas out of the Arlette material and adapting them for the series of two-reelers which will center mainly around the backstage life of a show girl.

Frances Lee, who only two years ago was vaudeville dancing partner for Billy Dooley, has been promoted by the Christies and will be starred in the series in which Billy Engle and Sid Smith will also appear.

Newsreel Resume

Kinograms

Kinograms No. 5407 included scenes of Byrd's ship getting ready for the pole dash; G. O. P. candidates; governors of New York and New Jersey open Staten Island bridge; water polo; King's brother inspects yeomen of the guard; French babies in auto race; German inventor's bike which climbs trees; the boat race on the Poughkeepsie.

In No. 5408 were views of Miss Earhart in London; Johnny Farrell, the Democrats at Houston; Yale defeating Harvard crew; yachts race in British regatta; women try out for Olympics; King of Norway visits Finland; Los Angeles dancers hold pageant without music.

Fox

In Fox News Vol. 9 No. 77 the most important scenes dealt with the Coolidges at their summer home in Wisconsin, a Japanese naval day celebration in honor of Russia's defeat, and Members of the Department of Commerce staff hailing Herbert Hoover. The other items listed included: a rose fiesta at Italian village, ex-baseball star training his 5 daughters in athletics; wing-flapping plane in crash in test flight; clearing the snow in the Rockies; the opening of the racing season on eastern tracks.

In No. 78 were views of the Calif. crew winning Hudson River contest; Republican nominees—Hoover and Curtis; Jap school boys in gym drill; farms in southwest menaced by floods; Spaniards observe ancient Holy fete at Toledo; Schubert Centenary opens in Vienna; new youngster who defeated Charles Paddock in sprinting; college girls raising money for school by digging for gold; repairing the top of the Woolworth Bldg.

Pathe

Pathe News No. 53 was made up of scenes concerning the world's largest sub; Hoover and Curtis; an unusual freight ship used in Germany; California oarsmen winning Poughkeepsie regatta; Japanese kite flying; aqua-planing.

In No. 54 were views that included Miss Earhart in London; the Democrats at Houston; Indians celebrating Curtis' nomination. There were also scenes of Mary Pickford's bobbed curls; Roumanian peasantry honors Queen Marie; water baseball; Honolulu bids farewell to U. S. Fleet.

M-G-M

M-G-M News Vol. 1 No. 90 shows views of leading figures in the political spotlight; the Poughkeepsie rowing classic; blimp landing on top of department store. Also included were: scenes of ancient Jap rites honoring mikado; leading golfers in the American open; girl skaters racing through Los Angeles; Penn Military Academy honoring Byrd; flood and tornado in Mo.; autos leap barriers in French contest; English boats in try out on the Thames.

No. 91 shows the Democratic convention, also, besides views of Miss Earhart in London, Johnny Farrell, and the big U. S. submarine. Also seen were: soldiers learning anti-aircraft tactics; new German diving invention; pelican island in California; French baby autoists in race.

Paramount

Paramount News No. 95 had scenes of the U. S. Navy's largest submarine; army blimp lands on roof of department store; Calif. winning the Poughkeepsie regatta; Hoover and Curtis; auto-perambulators; Byrd gets college degree; the Hagenbeck animal park in Germany; Italian ace, who aided Nobile; Amundsen, and others; plane squadron in test flights over the Hawaiians; the Democratic convention at Houston.

No. 96 featured the opening of the Houston convention; the Southern Cross in Fiji; Miss Earhart in London, and Farrell winning the golf open. Other screen stories were Mary Pickford's bobbed hair; a Chinese sweepstakes; Thea Rasche; famous Holland hyacinth fields; the Saratoga; German fliers at home.

International

In International News Vol. 10 No. 50 were: scenes of motorcycles in uphill test; ceremonies in Sweden honoring flag; Hoover and Curtis; John Coolidge at Amherst; Spanish church fete; California winning at Poughkeepsie; Harvard and Yale in crew race; confetti war at Harvard; girl skaters in race through city streets; Rheims restored; blimp lands on store roof.

No. 51 included shots of the Democrats at Houston, Miss Earhart in London and Johnny Farrell winning the open. Additional scenes were: girls trying out for the Olympics; Finns show their power to Danish king; a 300-year old tortoise; English yachtsmen racing on the Thames.

Seven Subjects Are Pathe Shorts for July 8

Seven short subjects are listed by Pathe for release during the week of July 8. They include "A Fair Affair," a Sportlight; "The Huntsman," Aesop cartoon; "The Tower of Death," sixth chapter of "The Yellow Cameo;" Pathe Review No. 28; Topics of the Day No. 28; and Nos. 58 and 59 of the Pathe newsreel.

The review presents: "Dove Fishers Seine the Sky," "The Streets of the Stars," "It Must Be [illegible]" and "Living Jewels Under the Spanish Main."

Merritt Crawford to Title "Curiosities" Series

Merritt Crawford, well known publicist and former trade paper executive, who has recently edited and titled several feature releases for different companies, will do the titling and editing of the Walter Futter series of "Curiosities," 26 one-reel subjects which FBO will release this season through an arrangement with Amedee J. Van Beuren.



Albany

CHANGES of interest to exhibitors served out of Albany continue to take place along film row. Gene Lowe, one time booker for Fox in Albany, but who has been engaged in other lines for the last two years, returned this week as booker at the Universal exchange, succeeding C. R. Halligan. Sterling Wilson, who recently came to Albany as a Tiffany salesman, has been made manager, succeeding Pete Dana, who will supervise the Albany-Buffalo territory with headquarters in the latter city. Ben Smith has left the Warner Brothers' sales force to join the Tiffany force, and Isidore Epstein, shipper at the Metro exchange, is slated to take Smith's place at Warner Brothers. Joe Miller, of Buffalo, has severed connections with the Tiffany forces and will handle Buffalo for Columbia.

The children of C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, will leave the fore part of July to spend the summer at camps.

It is understood that Louis Benton, of Ballston Spa, will reopen the Hudson Theatre in Albany, the latter part of July. The house has been closed for several months, following a fire.

The Star, in Schenectady, a residential house, owned and operated by J. M. Myers, closed last week, and will probably remain so until early fall. The Rex, in Middleburg, has been transferred by Mr. Van Buren to Mr. Sullivan.

There was a report around Albany last week to the effect that Louis Buettner, of Cohoes, had sold his houses. There was no confirmation, however, of the sale by the Albany Film Board of Trade.

Mildred Coon, of the Pathe office force, who was badly gored by a cow a week or so ago while on her vacation, is still confined to her bed and may not be able to return to her duties for awhile longer.

Louis Saperstein, manager of the American in Troy, which closed last week to remain so for the summer, is planning to spend his vacation in the mountainous region of New England.

Charles Smakwitz, manager of the Mark Ritz in Albany, appeared on the streets last week behind the wheel of a new car.

Morris Silverman, of Schenectady, plans to take no vacation this year, and gives as his reason the fact that there are too many consolidations under way for him to risk being absent on any long trip.

Mr. and Mrs. Walter Roberts are back in Troy from a motor trip that took them to Niagara Falls and other places.

Although Columbia will open an exchange in Albany, it has not yet been definitely decided where it will be located. There is one unoccupied building along Albany's film row, and it is generally believed that C. R. Halligan, who will represent Columbia in this section, will lease this building.

Lew Fischer, who has several theatres along the border of New York state, was in town last week accompanied by four of his house managers, and spent the time in arranging fall programs.

For the first time in quite a while Louis Schine, one of the heads of the Schine circuit, with headquarters in Gloversville, was along Albany's film row during the past week. C. D. LaPointe, of Chatham, was also in town.

Jake Rosenthal, owner of the Rose in Troy, has become a regular baseball fan and may be found every afternoon when the game is on at Chadwick Park.

H. L. Mausert, of North Adams, Mass., a brother of Fred Mausert, a well known exhibitor in Glens Falls, has bought a hotel at Greenwich, N. Y., and will remodel the building in order that it may serve as motion picture theatre.

William Donnelly, an operator of Cohoes, is still on the sick list. Al Lemay, operator at the Lincoln Theatre in Troy, has moved into his new home.

For the eighteenth consecutive time, Harry Brooks of Troy, N. Y., has been elected as president of the motion picture machine operators' union. The Brooks ticket swept everything before it, William Jarvis being defeated decisively for the presidency, while his associates also failed to show at any great strength. Charles McCarthy was elected vice-president, while Al Lemay was re-elected financial secretary for the eighteenth term. John Ross was elected treasurer, while Daniel Corcoran, Arthur Edge and James Muldoon were elected trustees. Mr. Brooks was also selected as business agent for the local and likewise a delegate to a gathering of operators that will be held in Rochester on August 27, one day prior to the opening of the state convention of the Federation of Labor.

Philadelphia

THE new Forum Theatre, Frankford avenue and Granite street, Philadelphia, Pa., owned by Jay Emanual, was opened to the trade at a private showing on Sunday, June 24th. Admission was by invitation only, and Councilman Crossan was the principal speaker of the evening. The Forum was officially opened to the public on the following night, the opening attraction being Lon Chaney's "The Big City." The Forum is the first theatre in America to use the modern French style of architecture. It seats 1,750, and will be a first-run house. It is equipped with Vitaphone and Movietone.

The Bijou and the Gayety, two Philadelphia burlesque houses, were closed for an indefinite period by order of Mayor Mackay last week after the licenses of both houses had been revoked after the close of a meeting of the Board of Censors. The censors reported that they had attended performances at both theatres in question and that the entertainment presented was vulgar and obscene. After his action in closing the theatres the Mayor stated that the managers of both houses had been warned frequently that the character of the shows must be improved, but they persisted in giving a performance that could not be countenanced. The Bijou was closed temporarily a few months ago, but was permitted to reopen upon the manager's promise of a general clean-up. The Mayor refused to state how long the two theatres would be closed.

In celebration of the first anniversary of the opening of the doors of the local exchange of Tiffany-Stahl Productions at 1313 Vine street, Philadelphia, W. Z. Porter, booker, arranged a "surprise" testimonial month to Al Blofson, the popular manager, and every salesman on the force is trying to make June a record month.

The new Fern Theatre at Fern Rock, Pa., is nearing completion, and will be formally opened in the near future.

A. Gottschalk, booker at the local Pathe office, has resigned to join the Victor Talking Machine Co. No one has as yet been appointed to succeed him.

Pittsburgh

THE Stanley chain in Pittsburgh closed two of its first run houses on June 23rd, because of poor business, and it is hardly likely that either house will again be opened. These theatres are the Olympic, Downtown, and the Regent in the East End.

Both of these houses are equipped with Vitaphone, and they are the only Pittsburgh theatres so equipped. It is likely that the Vitaphone equipment will be installed in the Stanley theatre recently opened.

Rumors are also rife that Stanley will close the Davis theatre, but these rumors are denied by A. S. Davis, general manager of the Stanley interest in Western Pennsylvania.

A. C. Vogeley, for eighteen years associated with the Real Estate Company of Pittsburgh, has been appointed Pittsburgh manager of Mastbaum Brothers and Fleisher, real estate firm of Philadelphia, which has just opened an office in the Clark Building, Pittsburgh. In his new position, Vogeley will act as real estate agent of the Stanley Company of America and the Stanley-Davis-Clark Corporation of Pittsburgh.

William McGrath is now purveying publicity for Loew's Penn theatre in Pittsburgh. Mr. McGrath was transferred to this city from Syracuse, where he officiated in a similar position.

Guy Wonders has recently been appointed manager of the Stanley theatre in Pittsburgh.

The Tiffany branch here has added two new salesmen in the persons of Frank Windstein and Jesse Levine.

South West

BURGLARS entered the Palace Theatre at Dallas, Texas, recently and took a bag of $5 in pennies and a revolver, but overlooked $200 in currency.

Lee Marcus, F B O sales manager visited in Oklahoma City the past week, and reported the outlook for business as fine, and expects a general prosperity throughout the entire country.

The Rex theatre was opened last week at Madisonville, Texas, with Al Stoddard as manager.

Jack Caldwell, former organist for Criterion theatre, Oklahoma, City has been appointed organist for the New Arcadia Theatre at Dallas, Texas.

C. W. Elliott is erecting a new theatre at Kermit, Texas.

The Queen Theatre at Yoakum, Texas, is being enlarged.

Incorporations. American Amusement Co., Oklahoma City, Okla., capital $100,000. Incorporators, N. N. Newman, David Tent and B. O. Gunter. Southland Theatres, Inc., Oklahoma City, Okla., capital $100,000. Incorporators, C. J. Collingsworth, E. B. Collingsworth and R. D. McMahan.

Paul Scott will erect a 1,000 seat Varsity Theatre at Dallas, Texas.

R. M. Avery, Oklahoma City, is possessor of a Legion of Honor button presented him by Metro, as a reward for an outstanding sales last season.

H. K. Buchanan succeeds Wallace Walthall as manager of Home State Film Co., Oklahoma City, retaining his title as Vice President.

W. T. Spears and Eddie Kedane have purchased the Old and New Empire theatres at Altus, Oklahoma, from Sam H. Jones, who is retiring from business.

Pathe held a regional meeting at Dallas, Texas, last week, embracing Oklahoma City, New Orleans, Memphis and Dallas territories.

Paramount Exchange at Oklahoma City is planning a big picnic and fishing party to take place in the near future.

The Royal Theatre at Watts, Okla., has closed for the summer.

The father of J. O. and F. H. Buckles of the National Theatre Supply Co., died June 9th, at Oklahoma City.

R. V. Meacham, of the Ranora Theatre, Gracemont, Oklahoma, advises he will close his theatre July 1st, and same will remain closed during the months of July and August.

W. A. Maurin, booker for Metro, is enjoying his annual vacation with his parents in New Orleans.

C. E. Davis, who recently took over the Cozy Theatre at Slick, Okla., advises he has closed the house temporarily.

C. E. Neeper, of the Harold Llyod Company, paid the local Paramount office a short visit last week.

Marie Byrd has stepped out of her role as bookkeeper and stenographer for M-G-M temporarily, and for the next two weeks she will enjoy a vacation in Atlantic City and New York.

Charles Zears, secretary of the Oklahoma City Film Board of Trade, spent last Saturday afternoon and Sunday visiting friends in Stillwater, Okla.

Todd Ferguson, erstwhile editor of the Exhibitors' Tribune, local regional trade paper, is now engaged as advertising manager for the Oklahoma Student, a publication of the summer students in the University of Oklahoma at Norman.

R. V. Mayes, of the Cozy Theatre at Erick, Okla., was in Oklahoma City recently, sporting a new car.

C. W. Allen, manager of the local Pathe office, was in Dallas last week, attending a regional meeting of Pathe.

W. A. Ryan, Fox manager, was suddenly stricken ill last Monday while attending a meeting of the Film Board of Trade. He was taken to his home immediately, where he was confined to his bed the greater part of the week, although he is now up and about his duties as usual.

The Liberty Theatre at Webb City, Okla., operated by Messrs. Pettigrew & Dunkin, was completely blown away in the tornado which visited Webb City last week. Practically all business houses in the town were either damaged severely or completely blown away.

Miss Honea, of the local Paramount office, returned early the past week from her vacation, which was spent in San Francisco.

Recent callers on Oklahoma City's film row included: E. R. Swope, who recently purchased the Liberty theatre at Quinton, Okla., from S. F. Slusser; Frank Miller, of the White Way theatre, Marlow, Okla.; Morris Miller, of the Favorite theatre, Lindsay, and Mrs. G. A. Peterson, of the Cozy theatre, Hollis.

St. Louis

NINE first cousins of Patrick E. K. Collins, 50 years old, of 3007 Norwood Avenue, St. Louis, Mo., veteran film exchange manager and salesman and motion picture exhibitor, acted as his pallbearers the afternoon of June 20.

Collins, who at one time managed the King Bee Theatre on Jefferson Avenue, St. Louis, and prior to that served as manager of the Fine Arts Motion Picture exchange, died on June 17 following a brief illness. During his film career he also served as a booker and salesman for various distributing companies. Interment was in Calvary Cemetery.

Oscar Dane, owner-manager of the Liberty Music Hall, St. Louis, is sporting a new car.

The movie careers of three young girls from Indianapolis, Ind., ended abruptly the night of June 18, when they were taken into custody by the St. Louis police at the Young Women's Christian Association headquarters. The girls told the police they had but $3 left of their original capital. They hitch-hiked from Indianapolis to St. Louis and planned to use the same method of transportation to get to Hollywood. They were held for their parents.

A lone bandit obtained $107 in a daring hold up at the Forest Park Highlands amusement park, St. Louis, Mo., June 19. He forced Jacob Christopher, assistant manager of the park and David Hunter, a visitor, into the bath house of the park and robbed them. He secured $106 from Christopher and $1 from Hunter.

Joe Desberger and Ivan S. Cohan, of Belleville, Ill., have organized the Illinois Amusement Company for the operating of motion picture theatres. Desberger has been operating the Washington Theatre in Belleville for some time.

Lennie Carter is taking bids for the construction of the new theatre he plans to erect in Huntingdon, Tenn. The house will be one story with balcony and occupy a site 42 by 100 feet. It will cost approximately $25,000, exclusive of equipment.

John J. O'Neill, veteran motion picture exhibitor of Quincy, Ill., died during the past week following a month's illness. Pneumonia caused his death.

The Saenger Theatres, Inc., will shortly have new houses in Biloxi, Miss., and Monroe, La. The Biloxi house will be located on Reyneir street, while the new Monroe Theatre will be erected on the site of the presnt Lyceum Theatre. Both houses will seat about 1,500 persons each and will be of fireproof construction.

The Ames Theatre Company, Ames, Ia., has taken bids for the construction of an addition to its theatre to cost about $50,000. Plans were prepared by Vorse, Kraetsch & Kraetsch, 1201 Commonwealth Building, Des Moines, Ia.

St. Louis motion picture stocks quoted on the St. Louis Stock Exchange closed on June 23 as follows: St. Louis Amusement Company, A stock, $33 asked, compared with $43 a year ago; Skouras A, $40 asked, against $39 a year ago.

Dallas

JEAN FINLEY has been appointed as the new publicity director for the Palace Theatre at Dallas. Mr. Finley was in charge of publicity for the Palace for the first three years after its opening. Previous to his latest association Mr. Finley was connected with the Palace Theatre at San Antonio, the Palace Theatre at Little Rock and the radio station WFAA at Dallas, from which place he came to the Palace Theatre to assume his new position. Mr. Finley is well known among the theatrical people of Dallas, and the Palace is very fortunate to again have Mr. Finley in charge of publicity.

John J. Friedl, district manager for Publix, returned last week from Birmingham, where he has been consulting with Milton Feld.

E. J. Sullivan, former assistant manager of Palace Theatre, Dallas, and Fred J. Patterson, formerly of the Palace also, left by automobile for Chicago, where they will be assigned new positions in the Publix organization.

Ray J. Stinnette, managing director of the Capitol Theatre, was recently married to Rosa Lee Haskins, of Waco. The couple are still away on their honeymoon.

C. D. Touchon, former booker at Warner Bros. Dallas exchange, has been transferred to the sales force, and Harry Sachs has been brought from Little Rock to assume the position as office booker.

Central Penn

MANAGERS of seventeen theatres of Allentown and vicinity have just formed the Allentown Managers' Protective Association for business and social purposes. Dr. Benjamin H. Stuckert, manager of the Strand was elected president, and the other officers are: vice president, D. E. Knorr, Pergola; treasurer, Frank D. Mickley, Earle; secretary, Robert M. Ferenbaugh, Colonial. The board of directors consists of: Walter J. Hurley, State, chairman and Harry Gammett, Lyric, in addition to the officers.

C. Floyd Hopkins, of Harrisburg, district director of the Wilmer & Vincent theatres in that city and Reading, who has been chosen "Admiral" for the annual four-day "cruise" which the members of the Harrisburg Chamber of Commerce will take to Toronto and return, in September, left Harrisburg on June 22 at the head of the committee of arrangements to make a preliminary tour of the cities to be visited. The purpose was to complete all details of entertainment for the cruise in September.

After the final show on May 30, the Arcadia theatre, Reading, closed for all time, the site to be used for the new million-dollar Astor theatre, construction of which has been going on for a number of months. Three other theatres had previously occupied the same location. The Arcadia was opened in 1916 by the Carr & Schad circuit, and later came into control of the Franklin Theatre Company which is erecting the Astor. The latter theatre, which will seat 3,000, will be opened on Labor Day if present plans carry.

William D. Ascough, former head of the Victoria theatre, Mahanoy City, and more recently manager of a theatre in New York City, has just been made managing director of the Jack Linder Vaudeville Agency, 1576 Broadway, New York City.

Edward J. Melniker, former manager of Loew's Regent theatre, Harrisburgh, was a recent visitor here. Mr. Melniker is now manager of the new Loew-United Artists theatre in Columbus, Ohio.

Mathias P. Moller, veteran head of the Moller Organ Company, manufacturer of pipe organs, in Hagerstown, Md., was host on June 18 to a group of thirty members of the Harrisburgh Organists' Association, who motored to the plant. The association includes many organists employed in theatres in Harrisburgh and vicinity.

While it is established that the Comerford chain, of Scranton, which recently bought the Strand theatre, Carlisle, from Robert A. Steele, has been negotiating for the purchase of a second Carlisle theatre—the Orpheum, owned by David S. Cooper—both M. E. Comerford, head of the Scranton concern, and Mr. Cooper stated on June 20 that at that time they had not agreed as to terms.

Miss Fay Wray, motion picture star who, among other roles, played as the Salvation Army heroine opposite Emil Jannings in "The Street of Sin," was married on June 15 in Easton, Md., to John Monk Saunders, author and former husband of Avis Hughes, daughter of Rupert Hughes.

M. H. Goodman, formerly with the Feeley theatres in Hazleton and more recently with the Comerford circuit in Scranton, has been appointed publicity director for Green & Altman's Equity circuit, of which he becomes an assistant general manager. He was for six months associated with the East Theatre Managers' Association, in New York.

Charles H. Newbaker, recently elected Sheriff of Dauphin county, owner of the Strand and Standard theatres, Steelton, has been elected a member of the Harrisburg Chamber of Commerce, as announced in the June bulletin of the Chamber.

Improvements costing $50,000 are being made to the Opera House, Girardville, operated by Frank Hollister. The seating capacity will be increased to 1,000.

More than 500 children witnessed the second annual free motion picture show for youngsters at the Victoria Theatre, Danville, June 14, under the auspices of the Danville Boys' Life Committee. There were three especially selected films and a feature of the program was a recital by Miss Inez Hughes, the house organist.

Cleveland

OVERSEATING in neighborhood locations is given as the reason for combining two local competitive motion picture theatres, and operating them as one unit. The houses are the Plaza, East 152nd St. near St. Clair Ave., which belonged to the Washington circuit, and the Five Points, St. Clair Ave. at East 152nd St., which belonged to the Ohio Amusement Company.

Phil Gleichman of the Ohio Amusement Company, and M. B. Horwitz of the Washington circuit, have formed the United Theatres Corporation to operate these two theatres in an effort to put them on a paying basis. They claim that business has fallen off due to overseating in the neighborhood. Two theatres have been built in the vicinity of the Five Points and the Plaza within the past year, and a third is now under construction. Operating in opposition to one other resulted in financial loss to both. Operating under the same banner, they can be made profitable, say Gleichman and Horwitz, by closing one of the houses for five days a week, diverting all the business during the week to one house and cutting down overhead.

It is stated that other neighborhoods suffering likewise from overseating, will be similarly treated.

Joseph Leon of Timely Films, New York, spent a few days in and around Cleveland last week. Mr. Leon was busy interesting exhibitors in exploiting the Grantland Rice Sport lights. He also stressed the short subjects, Aesop's Fables, Topics of the Day, the Smittig comedies, all released through Pathe, and Curiosities, released through F B O.

The Cleveland Film Golf Tournament did not take place on June 22nd as scheduled. Continuous rains had dampened the ardor of the film golf enthusiasts. Also, many exchange managers had to be out of town. Another date for the tournament will be announced later.

Carl Hohage has joined the Ohio Amusement Company. He will book for some of the theatres in the circuit. Hohage was formerly Paramount booker.

John F. Royal, recently advanced from manager of the Keith Palace theatre, Cleveland to be general manager of all the Keith houses in the eastern division, left last week to make his headquarters in New York. Frank R. Hines now occupies the sanctum sanctorum of house manager.

The Southern theatre, one of the Ohio Amusement Company's houses, is operating Saturday and Sunday only during the summer. The Lincoln, another of the company's theatres, has opened a short revival season with Vitaphone. "The Jazz Singer" was the first picture to be shown.

Harry Lande, former independent Cleveland distributor, has opened an exchange in Pittsburgh at 1030 Forbes St. Lande will distribute the new Buck Jones westerns in Pennsylvania. He has also closed for the western Pennsylvania distribution rights to Hanaphone, new talking movie device.

Earl Setron of Smith and Setron Printon company has returned from a two weeks' automobile trip to New York.

Portland, Ore.

THE majority of the film distributors along the row agree with one of the popular editorial writers that nowadays it is perpetual adaptability to changing conditions and keeping everlastingly at it as being the only way to secure their share of the business.

The Kelso Amusement Company which owns both the Vogue and Liberty theatres, has disposed of the Blue Mouse theatre in the adjoining town of Kalama to H. F. Paul and Alex McPherson, who also own the theatre at Westport, Ore., and at Cathlamet, Wash. Mr. McPherson will have charge at the Kalama Theatre.

Work is being speeded up on the new Capitol Theatre, and it has been decided by the owners that H. L. Aikens will be manager of the new house.

A number of exhibitors from Willamette Valley points and also from other parts of Oregon, dropped in for the Rose Festival parades.

Other theatre changes reported on the row include the sale of the Senate Theatre in the suburbs to P. A. Carlin and E. Butler. The Pioneer Theatre at Powers, Ore., has been sold by George Stewart to Henry Morgan.

Tom Walsh, F B O salesman is hitting the high spots of Montana.

H. Mendez, Fox representative is now making a survey of conditions in the entire country as relates to the moving picture business with the idea of making a detailed report.

Canada

THE net result of two sensational theatre hold-ups in Montreal, Quebec, during the week of June 18 was one dead bandit; the loss of $2,240 and the recovery of $400.

Charles J. McKenzie, who attacked the cashier of the Strand theatre, a few doors away from Loew's theatre, which has been robbed of $2,240 two nights previously, was shot by Constable A. Edgecombe as he ran from the theatre with a box containing $400 and died a short time later in the Montreal General Hospital.

At the inquest, Manager Frank Warnicker of the Strand testified that this bandit twice applied for a job as usher on the day that he committed the crime. The next time he appeared at the theatre he robbed the box office, flourishing a revolver as he did so. The police officer gave chase and fired at him, the bullet passing through his stomach. The cash box was quickly recovered.

No trace has been found of the armed bandit who held up the cashier and doorman of Loew's theatre, Montreal, who made his escape through a nearby house with the $2,240, although two policemen were right on his heels.

A feature of the annual convention of the Canadian Legion of the British Empire, Service League of St. John, N. B., which was attended by war veterans from all parts of Canada, was the private screening of "Dawn," the British picture depicting the life of Edith Cavell.

These former warriors were of the opinion that the feature was an outstanding British release and that there was nothing in the film to offend the sensibilities of any nationality.

The incapacitated children of the Sunshine Class at Devonshire School, Ottawa, in charge of their teacher, Miss Winnifred Hunt, were the guests of Manager J. M. Franklin at B. F. Keith's theatre, Ottawa, for the matiness on June 22. The class is conducted under the auspices of Rotary and Mr. Franklin is a director of the Ottawa Rotary Club.

Two new neighborhood theatres are under way in London, Ontario. One is being erected by the Orient Amusement Co., 711 Dundas street, under the direction of Max Lerner, 585 Dufferin avenue, with W. Hawkins, 207 Windsor avenue, as architect. The theatre will cost $65,000.

H. C. McBride, Molson's Bank Building, London, has drawn the plans for the second local theatre, which will have 55 feet frontage and depth of 100 feet, costing $25.-000. It will be of brick and steel with concrete foundation.

The Canadian International Films, Limited, Toronto, has turned to the production of comedies, according to formal announcement by Col. W. F. Clarke, vice-president and general manager of the company. The leading players will be Bozo Snyder and Mona Kingsley, with Douglas Bright, formerly with Harold Lloyd Productions Corp., as director.

The policy of the Palace theatre, Calgary, Alberta, has been changed by Manager C. L. Dowsley to take in five acts of Pantages vaudeville. The new policy started June 23.

Manager Thomas Daley of the Tivoli theatre, Toronto, was of the opinion that the first run of "Ramona" would conclude nicely at the end of the fifth week but the throng continued so great that the feature was held over for a sixth week, starting June 25.

A repeat engagement of "The White Sister" has followed "Ramona" and this production may also have an extended run.

Jerry Ross, formerly with the Skouras Bros. theatres in St. Louis, Mo., has become master of ceremonies at the Capitol theatre, Hamilton, Ontario, succeeding Eddie Loughton, who had been with the Capitol for 40 weeks.

Prior to his departure, Mr. Loughton was the guest of honor at a banquet arranged by Manager Robert Knevels, which was attended by many prominent theatre men, including Jack Arthur, Harry Sedgwick, N. G. Barrow, Ben Geldsaeler and Harold Ash of Toronto and George Stroud from the Hamilton Pantages. Mr. Loughton was presented with a club bag.

A. P. Drohan, manager of the Griffin theatre, Chatham, Ontario, had the laugh on the carnival company which visited that city last week. It rained, the carnival grounds became a swamp and the people crowded the Griffin house.

In the Lost and Found Department at the Uptown theatre, Toronto, a regular registration system is being followed as a special service to patrons. All articles found in the theatre are indexed and filed away and all inquiries which are not immediately satisfied are kept in a special record for future reference.

There is also a uniformed nurse in charge of the ladies room at the Uptown, where first aid comforts are at the disposal of patrons.

For the summer months, fountains, ferns, flowers and green lights have been used to effect a transformation in the lobby and on the mezzanine floor.

"Photograms," a local news weekly produced under the direction of Manager Walter F. Davis, is again being presented regularly at the Metropolitan theatre. All scenes are local. Manager Davis finds it an excellent attraction during the summer and fall months.

Baltimore

WHEN the indefinite run of "The Lion and the Mouse," with Vitaphone dialogue and sound accompaniment is finished at Warners' Metropolitan theatre here, that play house will be closed by the Equity Theatre Corporation, of Philadelphia, operating it, for alterations, remodeling and redecorating.

The Gayety theatre, a burlesque house here, and Ford's theatre, a legitimate house which has been having stock company shows, closed for the summer Saturday night, June 23.

On the other hand, the Palace theatre, Fayette, near Eutaw, a burlesque and picture house, which has been closed, reopened Monday, June 25, with Sam Cummins' show, "The Naked Truth," which was shown for women only for four days and for men only for two days. Special hygienic films and lectures were presented for the segregated audiences.

"Pep" Kaufman, who has been acting as master of ceremonies of the stage presentation acts at the Stanley theatre here, has left Baltimore to appear in another city.

The Grand theatre, Baltimore and Holiday streets, operated by Pierce and Scheck, is now having its music furnished by a phonograph arrangement which runs twelve records, being changed automatically.

Gilbert Reddisch, office manager of the Frank H. Durkee Interests, operating a number of Baltimore theatres, has returned to his work at the Palace theatre building, Gay and Hoffman streets, having entirely recovered from an operation performed on him recently.

Alterations designed by S. M. Smith, architect, will be made on the Republic theatre, Washington, D. C., in the near future.

A new theatre is to be built at 130 West Mt. Royal avenue, here, by the Lyric Theatre Company, J. Albert Young, manager, to cost about $50,000. The design was drawn by Taylor and Fisher, architects, and the Consolidated Engineering Company will build the structure.

The eastern Virginia territory for Film Booking Offices, Washington, D. C., office, will be covered hereafter by Tom Smith, who was recently promoted to that position from booker. He has been succeeded by Jimmy Kelly as booker. The assistant booker is Robley Kincaid.

Joe Walsh, salesman for Pathe, Washington, D. C., Exchange, and Miss Grace Martin will be married in the near future, it has been announced.

William Collier, formerly treasurer at the Rialto theatre, Washington, D. C., has succeeded Frank Steffy as manager of that playhouse.

A theatre is to be built at Marion, Va., by C. S. Wassum, who has bought property on Main street, including a large store and dwelling for the purpose. It will be a theatre and apartment building and the theatre will seat about 1200 persons. The design will be drawn by Eubank and Caldwell, architects, of Roanoke, Va., and the cost will be about $100,000.

Robert Slote, manager of the Strand, Cumberland, Md., has engaged two organists, John Metz and J. Atlee Young, to give organ solos and novelties at that playhouse daily in the future.

J. Edward Fowler, 52, who for fifteen years has been Washington Film Exchange Managers' Association's representative on the Maryland and Virginia censor boards, died recently after being ill two weeks.

The mother of Robert and Jack Smeltzer, film men of Washington, D. C., died at her home recently in that city. Robert is manager of the First National Exchange there, while Jack is connected with the Capitol Theatre Supply Company.

The first performance of the [illegible] presented by members of the Play Arts Guild, of Baltimore, was given at the Ambassador theatre, [illegible] where it opened for an indefinite run.

EMPIRE FILM VAULTS, INC.

MODERATE PRICE FILM STORAGE

1 to 10 Containers	$ .75	Over 100 Containers	$ .35
11 to 50 "	.50	Cases per month	2.00
51 to 100 "	.40	Cases per month over 10 cases	1.75

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Cincinnati

WITH the consummation of a gigantic real estate deal in Cincinnati during the past week, whereby Howard Wurlitzer and associates acquired an entire city block in Walnut Hills, a suburban settlement, it was reported that the twenty buildings in the block would be razed to make room for modern structures, included in which will be an ultra-modern motion picture theatre. The present plans are more or less tentative, although it is expected that more detailed information would be given out soon.

The Albee theatre, which has been showing feature pictures and presentation acts on a continuous basis since the house originally opened several months ago, will hereafter play six acts of straight vaudeville on the three-a-day basis through the week, with four shows on Saturdays, Sundays and holidays. The picture policy remains the same for the present. Admission prices remain the same, except for a "special bargain" scale of 35 cents from 11 a. m. to 1 p. m. daily, except Saturdays, Sundays and holidays.

The Albee Entertainers, headed by Harry Willsey, who have been a feature of the Albee theatre programs, have been discontinued, and replaced with a symphonic orchestra. Hy C. Geis, organist at the same house, has resigned to take a different position in another city. His successor has not yet been named.

During the recent personal appearance of Charlie Murray, in Cincinnati, he was given a banquet at the Gibson Hotel Roof Gardens by Isaac Libson, with Andrew Hettesheimer and William Clark of the Keith-Albee Harris-Libson-Heidingsfeld organization, as hosts. The affair was attended by exhibitors and newspapermen from Cincinnati and surrounding territory.

The Alhambra theatre, located in the heart of the West Fifth street business district, Cincinnati, and one of the first houses in the city to change from the original short subject programs to big feature pictures, has been closed and is being dismantled, on account of poor business. The house was at one time one of the big producing units of the Frankel chain.

Moe Wilchens, manager of the Lubin theatre, and one of the key men in the Frankel organization, in Cincinnati, has added a cane to his personal adornment, but not for style. Wilchens recently suffered an injury to his foot. His physician says that the broken toe is knitting nicely, and that he will soon be able to resume his normal means of locomotion.

Mrs. Andrew Hettesheimer, whose husband looks after the interests of the Strand, Family and Keith's for the Keith-Albee chain in Cincinnati, was painfully, although not seriously injured recently, when her automobile which was being driven by her son, crashed into another machine. She will probably be laid up for quite awhile.

"Bob" Stayman, publicity director for Coney Island, Cincinnati's up-the-river resort, entertained the Stage and Screen Scribes, theatre managers and newspaper executives at a banquet during the past week. "Bob" proved a fine host.

The Regent theatre, Hamilton, Ohio, which has been operating on Saturdays and Sundays of each week with a feature picture and vaudeville, has closed for the summer. It is the present intention to reopen the house in September.

Announcement has been made by the Real Neth Amusement Co., Columbus, Ohio, that they will erect a new house at the corner of Ogden avenue and West Broad street, to cost approximately $200,000. The house, which will probably be called Western theatre, will have a seating capacity of 1,500. Harry C. Holbrook, Columbus, is the architect.

The State theatre, Lima, Ohio, after remodeling, has reopened under ownership of Ritzler and Kirwin. Herbert McGinnis is managing the house.

Detroit

AT the annual election of the Detroit Film Board of Trade last week the following officers were chosen to serve for the coming year: President, James V. Allen (Warner Bros.); vice-president, Frank Downey (M-G-M); secretary-treasurer, David Palfreyman; treasurer, J. L. Saxe (Favorite). Together with these officers the board of directors also includes A. M. Elliott (F B O) and Otto Bolle (Paramount).

The Fleur De Lys Theatre, on West Jefferson Avenue in River Rouge, is to be rebuilt at once. The architects have planned a one floor house which will seat approximately 800.

Frank Downey and Art Elliott have been appointed on a committee of the Film Board of Trade to confer with H. M. Richey of the M. P. T. O. with the idea of working out plans for a golf tournament to be held some time this summer.

It is definitely reported that the new Fox Theatre here, seating 5,000, will open some time early in September. This latest house in the Fox chain is said to be even larger than the Fox Roxy in New York City. Plans are being made to make the opening one that will long be remembered by movie enthusiasts. William Fox and other prominent executives are expected to be on hand for the occasion.

Fire in the booth of the Blackstone Theatre caused nearly $1,000 damage and forced the house to close for several hours. The Blackstone is an all night house and the blaze started after midnight.

Although the State Theatre has gone in for talking pictures exclusively, the stage band has been continued, but presentations are out.

Ollie Brooks and Jack Saxe are getting set for their summer vacation somewhere in Canadian wilds. Their activities in the wide open spaces, so they say, will be confined mostly to fishing.

Bill Hurlbut of Favorite and Lou Wisper of the Home Theatre recently returned from a motor trip to Philadelphia and New York City.

B. G. Clare, publicity director of the Munz Circuit, was appointed advertising manager for the Cinderella, an east side house, last week.

Employees of the Delft Theatre in Marquette, Mich., held their annual picnic last week at Lake Au Train. The commissary department prepared a very tempting menu, and the program included sport stunts as well as dancing. H. S. Gallup, general manager for Delft, presided in the role of master of ceremonies.

Paul Specht's Columbia recording orchestra, which established itself as a favorite at the Regent Theatre last season, played a return engagement at the Oriental last week.

A new legitimate house which will also serve patrons extended run films is to replace the New Detroit Opera House on Randolph Street. The proposed theatre will be erected on Madison near Randolph, is planned to include an office building. The house, according to B. C. Whitney, who has the Erlanger franchise here, will seat 1800 and will have a balcony and gallery. Plans call for completion of the theatre by December 1st.

Denver

CHARLES R. GILMOUR, Warner Bros. branch manager of Denver, was the victim of robbers a week ago when they entered his home on Ivy street in the Park Hill district, and stole about all the clothes and personal effects which Mr. Gilmour owned. It seems as if the culprits were partial to Mr. Gilmour's personal property as nothing else in the house was molested, although the family silver, valuable fur coats and other property might have been easily taken. The total loss was about $600.

Seth D. Perkins has arrived in Denver from Los Angeles and taken over the reins of management of the local United Artists branch office. He succeeds H. Bradley Fish.

Jimmie Ellard is the new personality man at the Denver theatre for a few weeks during the absence of Lou Forbes, who is away in the east on a vacation. Mr. Ellard came to Denver from the Uptown theatre in Chicago, where he is a favorite.

G. E. Rosenwald, district manager for Universal, arrived in Denver last week for a short visit with Sam Cain, local branch manager.

Hobard Kincaid, manager of the Rialto theatre of Florence, Colo., spent several days in Denver last week, transacting business with exchanges.

Mrs. Ward E. Scott and two boys, accompanied by Mrs. Bartels, wives of prominent film men of Cleveland, Ohio, arrived in Denver last Saturday morning after motoring here from Cleveland. Ward Scott managed exchanges in Denver for a number of years and was one of the most popular exchange managers ever to be promoted from a position in Denver. Mr. Bartels is now a salesman for Mr. Scott out of the Cleveland branch office of Fox.

New England

THE many friends and acquaintances of Matt O'Brien, showman, press-agent, manager, will be glad to learn that he is now sailing along under the Netoco banner.

Matt is associated with R. B. Ripley, publicity director of Netoco, where his knowledge of, and experience in the show business will make him a valuable asset to that department.

New incorporations recorded are:

The Brookline Amusement Co., Boston, with capital of $100,000. Harold A. Rudnick is president, Marion Chebook, treasurer, and George P. Davis is clerk.

Regent Amusement Enterprises, Inc., Boston, capital $10,000. Simon Frankel, president; Louis S. Rothenberg, treasurer, and Norman A. Walker, clerk, are the incorporators.

Rockingham Amusement Co., Boston, with 1,000 shares of no par, has organized. Harrison Brown, Casril Wein and Allen C. Jones are the incorporators.

Metropolitan Booking Offices, Inc., Boston, has been organized with $10,000 capital. Incorporators are Louis E. Walters, Paul E. Denish and Charles Solomon.

Wright & Macomber, Inc., to deal in theatre supplies, has organized at Providence, R. I. Incorporators are Charles D. Macomber, president; George Wright, treasurer and Arthur H. Feiner.

Lyceum Operating Co., New London, Conn., with $50,000 capital. W. T. Murphy heads the company. Mr. Murphy also heads the newly organized Capitol Operating Co. of the same city. These companies recently acquired the Lyceum and Capitol Theatres in New London. He also heads the Crown Operating Co., also with $50,000 capital, which took over the Crown Theatre at New London.

Arthur Fallon, cashier at the Fox exchange, and Miss Esther Keller, a checker at the Pathe exchange, were married in Boston June 18th.

Moe Grassgreen, sales manager for Fox and secretary of the New England Film Board, is enjoying a vacation in the country with Mrs. Grassgreen, who is convalescing from a serious operation.

Joseph Cohan, travelling auditor for Fox, is acting cashier at the Boston exchange while Arthur Fallon is on his honeymoon.

Arthur Ruscica, who has been at the Fox exchange in Boston for several weeks, has gone to Havana where he will serve as branch manager of the Fox exchange there.

Dorothy Dobbins of the staff of Independent Films, Inc., has returned from a vacation spent at Montreal.

Timothy F. O'Toole, office manager of Independent Films, returned last week from a business trip through Southern New England and the Cape.

Mrs. Saul Simons, wife of the advertising manager of Independent Films, underwent an operation for appendicitis recently.

Samuel M. Moscow of Independent Films is making a tour of Maine.

Joseph Clunier of the Notra Dame Theatre at Manchester, N. H. was a visitor to Film Row the past week.

The first summer outing of the Metro-Goldwyn-Mayer club of Boston was held last Saturday at Nantasket.

Charles Wilson of Pathe, who covers the Maine territory, has purchased a motor car.

William O'Brien, formerly a salesman with the Pathe organization, has been appointed chief of police at Old Orchard Beach, Me. and is devoting his attention to his new work.

Contract has been awarded to Robert H. Sewall for the construction of a new theatre at Central, Cottage and Summer Street, Franklin, Mass., for the estate of A. H. Morse.

Plans for the remodelling and reconstruction of the Opera House, Augusta, Me., for the Colonial Theatre Co., at a cost of about $50,000, have been drawn by Bunker & Savage of Augusta and contracts will soon be awarded.

Frank Parker Stanton, organist of the Biscayne Plaza Theatre at Miami Beach, Fla., and Miss Helen R. Arnold of Malden, Mass., were married during the past week. They are to live at Miami Beach.

Keith Theatre, Boston, for 40 years the "home of vaudeville" and motion pictures, will close for good on July 1st. The theatre closes because of the construction of the new B. F. Keith Memorial Theatre, which will be formally opened early in the Fall. What will be done with the theatre soon to be closed is not yet announced. There is some talk of its becoming a first run picture house for the Keith-Albee interests.

Plans for the new theatre at Mansfield, Mass., have been drawn and bids are being received. Meyer Louis is architect and in charge of construction for an owner whose name is withheld. The theatre will seat about 750.

The New England Theatres Operating Corp. has acquired the Central Square Theatre at East Boston from M. F. Cronin.

Henry Scully, formerly special representative, is now located at the Pathe exchange, Boston, as a salesman.

"Chet" Breed, after a long illness, has resumed selling for Educational and is now on an extended business trip through Maine.

Lee Gorman has started the construction of a new theatre in Portland, Me., which will be ready for opening late in the Fall.

New York & New Jersey

THE Alhambra theatre, a Julius Joelson house, located in Brooklyn, was the scene of a fire last Friday night. Flames caused considerable damage to the projection booth, destroying some film, and almost totally wrecking the projection equipment. National Theatre Supply Company was called on to make repairs, and two new Simplex machines are to be installed.

Opening of the Verona theatre, Verona, New Jersey, occurred on June 25th, and the owner is Mr. Austerman, formerly of the Grand theatre, Newark.

The Palace theatre, South Plainfield, New Jersey, was reopened recently under the new management of Mr. Bernshein. The house was previously owned by Theodore Pace.

Manager Hoffman, of the Lyon's Park and Jersey theatres, Morristown, N. J., leaves next week on a vacation.

The Orpheum theatre, on Washington street, Newark, has been closed temporarily.

Three theatres of the Walter Reade circuit in New Jersey have had their doors shut the past week—the Crescent and Ditmas at Perth Amboy and the Broadway theatre, Long Branch.

The Newark Film Delivery Co. began service last week to the State Militia Training Camp at Peekskill, N. Y., and will continue carrying film there during the summer training period.

Lou Simon has taken over the operation of the Prospect Place theatre, 149th street and Prospect avenue, the Bronx. The house, which has been closed for about two years, will run a straight picture policy.

Herman Star, formerly purchasing agent for the Joelson circuit, has been appointed general manager of all the Bronx theatres under the Joelson banner.

It is reported that the Pantheon theatre, Burnside avenue, the Bronx, has changed hands. The name of the new owner has not as yet been learned.

Dave Solomon, of National Theatre Supply, has organized a club composed entirely of members of the National staff. The purpose of the club is to bring the members closer together in social and sport activities. To date forty-nine applicants have been enrolled.

J. Michaels, owner of the Windsor-Terrace theatre, 224 Prospect avenue, Brooklyn, is at present away on a vacation. Mr. Michaels, prior to his departure, established a new policy at his house of opening only three days a week during the months of July and August.

S. & S. circuit last week closed its Halsey theatre, Halsey street, Brooklyn, for the balance of the summer.

Word has been received to the effect that the B. S. Moss Company are closing the Momarte and Flatbush theatres in Brooklyn fo. the hot weather.

Walter Greene, general manager of National Theatre Supply Company, is making a tour of his organization's branch offices throughout the Southern states. Harry Dutton, former president of N. T. S. C., was in town last week for several days. Mr. Dutton is now president of a Finance Company in Chicago.

Other theatres in Brooklyn announced for closing in the near future are the Washington, Myrtle avenue, and the A. H. Schwartz Albemarle. The closing of the latter house is in accordance with the regular yearly policy of the Schwartz circuit.

A Correction

A statement appeared in this regional section of a recent issue of the NEWS to the effect that Al Gould was managing the Avalon Theatre in the Bronx, having left the Park Lane Theatre, First Avenue and 89th Street. This statement was in error as Mr. Gould is not associated with the Avalon and is still with the Park Lane, of which he and Charles L. O'Reilly are owners.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

South East

THE Grand Theatre, motion picture house at Cedartown, Ga., was badly damaged by fire early last Monday morning. From evidence discovered, it is believed the blaze was of incendiary origin. The screen, organ, several rows of seats and other equipment were destroyed, while the back of the building was considerably damaged. First estimates placed the loss at approximately $10,000. The Grand is owned by Joe Wheeler, who also owns and operates the Capitol Theatre in Montgomery, Ala. R. E. Long is the local manager of the theatre here.

Faced by fifty cases scheduled for consideration and disposal, the Atlanta Joint Board of Arbitration, at its recent regular meeting, established a record for quick work in clearing the calendar.

Ingram's Theatre, at Ashland, Ala., which had been closed temporarily for repairs and complete renovation, has been reopened and Ashland now boasts of possessing one of the most modernly equipped small-town motion picture houses in Alabama. A cement and tile floor was laid, a metallic ceiling installed and the house was redecorated and painted throughout. It was also completely reseated with comfortable opera chairs, while specially designed electric fixtures were added. An important item of new equipment was the Arctic Nu-Air cooling system.

The theatre is owned and operated by Ernest F. Ingram, generally regarded as one of the live wire showmen of the state.

Jim Young, veteran salesman on the local First National Atlanta force, has severed his connection with that company after five years of continuous service. During practically his entire time under the First National banner Mr. Young has covered the North Georgia territory.

Manager C. B. Ellis, of F B O's Jacksonville, exchange, has returned to his office after an attack of influenza. Hubert Lyons, F B O salesman, is now in Riverside hospital.

The Florida has a new organist, Jean Wilson, formerly of Chattanooga and other theatres in Tennessee. She received a wonderful reception on her first appearance and has been pleasing the Florida patrons ever since.

Jack E. Lykes was placed in charge of the Strand, Tampa, last week by General manager, John B. Carroll of Consolidated Amusements. Mr. Lykes comes to Tampa from St. Petersburg where he has been managing the Florida.

Further changes in Publix's operating personnel in Florida were announced last week by Jesse L. Clark, district supervisor for the state.

Jack Lukes, assistant manager of the Florida Theatre in St. Petersburg, was transferred to Tampa. He will manage the Strand in that city. To succeed him, Jim Newman has been sent from the Palace Theatre, Jacksonville, where he was assistant manmanager. Newman's place has been filled at the Palace by Lee Newsome, transferred from the Florida, Jacksonville. Fred Lee was sent from the Palace to the Florida to be advertising manager of that house, succeeding young Newsome.

Jack Pickett and Frank Naylor are leaving the Empress theatre shortly, planning to go North to take new positions. They have been identified with the Empress for some time, although Mr. Pickett was recently transferred back to that house from the Imperial, when Fred Lake was brought back from St. Petersburg to be assistant manager.

Leo Jacobsen has re-opened the Lincoln at Palatka, Fla. This house was formerly operated by his brother Ralph, who sold out to Ivan Arnold. The summer slump caused Mr. Arnold to close down, but Leo thinks there is sufficient business and so has taken the house over.

Seen on Tampa's Rialto the past week, were A. C. Thornton, manager of the Patio at St. Petersburg. Mrs. N. V. Darley, manager of the Royal at Tarpon Springs, and D. J. Willig, manager of the Manatee at Manatee.

John W. Mangham, Jr., head of Liberty-Specialty's Atlanta branch, is touring the Alabama territory.

William G. Minder, Southern district manager of Tiffany-Stahl, left early last week for Nashville and other points in Tennessee.

J. D. Graves, has joined the sales force of Arthur C. Bromberg Attractions, Atlanta branch, being assigned to the Alabama territory.

T. F. Thompson, who operates the Palace Theatre at Cedartown, Ga., was a visitor on Film Row recently.

W. H. Welch, of the Strand Theatre, Dallas, Ga., was another Atlanta caller.

San Francisco

AFTER spending a week at the annual convention in Los Angeles, the secretaries from the thirty-two zones throughout the United States recently came to San Francisco and were welcomed by the official committee of the San Francisco Board of Trade, G. C. Parsons, president; Milton Nathan, J. J. Patridge, Morgan Walsh and William J. Heinemann. Thomas D. Van Osten, secretary-manager of Allied Amusement Industries, officially represented the exhibitors. Clare Foley, the San Francisco secretary of the Film Board, was luncheon hostess at the St. Francis Hotel.

C. C. Pettijohn, General Council of the Film Board of Trade, expressed himself as most optimistic for the coming year. Gabriel L. Hess, general attorney for the Film Boards, stressed the importance of the work of the boards and the necessity for all members to realize the seriousness of intelligent cooperation and loyalty.

Jack Ley, manager of the Alexandria Theatre, is the proud father of a baby girl.

Gerald Hardy has returned to Film Row, and is covering his old territory for First National.

Upon retaining its orchestra after installing Movietone for the motion picture accompaniment, the St. Francis becomes unique in this part of the country. It is the only house that has orchestral music for all of its short topics, such as the newsreel and short comedy. Also the management has retained Dorothy Dooley, the organist, who accompanies the cartoon sketches.

Announcing plans to produce the drama, "Appearances" by Garland Anderson, and other works by the same author, Better Plays, Inc., $100,000, San Francisco corporation then filed incorporation papers with the secretary of state. The directors include Anderson and F. S. McFarland and Dorothy J. Tallman, all of San Francisco.

Joe Solomon, branch manager for Advance Trailer Service, has placed the Advance Shadow Box Service in the National Theatres. The deal involved a trip over the entire circuit to obtain the O.K. of each of the house managers.

Harry Lustig, Division Manager of Warner Brothers, recently visited San Francisco.

Peggy Herrill spent her vacation days at Rio Nido.

Assistant Manager Bloch, of the Alexandria Theatre, has returned from his vacation.

Fred Voight says he is glad to be back in San Francisco again after three weeks in New York where he attended the Fox Convention.

After an illness of heart trouble for a period of two weeks, Sam Y. Edwards, well known San Francisco branch exchange manager of First National, passed away in Los Angeles, June 5th.

Miss McFadden, who is in the bookkeeping department of the Fox Exchange, is spending her vacation in Yosemite.

Grace Sacry was recently ill with tonsilitis, but is now back at her desk at Metro-Goldwyn-Mayer.

Harry West, one of Paramount's Ad Sales men, has been transferred to the Portland branch, where he will be manager of the Ad Sales Department.

G. C. Parsons drove up to Sacramento recently in the interests of M-G-M.

Kansas City

THE following new theatres and changes in management in the Kansas City territory have been announced: Pastime theatre, Moundridge, Kas., re-opened after being closed for repairs; new theatre in Stockton, Mo., is to be erected by Franous Babbs; the Indiana theatre, suburban house of Kansas City, closed for remodeling; new theatre to be built by Midland Circuit in Marshall, Mo., according to F. C. Stutter; new house will be built in Oak Grove, Mo., by Norman McGuire; Electric theatre, Maryville, Mo., reopened after having been closed for redecorating; Victory theatre, Cabool, Mo., leased by Earl Vollmer and Frank Brown; Wilmore theatre, Wilmore, Kas., redecorated and repainted.

A golf tournament, which will be part of the annual convention of the M. P. T. O. Kansas-Missouri in Wichita, June 26-27, is attracting much more than casual interest among the theatre owners and exchange representatives.

C. L. McVey, Dreamland theatre, Herington, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; C. B. Wilhoit, Springfield, Mo., and Frank Weary, Farris theatre, Richmond, Mo., were Kansas City visitors last week.

Salt Lake City

H. W. BRAWLEY, District Manager for Paramount Famous-Lasky, was still visiting the local office last week, but expects to leave here shortly.

Manager O. Wog of the Salt Lake Paramount Famous-Lasky exchange, left last week for a trip into Idaho and Montana.

Salesman F. S. Gulbransen of the local sales staff for Paramount was back in the office for a short stay and then left for the Uintah Basin.

H. R. Cantwell of the National Screen Service office is making an extended sales trip throughout Southern Utah, from which territory he will go into New Mexico and Colorado, working toward the Denver office.

Fred Brown and Bob Mark of the Rayart Pictures Incorporated have been in this city from Denver and left last week to return to the Denver office.

Manager James R. Keitz of the local Rayart Pictures Exchange states that he will leave within a few days for an indefinite period, during which time he will cover the entire state of Idaho and also the Wyoming territory.

Al O'Keefe, local exchange manager for the Pathe branch in this city has been working the key points of Utah.

L. W. Weir, Western Division Manager for Pathe, went through this city enroute to New York a few days ago, at which time Manager O'Keefe accompanied him as far as Ogden, Utah.

Salesman Jock Connors of the Pathe exchange here returned last week from a trip into Nevada.

Manager O'Keefe will leave the Pathe office here for a swing into Idaho and Montana within the very near future.

A new Film Row store has just been completed and opened on East First South Street here this past week, and a prize is being offered according to radio announcements, for the most suitable name for this new lunch room and confectionery store.

Chas. Whipple of the Electric Theatre at St. George, Utah, spent some time at the Salt Lake Film Mart last week, as did J. H. Miller, of the Cameo Theatre at American Fork.

George H. Thomas of the Gem theatre at Rigby, Idaho, just completed a business trip into California and called at the local Columbia Exchanges enroute back home last week.

Donald Fields of the Star theatre at Lyman, Utah, also attended to his bookings along the local Exchange Row last week.

S. B. Rahn, Branch Manager from Denver for the Tiffany organization, is making a visit of about ten days in this city. Charlie Hamal, newly appointed branch manager here for Tiffany left for a trip into Cache Valley.

Other exhibitor visitors seen conferring with branch managers here this past week include: John Rugar of the Egyptian, American and Orpheum theatres of Park City, Utah; J. F. Wright, who operates the Star theatre at Kinkley, Utah, and F. P. Larson of the Egyptian theatre of Boise, Idaho.

District Manager Rosenwald of the Universal Film Corporation, left the Salt Lake exchange after spending about one week in this city, and has now headed for Denver.

Tony Hartford, local branch manager for Universal, is making the key points surrounding this city. Salesman E. M. Gibson has left this exchange for Idaho.

C. C. McDermond, salesman for Universal, received two honor pins from Carl Laemmle for having led the office during eight consecutive weeks in sales.

David Bershon, Western Divisional Manager for United Artists, spent several days visiting and conferring with Manager Fred Gage of the local exchange, after which he left for Denver.

Sales representative Able Davis is making points in Idaho and Wyoming for United Artists. Milton Cohn is back with the United Artists sales staff.

Mrs. Nell Schreiber who operates the Rialto theatre at St. Anthony, Idaho, was in the United Artists office last week. C. M. Pace of the Delta and new Capitol theatres at Delta, Utah, was also a visitor here. Pace announced that he will open his new theatre some time during July.

Manager Fred Lind of the F B O exchange here, is in Montana where he intends spending a month.

A new salesman has been appointed to travel throughout the Montana territory for F B O in the person of Wm. Hughart who was formerly associated with Pathe in Butte. Hughart takes the place of John Dickson who resigned some time ago. George Jensen is at present working in his Utah territory for F B O, T. J. Walsh in Eastern Montana and Barney Shooker is in Idaho.

Ben F. Rosenberg, District Manager for Fox, has spent some time at the Salt Lake branch.

Manager Chas. Walker of the Fox office, has completed a sales trip into the territory.

The Metro-Goldwyn-Mayer sales force is at present distributed throughout the territory.

Milwaukee

CONTRARY to a report received here recently, the Strand Theatre at Madison will not be closed for the summer months and according to Art. Desormeaux, manager, it will run seven days a week.

Charles Bauman, manager of the Star at Oshkosh, was visiting at exchanges recently and disclosed his plans for celebration of his 71st birthday in the fall. Mr. Bauman, it is generally conceded, is the oldest active exhibitor in the state.

The Weisner brothers, Max and Ed., have recently acquired new cars.

S. Olson, manager of the Pastime Theatre at Delavan, and Dan Kelliher, southern Wisconsin exhibitor, announced that they had combined forces on the Pastime, and that Mr. Olson would continue active management.

Harvey Hanson, manager of the Palace at Antigo, reported that business is booming in his section of the country.

Ben Koenig, secretary of the Film Board of Trade, has moved into his new offices at 834 Empire Building.

R. C. Wheeler, manager of Lloyds' in Menominee, Michigan, was a recent caller at the exchanges.

O. Reifel, manager of the local Paramount branch, will leave shortly on a ten weeks' leave of absence which he is planning to spend in the east. J. A. Craker will take over Mr. Reifel's duties during his absence.

John A. Cameron recently purchased the Grand Theatre, at Pickford, Michigan, from George Elliot.

Gilbert Eiles has closed the Butterfly Theatre, at Sheboygan, for an indefinite period.

Morris Abrams, exploiteer for M-G-M Minneapolis branch, was in the city for a week on business.

Walter Rourke, manager of the Pastime Theatre at Horicon, dropped in on film row last Wednesday.

Dorothy Wood is new cashier at the Tiffany exchange, succeeding Kay Showalter.

Roy Bassett, Paramount representative, was married recently.

According to word received here the Empire Theatre at Juneau, managed by H. Priebusch, has been closed.

Margaret Ashton, secretary of the new Eagle River Amusement Co., of Eagle River, was a film row caller last week. The new theatre has as yet not been named.

The Opera House, at Edgar, and the Opera House at Thorpe, have been reported closed for an indefinite period.

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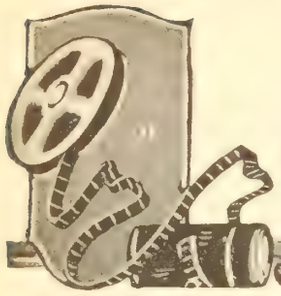
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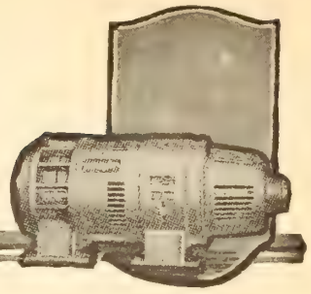
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Projection

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Inquiries and Comments

A New Era for the Projectionist

A NEW era faces the Projection Craft, and, for that matter, the entire motion picture industry. For the projectionist it will mean an era of intellectual accomplishments requiring strenuous efforts on his part to keep pace with the profusion of changes about to be wrought in the entire motion picture industry.

After several years of experimentation and jockeying for position, synchronized pictures have, overnight, burst full upon the industry and at this moment a scramble is in progress among producers and exhibitors to find their respective places in the new sun which has risen.

A no less revolutionary change now confronts the projection craft. It involves the use of equipment hitherto entirely unknown to all except a few chosen projectionists especially trained in its handling, principally for the purpose of producing road shows.

Equipment which is far more delicate and replete with the scientific "Gadgets" which projectionists in general have shunned as being "too technical" to warrant it serious study.

A Technical Era

The era which faces projectionists today is a scientific one—or, to use a word despised by nearly all projectionists, it is a "technical" one. For the past six or seven years frequent changes in projection practice have introduced more and yet more technical features and the equipment has become even more complicatd. Be it said to the credit of the projectionist, however, that he has assimilated these changes in a most commendable manner and as far as concerns the actual handling of this new equipment, has shown that he is able to digest, and then, apply, operating instructions quickly and thoroughly.

The changes which have occurred in projection methods during the past six years or so have all had to do with various forms of light projectors in which the fundamental principles involved have been more or less familiar to the projectionist. Such changes are more easily grasped as they constitute extensions of generally understood principles with which the men have long been in contact.

Synchronized pictures, however, involve the use of equipment which, until recently, has been entirely dissociated from picture projection so that it is, for the most part, completely foreign to the projectionist.

The nature of this equipment is such as to require far greater precision in its manipulation than has been necessary in straight picture projection. Unlike motion picture projection, which can be accomplished by mechanical routine and with but little understanding of the technical principles, synchronized pictures call for a high degree of skill and a complete understanding of the electrical, optical and acoustical aspects of the equipment.

No slipshod methods can be tolerated here and a further avoidance of those things which smack of the technical can no longer be made.

Ever since the birth of the motion picture, projectionists have strongly resisted "high-brow technicalities" and have compelled all educational efforts and literature on the subject to be couched in words of one syllable for fear that the remarks would not be understood by the readers.

The technical articles which have appeared for years in this department have often been criticized by other writers and projectionists as being "too technical" for their complete comprehension. In order to educate the projectionist, we were told over and over again, it was necessary to "talk to him in his own language." These writers little realized that by continuing to talk to the projectionist in "his own language" they were but prolonging his state of ignorance and were only delaying the day of judgment. The day of judgment has now arrived and we find these same writers now scurrying around—with the projectionists—in an effort to learn the "technicalities" which they formerly despised so heartily.

Engineer Language

No longer will the projectionist be talked to in "his own language" for the very simple reason that it is impossible to reduce the vocabulary of science to the limited vocabulary of the average projectionist and still have the projectionist know what it is all about. He will be talked to now in the language of the engineer and scientist—or he will remain forever ignorant of the workings of the synchronized picture.

To the exhibitor, synchronized pictures means merely a change in practice and an expenditure of money. To the projectionist they mean a broad widening of his intellectual horizon. It is his golden opportunity to make his services really valuable, unreplaceable by unskilled persons. It will establish him more solidly and will make him less dependent upon the union for protection because he will be doing highly skilled work which is beyond the capacities of an unskilled person.

By the same token, it will mean a fatter pay envelope and more jobs to be filled.

All in all, synchronized pictures will be a boon to the projection craft—providing, always providing, the projectionist settles down to some serious work and brushes aside the mental cobwebs.

Picture writing as a means for educating the projectionist henceforth will be out.

At the International Convention in Detroit during the early part of this month it was voted that the I. A. would stand pat on the demand that only union men be used in the projection room for the showing of synchronized pictures. The fear was expressed that college trained engineers would displace projectionists because of the high order of skill required for the work.

The I. A.'s decision will at least assure the projectionist of a chance to show what he can do with this new equipment. Trained union men, experts in the handling of synchronous apparatus, will endeavor to teach the rank and file in their new duties and will give them practical instructions in the handling of the equipment.

Beyond that, nothing more can be done and it will be up to the individual projectionists to apply themselves seriously to this new work if they expect to continue to hold down their jobs.

To quote a popular phrase, of the day "There is a new band wagon in motion pictures"—and it behooves every projectionist to speedily find a seat on this band wagon and then stay there.

Toronto Operators Get Holidays With Pay

Holidays with pay is the special concession which has been granted to moving picture operators by prominent theatre interests of Toronto, Ontario, according to the formal announcement of W. J. Covert of Toronto, International President of the International Alliance of Theatrical Stage Employes and Moving Picture Operators Union.

The 42 qualified operators employed in the Toronto theatres of Famous Players Canadian Corp., will all receive a vacation of one week with full time pay during the present season. The same privilege has also been granted the projectionists of Loew's Theatre, Toronto, by Manager Jules Bernstein; the Madison Theatre, owned by J. C. Brady, president of the Ontario Motion Picture Theatre Owners Association; the Park Theatre, directed by Harry Alexander, vice-president of the Ontario M. P. T. O., and a number of other houses.

Mr. Covert announced that these theatres recognize the union and meet union conditions but have also provided an annual holiday of one week for the men without loss of remuneration.

Unique St. Louis House

Operates in Union Station for Benefit of Travelers With Time to Wait Between Trains

PERHAPS the most unusual motion picture theatre in the world is operated in the St. Louis Union Station for the benefit of travelers passing through the St. Louis gateway to the West, Southwest and Northwest. Every day persons from all quarters of the globe sit for an hour or two watching current motion pictures while waiting for train connections.

On one side of the small theatre which occupies a part of the second floor of the big union station is a huge clock that can be seen conveniently from any part of the house. Trains are never missed by patrons of the house as the management sees that each person attending the show is informed of the exact moment his or her train will pull out.

Billy Miller established the theatre on March 10, 1922, and in the six years the house has been opened it has played to almost a half million patrons. The theatre has gained an international reputation and many patrons are of the repeater type. Persons who often pass through the St. Louis gateway always attend the movie shows between trains.

Miller has also found that travelers from California, Florida, Maine, Mexico and Canada have asked for the theatre on their arrival at the station, having been told of the picture show by others who enjoyed it. About half of the audiences are men, but it is the mother with a brood of restless children that has found the theatre the greatest boon. A lively comedy of a Western thriller is just the prescription to keep the kiddies quiet between trains. Some mothers have even checked children in the theatre while doing a bit of shopping in St. Louis.

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IS THE STATIONERY OF THE SCREEN

COMPLETE RELEASE CHART

Productions are listed according to the names of Distributors in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions" (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

BRAY PRODUCTIONS

Title	Star	Rel. Date	Length	Reviewed
Bare Co-Ed, The	Murdock-Cavalier-Lancaster	Feb. 10	2 reels	Jan. 7
Barnyard Rivals	W. Lantz-M. Shaw-T. Ward	Mar. 10	2 reels	Mar. 17
Cat Tales	McDougall Kids	Feb. 20	2 reels	
Cutting Up	McDougall Kids	Mar. 20	2 reels	Mar. 17
Daze of '49	J. Cooper-L. Carver	Jan. 2	2 reels	Feb. 4
Duke's Dirty Doings	P. Murdock-N. Cavalier	Feb. 1	2 reels	Mar. 17
Fowl Play	McDougall Kids	April 20	2 reels	
Lost In the Lurch	P. Murdock-N. Cavalier	Mar. 1	2 reels	Mar. 17
Mr. Pooh	McDougall Kids	Jan. 20	2 reels	Jan. 7

COLUMBIA

FEATURES

Title	Star	Rel. Date	Length	Reviewed
After the Storm	Bosworth-Gilbert-Delaney	April 19	5459 feet	
By Whose Hand?	Cortez-Gilbert	Sept. 15	5432 feet	Jan. 7
Broadway Daddies	Logan-Lease	April 7	5400 feet	
College Hero, The	Agnew-Lease-Garon	Oct. 9	5628 feet	Dec 9
Desert Bride, The	Compson-Forrest	Mar. 26	5425 feet	
Fashion Madness	Windsor-Howes	Dec 8	5513 feet	Mar. 31
Golf Widows	Ford-Reynolds-Rand	May 1	5592 feet	
Isle of Forgotten Women	Tearle-Sebastian	Sept. 27	5645 feet	Jan. 21
Lady Raffles	Taylor-Drew	Jan. 25	5471 feet	June 23
Matinee Idol, The	Walker-Love	Mar. 14	5925 feet	May 5
Modern Mothers	Chadwick-Fairbanks, Jr.-Kent	May 13	5540 feet	
Name the Woman	Stewart-Glass	May 25		
Opening Night, The	Windsor-Bowers	Nov. 14	5524 feet	Mar. 17
Ransom	Wilson-Burns	June 7		
Sally in Our Alley	Mason-Arlen	Sept. 3	5892 feet	
Siren, The	Revier-T. Moore	Dec. 20	5996 feet	June 23
So This Is Love	Mason-Collier-Walker	Feb. 6	5611 feet	June 23
Sporting Age, The	Bennett-Herbert-Nye	Mar. 2	5467 feet	June 2
Stage Kisses	Harlan-Chadwick	Nov. 2	5435 feet	
That Certain Thing	Graves-Dana	Jan. 1	6047 feet	Mar. 10
Tigress, The	Holt-Revier	Oct. 21	5357 feet	Mar. 17
Warning, The	Holt-Revier	Nov. 26	5791 feet	Jan. 7
Way of the Strong, The	Day-Livingston-Von Eltz	June 19		
Wife's Relations, The	Mason-Glass	Jan. 13	5508 feet	April 28
Woman's Way, A	Livingston-Baxter	Feb. 18	5472 feet	

Coming Attractions

Title	Star	Length	Reviewed
Beware of Blondes	Revier-M. Moore		
Say It With Sables	Bushman-Livingston-Chadwick		
Scarlet Woman, The	De Putti		
Virgin Lips	Borden-Boles		

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
All Bear	Curiosities	April 29	1 reel	April 21
All Set	Lupino-Sargent-Hutton	Jan. 15	1 reel	Feb. 4
Always a Gentleman	Lloyd Hamilton	Feb. 5	2 reels	Feb. 18
At It Again	Monty Collins	May 13	2 reels	April 28
Between Jobs	Lloyd Hamilton	Mar. 18	2 reels	
Blazing Away	Lloyd Hamilton	April 22	2 reels	April 7
Blondes Beware	Johnny Arthur	July 15	2 reels	June 23
Builders of Bridges	Bruce Outdoor Sketch	Feb. 26	1 reel	Mar. 10
Call of the Sea, The	Hope Hampton	Jan. 1	2 reels	Dec. 31
Chilly Days	"Big Boy"	Feb. 19	2 reels	Feb. 18
Circus Blues	Dorothy Devore	Mar. 25	2 reels	Mar. 17
Count Me Out	Barney Hellum	Mar 11	1 reel	Mar. 3
Crown Me	Wallace Lupino	June 3	1 reel	May 26
Cutie	Dorothy Devore	Jan. 15	2 reels	Feb. 18
Dog Days—Sun and Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	Feb. 25
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Fall In	Monty Collins	Jan. 1	1 reel	Dec. 23
Fandango	Lupino Lane	May 6	2 reels	April 14
Felix the Cat in Arabiantics	"Sullivan Cartoon"	May 13	1 reel	June 2
Felix the Cat in Astronomeeous	"Sullivan Cartoon"	July 8	1 reel	
Felix the Cat in Comicalities	"Sullivan Cartoon"	April 1	1 reel	April 21
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	Feb. 25
Felix the Cat in Eskimotive	"Sullivan Cartoon"	April 29	1 reel	May 26
Felix the Cat in Futuritzy	"Sullivan Cartoon"	June 24	1 reel	
Felix in In-and-Out-Laws	"Sullivan Cartoon"	May 27	1 reel	June 23
Felix the Cat in Japanicky	"Sullivan Cartoon"	Mar. 4	1 reel	Mar. 31
Felix the Cat in Jungle Bungles	"Sullivan Cartoon"	July 22	1 reel	
Felix in Ohm Sweet Ohm	"Sullivan Cartoon"	Feb. 19	1 reel	Mar. 17
Felix in Outdoor Indore	"Sullivan Cartoon"	June 10	1 reel	
Felix the Cat in Polly-tics	"Sullivan Cartoon"	Mar. 18	1 reel	April 14
Felix in Sure-Locked Homes	"Sullivan Cartoon"	April 15	1 reel	May 5
Felix the Cat in the Oily Bird	"Sullivan Cartoon"	Feb. 5	1 reel	Mar. 10
Felix in the Smoke Scream	"Sullivan Cartoon"	Jan. 8	1 reel	Feb. 18
Feline Frolics—Tonquin Valley	Bruce Outdoor Sketch	Mar. 25	1 reel	Mar. 10
Gloom Chaser, The	"Big Boy"	June 24	2 reels	June 2
Green-Eyed Love	Ruby McCoy-George Hall	April 8	1 reel	Mar. 24
Hard Work	Wallace Lupino	July 29	1 reel	
Hectic Days	Lupino Lane	June 17	2 reels	May 26
High Strung	Jerry Drew	Jan. 29	2 reels	Feb. 4
Hints on Hunting—Day by Sea	Bruce Outdoor Sketch	April 22	1 reel	Mar. 31
His Maiden Voyage	George Davis	Feb. 26	2 reels	Feb. 18
Homemade Man, A	Lloyd Hamilton	June 17	2 reels	June 9
Hop Off	Charley Bowers	July 1	2 reels	June 23
How to Please the Public	Hodge Podge	Mar. 11	1 reel	Mar. 17
Indiscreet Pete	Jerry Drew	Mar. 11	2 reels	Mar. 10
Just For Art	Curiosities	May 27	1 reel	June 2
Kitchen Talent	George Davis	April 15	2 reels	Mar. 31
Ladies Preferred	Jerry Drew	July 8	2 reels	
Leaping Luck	Davis-Collins	July 29	2 reels	
Listen Children	Lloyd Hamilton	July 22	2 reels	
Listen Sister	Lupino Lane	Mar. 25	2 reels	Mar. 24
Lost Laugh, The	Wallace Lupino	July 15	1 reel	June 23
Love's Springtime	Hope Hampton	Feb. 12	2 reels	Mar. 17
Mother Birds	Curiosities	Mar. 4	1 reel	Feb. 18
Mysterious Night, A	Monty Collins	Feb. 12	1 reel	Feb. 4
Navy Beans	"Big Boy"	May 27	2 reels	May 12
Never Too Late	Wallace Lupino	May 6	1 reel	April 28
New York's Sweetheart	Curiosities	Jan. 1	1 reel	Feb. 11
Nicknames	Hodge-Podge	April 8	1 reel	April 21
No Fare	"Big Boy"	April 8	2 reels	Mar. 24
Oh Mama	Miller-Hutton	July 1	1 reel	June 23
Off Balance	Monty Collins	April 22	1 reel	April 14
Peculiar Pair o' Pups, A	Bruce Outdoor Sketch	May 20	1 reel	May 5
Penny Postals	Curiosities	April 1	1 reel	Mar. 17
Pictorial Tidbits	Hodge-Podge	June 10	1 reel	June 23
Pretty Baby	Monty Collins	Feb. 26	1 reel	Feb. 18
Racing Mad	Al St. John	Jan. 8	2 reels	Jan. 28
Rah Rah Rah!	Dorothy Devore	June 3	2 reels	May 26
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	Feb. 4
Roaming Romeo	Lupino Lane	July 29	2 reels	
Rubbernecking	Curiosities	Feb. 5	1 reel	Feb. 4
Running Ragged	Lewis Sargent	Jan. 29	1 reel	Feb. 4
Sailor Boy	Monty Collins	June 17	1 reel	June 9
Say Ah-h	Charley Bowers	Feb. 19	2 reels	Feb. 18
Simple Sap, A	Larry Semon	Feb. 12	2 reels	Feb. 25
Slippery Head	Johnny Arthur	April 29	2 reels	April 21
Spring Has Came	Monty Collins	Mar. 25	1 reel	Mar. 17
Star Shots	Hodge-Podge	Feb. 5	1 reel	Feb. 4
Sword Points	Lupino Lane	Feb. 12	2 reels	Dec. 31
There It Is	Charley Bowers	Jan. 1	2 reels	Jan. 7
Thoughts While Fishing	Bruce Outdoor Sketch	June 17	1 reel	June 9
Three Tough Onions	Monty Collins	May 20	1 reel	May 12
Visitors Welcome	Johnny Arthur	Mar. 4	2 reels	Mar. 10
Wandering Toy, The	Hodge-Podge	May 6	1 reel	May 26
Wedding Slips	Monty Collins	Jan. 1	1 reel	Feb. 11
Whoozit	Charley Bowers	April 1	2 reels	Mar. 17
Who's Lyin'?	Davis-Collins	June 10	2 reels	May 26
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	Feb. 4
Wild Wool—Night Clouds	Bruce Outdoor Sketch	July 15	1 reel	
You'll Be Sorry	Charley Bowers	May 20	2 reels	May 19

EXCELLENT PICTURES (S. R.)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Back to Liberty	Walsh-Hall	Nov. 15	5980 feet	
Bit of Heaven, A	Lee-Washburn	May 15	7000 feet	
Bowery Cinderella, A	O'Malley-Hulette	Nov. 1	6900 feet	Nov. 25
Broadway Madness	De La Motte-Keith	Oct. 1	6300 feet	Oct. 14
Inspiration	George Walsh		6600 feet	
Satan and the Woman	Windsor-Keefe	Jan. 20	6400 feet	Mar. 10
Stronger Will, The	Marmont-Carewe	Feb. 20	6600 feet	
Women Who Dare	Chadwick-Delaney	Mar. 31	6520 feet	

Coming Attractions

Title	Star	Length	Reviewed
Life's Crossroads	Hulette-Hamilton		
Into No Man's Land	Santschi-Blythe		
Making the Varsity	Hulette-Rankin-Lease		

F B O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Aflame in the Sky	Lynn-Luden	Dec. 18	6034 feet	Nov. 11
Alex the Great	Gallagher-Dwyer	May 13	5886 feet	Mar. 24
Bandit's Son, The	Steele-Sheridan	Nov. 20	4789 feet	
Bantam Cowboy, The	Buzz Barton	Aug. 12	4893 feet	
Beyond London's Lights	Shumway-Elliott	Mar. 18	5583 feet	Feb. 25
Boy Rider, The	Buzz Barton	Oct. 23	4858 feet	Sept. 30
Breed of the Sunsets	Bob Steele	April 1	4869 feet	
Cherokee Kid, The	Tyler-Lynn	Oct. 30	4837 feet	Mar. 3
Chicago After Midnight	Mendez-Ince	Mar. 4	6249 feet	Mar. 17
Clancy's Kosher Wedding	Sidney-Lease-Lynn	Sept. 17	5701 feet	Aug. 26'27
Coney Island	Wilson-Mendez	Jan. 13	6390 feet	Feb. 25
Crooks Can't Win	Lewis-Hill-Nelson	May 11	6291 feet	
Dead Man's Curve	Fairbanks, Jr.-Blane	Jan. 15	5511 feet	Dec. 23
Desert Pirate, The	Tyler-Thompson	Dec. 25	4754 feet	
Devil's Trade Mark, The	Bennett-Mong-Douglas	April 7	5984 feet	
Dog Justice	Ranger-Martin	June 10	5043 feet	
Driftin' Sands	Bob Steele	Jan. 1	4770 feet	
Fangs of the Wild	Ranger-Kitchen	Feb. 5	4804 feet	Jan. 14
Fighting Redhead, The	Buzz Barton	July 1	4758 feet	
Flying U Ranch, The	Tyler-Lane	Sept. 4	4924 feet	
Freckles	Bosworth-Fox, Jr.	Mar. 21	6131 feet	Jan. 28
Gingham Girl, The	Wilson-Arthur	Oct. 2	6301 feet	July 29 '27
Harvester, The	Kingston-Caldwell	Nov. 23	7045 feet	Nov. 25
Her Summer Hero	Thompson-Trevor-Blane	Feb. 12	5146 feet	Dec. 30
Hook and Ladder No. 9	Ellis-Keefe-Hearn	Nov. 13	5240 feet	Dec. 16
In a Moment of Temptation	Stevens-Keefe	Sept. 18	5605 feet	Nov. 11
Jake the Plumber	Devorska-Lynn	Oct. 16	5186 feet	Nov. 4
Judgment of the Hills	Valli-Caldwell	Nov. 6	6481 feet	Aug. 19'27
Law of Fear, The	Ranger-Reid-Nelson	April 8	4769 feet	Mar. 10
Legionnaires In Paris	Cooke-Guard	Jan. 31	5893 feet	
Little Buckaroo, The	Buzz Barton	Mar. 11	4801 feet	
Little Mickey Grogan	Darro-Ralston-Nye	Dec. 27	6515 feet	Mar. 3
Little Yellow House, The	Sleeper-Caldwell	May 28	6829 feet	April 21
Loves of Ricardo, The	George Beban	June 17	5181 feet	Sept. 4 '26

Title	Star	Rel.	Date	Length	Reviewed
Man in the Rough, The	Steele-King	May	20	4748 feet	
Mojave Kid, The	Steele-Gilmore	Sept.	25	4924 feet	Aug. 12'27
Phantom of the Range	Tyler-Thompson-Darro	April	22	4781 feet	Feb. 11
Pinto Kid, The	Barton-Trevor-Lee	April	29	4854 feet	Jan. 7
Racing Romeo, The	Grange-Ralston	Sept.	1	5992 feet	Dec. 16
Ranger of the North	Ranger (dog)	Oct.	9	4977 feet	
Red Riders of Canada	Miller-Byer	April	15	6419 feet	Dec. 23
Riding Renegade, The	Bob Steele	Feb.	18	4729 feet	
Sally of the Scandals	Love-Forrest	July	15	6059 feet	
Shanghaied	Miller-Ince	Oct.	19	5999 feet	Aug. 26'27
Skinner's Big Idea	Washburn-Sleeper-Trevor	May	11	5967 feet	Mar. 17
Slingshot Kid, The	Barton-Morgan-Rice	Dec.	4	4486 feet	
South Sea Love	Miller-Shumway-Brooks	Dec.	10	6388 feet	Feb. 18
Swift Shadow, The	Ranger (dog)	Dec.	11	4892 feet	Dec. 23
Trail of Courage, The	Steele-Bonner	July	8		
Wall Flowers	Trevor-Arthur-Todd	Feb.	16	6339 feet	
When the Law Rides	Tyler-Darro	June	24	4898 feet	
Wizard of the Saddle	Barton-Thompson	Jan.	22	4805 feet	Dec. 30

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
After the Squall	Al Cooke	April	30	2 reels	
All Alike	Carr-Alexander-Ross	April	9	2 reels	
All Washed Up	Al Cooke	Feb.	6	2 reels	
Almost a Gentleman	Al Cooke	June	25	2 reels	
Are Husbands People?	Al Cooke	April	2	2 reels	
Big Berthas	Karr-Ross-Alexander	May	14	2 reels	
Come Meal	Al Cooke	June	11	2 reels	
Happy Trio, The	Karr-Ross-Alexander	Mar.	12	2 reels	
Heavy Infants	Karr-Ross-Alexander	June	11	2 reels	June 16
Jessie's James	Vaughn-Cook			2 reels	
Joyful Days	Karr-Ross-Alexander	Aug.	14	2 reels	
Mickey's Babies	Mickey Yule	Aug.	7	2 reels	
Mickey's in Love	Mickey Yule	June	4	2 reels	
Mickey in School	Mickey Yule	Feb.	6	2 reels	
Mickey's Little Eva	Mickey Yule	April	2	2 reels	
Mickey's Nine	Mickey Yule	Mar.	5	2 reels	
Mickey's Parade	Mickey Yule	Jan.	2	2 reels	
Mickey's Triumph	Mickey Yule	July	2	2 reels	
Mickey's Wild West	Mickey Yule	May	7	2 reels	
My Kingdom For a Hearse	Al Cooke	April	16	2 reels	
Oui Oui Heidelberg	Karr-Ross-Alexander	Feb.	13	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan.	9	2 reels	
Rah!, Rah! Rexie	Al Cooke	Feb.	20	2 reels	Feb. 18
Restless Bachelors	Al Cooke	May	14	2 reels	
Silk Sock Hal	Al Cooke	May	28	2 reels	
Social Error, A	Al Cooke	Jan.	23	2 reels	Feb. 11
Standing Pat	Karr-Ross-Alexander	July	9	2 reels	
Too Many Hisses	Al Cooke	Mar.	5	2 reels	
Top Hats	Al Cooke	Mar.	19	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Battling Buckaroo, The	Tyler-Clair		
Circus Kid, The	Darro-Costello-Brown		
City of Shadows, The	Luden-Lynn		
Danger Street	Baxter-Sleeper		
Dog Law	Ranger (Dog)		
Down Our Way	Valli-Caldwell-Darro		
Gang War	Borden-Pickford		
Eagle's Talons, The	Tom Tyler		
Headin' for Danger	Steele-Mendez		
His Last Haul	Seena Owen		
Hit of the Show, The	Brown-Astor-Olmstead		
Orphan of the Sage	Buzz Barton		
Perfect Crime, The	Rich-Brook-McConnell	6331 feet	
Saddle and Spurs	Barton-Eason		
Sally's Shoulders	Wilson-Hackathorne		
Stocks and Blondes	Logan-Gallagher		
Taxi 13	Conklin-Sleeper-Trevor		

FIRST DIVISION (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Keith-Hughes-H. Costello	Jan.	1	5400 feet	Mar. 10
Death Valley	Nye-Wells-Rae	Sept.	1	5960 feet	Aug. 12
Devil's Cage, The	Garon-Keith	April	15	5300 feet	
Fagasa	Kelly-Kelton-Wells	May	1	6700 feet	
Finnegan's Ball	Landis-Mehaffey	Sept.	15	6200 feet	Dec. 9
Free Lips	Marlowe-Novak	Feb.	15	5600 feet	
Masked Angel, The	Compson-Oakman	Mar.	1	5900 feet	
Merry Wives of New York	Pauline Garon	Jan.			
Polly of the Movies	Short-Robards	Oct.	15	6900 feet	
Ragtime	De La Motte-Bowers	Sept.	1	6700 feet	Sept. 9
Souls Aflame	James-Wells	April	1	5700 feet	
Temptations of a Shop Girl	Compson-Garon	Nov.	1	5700 feet	

FIRST NATIONAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
American Beauty	Dove-Hughes	Oct.	9	6333 feet	Oct. 21
Barker, The	Sills-Compson-Mackaill	Aug.	19		
Big Noise, The	Conklin-Hardy-White	Mar.	25	7400 feet	May 12
Breakfast at Sunrise	Talmadge-Alvarado	Oct.	23	6042 feet	Dec. 16
Burning Daylight	Sills-Kenyon	Mar.	11	6500 feet	April 28
Camille	Talmadge-Roland	Sept.	4	8692 feet	May 6
Canyon of Adventure	Maynard-Faire	April	22	5800 feet	May 19
Chaser, The	Langdon-McConnell	Feb.	12	5744 feet	April 21
Chinatown Charlie	Hines-Lorraine	April	15	6365 feet	
Code of the Scarlet	Maynard-McConnell	July	15	5600 feet	
Crystal Cup, The	Mackaill-Mulhall	Oct.	16	6386 feet	Nov. 25
Drop Kick, The	Barthelmess-Kent	Sept.	25	6819 feet	Sept. 30
Flying Romeos	Sidney-Murray	Feb.	26	6184 feet	April 14
French Dressing	Warner-Brook-Wilson	Jan.	15	6344 feet	
Good-Bye Kiss, The	Ellers-Burke-Knapp	July	22	7989 feet	
Gorilla, The	Murray-Day-Kelsey	Nov.	13	7133 feet	Dec. 2
Gun Gospel	Maynard-Faire	Nov.	6	6288 feet	Mar. 10
Happiness Ahead	Colleen Moore	June	24	7100 feet	June 23
Harold Teen	Lake-Brian-White	May	27	7500 feet	
Hawk's Nest, The	Sills-Kenyon	May	27	7426 feet	
Heart of a Follies Girl	Dove-Kent	Mar.	18	5957 feet	Mar. 17
Her Wild Oat	Moore-Kent	Dec.	25	6118 feet	Feb. 11
Home Made	Hines-Daw	Nov.	20	6524 feet	May 26
Ladies' Night in Turkish Bath	Mackaill-Mulhall	April	1	6592 feet	April 14
Lady Be Good	Mackaill-Mulhall	May	6	6608 feet	June 2
Life of Riley, The	Sidney-Murray	Sept.	18	6712 feet	Sept. 16
Little Shepherd of Kingdom Come	Barthelmess-O'Day	April	8	7700 feet	May 19
Love Mart, The	Dove-Roland	Dec.	18	7388 feet	
Mad Hour, The	O'Neill-Kent	Mar.	4	6625 feet	April 21
Man Crazy	Mackaill-Mulhall	Nov.	27	5542 feet	Dec. 30
Noose, The	Barthelmess-Joyce	Jan.	29	7331 feet	Jan. 7
No Place to Go	Astor-Hughes	Oct.	30	6431 feet	Mar. 17
Patent Leather Kid, The	Barthelmess-O'Day	Jan.		11112 feet	Aug. 26, '27
Private Life of Helen of Troy	Corda-Stone-Cortez	Jan.		7694 feet	Dec. 23
Red Raiders, The	Maynard-Drew	Sept.		6214 feet	
Rose of the Golden West	Astor-Roland	Oct.		6477 feet	Oct. 7
Sailors' Wives	Astor-Hughes	Jan.		5485 feet	Mar. 10
Shepherd of the Hills	Francis-O'Day	Jan.		8188 feet	Feb. 25
Smile, Brother, Smile	Mackaill-Mulhall	Sept.		7000 feet	Sept. 9
Strange Case of Capt. Ramper	German Cast			7534 feet	
Texas Steer, A	Rogers-Fazenda	Dec.		7419 feet	Nov. 18
Three-Ring Marriage	Astor-Hughes	May		5834 feet	
Upland Rider, The	Maynard-Douglas	June		5731 feet	May 19
Valley of the Giants	Sills-Kenyon	Dec.		6336 feet	
Vamping Venus	Murray-Todd-Fazenda	May		6021 feet	
Wagon Show, The	Maynard-Faire	Feb.		6212 feet	June 2
Wheel of Chance	Barthelmess-Basquette	June		6895 feet	
Whip Woman, The	Taylor-Moreno	Feb.		5087 feet	Mar. 24
Yellow Lily, The	Dove-Brook	May		7187 feet	May 26

Coming Attractions

Title	Star			Length	Reviewed
Butter and Egg Man, The	Mulhall-Nissen				
Divine Lady, The	Griffith-Varconi				
Glorious Trail, The	Maynard-McConnell				
Hard Rocks	Sills-Todd				
Head Man, The	Murray-Reed-Young	July	29		
Heart to Heart	Astor-Hughes	July			
Lilac Time	Moore-Cooper				Mar. 24
Night Watch, The	Dove-Reed				
Oh Kay	Moore-Gray	Aug.	12		
Out of the Ruins	Barthelmess-Nixon				
Phantom City, The	Maynard-McConnell				
Whip, The	Mackaill-Nilsson-Forbes				
Wright Idea, The	Hines-Lorraine	July	8		
Waterfront	Mackaill-Mulhall	Aug.	5		

FOX FILMS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Circus, The	Carrol-Lake-Rollins	Oct.	15		
Arizona Wildcat, The	Mix-Sebastian	Nov.	20	4665 feet	Mar. 24
Black Jack	Jones-Bennett	Sept.	25	4777 feet	Mar. 3
Blood Will Tell	Jones-Perry	Nov.	13	4556 feet	Mar. 3
Branded Sombrero, The	Jones-Hyams	Jan.	8	4612 feet	Jan. 14
Chicken a la King	Sterling-Carroll-Stone	June	17	6417 feet	June 23
Come to My House	Borden-Moreno	Dec.	25	5430 feet	
Dare Devil's Reward	Mix-Joyce	Jan.	15	4987 feet	Jan 21
Don't Marry	Moran-Hamilton	June	3	5708 feet	June 9
Dressed to Kill	Lowe-Astor	Mar.	18	6566 feet	Mar. 17
East Side, West Side	O'Brien-Valli	Oct.	9	8154 feet	Nov. 4
Escape, The	Valli-Russell	April	29	5109 feet	May 12
Fazil	Farrell-Nissen-Busch	Sept.	10	7217 feet	June 9
Fleetwing	Norton-Janis	June	24		
Four Sons	Mann-Hall-Bushman	Sept.	3	9412 feet	Feb. 18
Gateway of the Moon	Del Rio-Pidgeon	Jan.	1	5038 feet	Jan. 14
Gay Retreat, The	Cohen-McNamara	Sept.	25	5524 feet	Sept. 23
Girl in Every Port, A	McLaglen-Armstrong	Feb.	26	5500 feet	Mar. 3
Hangman's House	McLaglen-Collyer-Kent	May	13	6518 feet	May 19
Hello, Cheyenne	Mix-Lincoln	May	13	4518 feet	May 19
High School Hero	Phipps-Stuart	Oct.	16	5498 feet	Nov. 11
Holiday Lane		Jan.	22		
Honor Bound	O'Brien-Taylor	May	6	6188 feet	May 26
Horsemen of the Plains	Mix-Blane	Mar.	11	4397 feet	Mar. 24
Joy Girl, The	Borden-Hamilton	Sept.	18	6162 feet	Sept. 23
Ladies Must Dress	Valli-Gray	Nov.	20	5599 feet	Dec. 23
Love Hungry	Moran-Gray	April	8	5792 feet	April 21
Loves of Carmen	Del Rio-McLaglen	Sept.	4	8538 feet	Oct. 7
News Parade, The	Stuart-Phipps	May	27	6679 feet	June 16
Mother Machree	Bennett-McLaglen	Oct.	22	7800 feet	Mar. 17
No Other Woman	Del Rio-Alvarado	June	10		
Painted Post, The	Mix-Kingston	July	1	4962 feet	June 23
Pajamas	Borden-Gray	Oct.	23	5876 feet	Dec. 2
Plastered in Paris	Cohen-Pennick	Oct.	1		
Play Girl, The	Bellamy-Brown	April	22	5200 feet	April 28
Publicity Madness	Moran-Lowe	Oct.	2	5893 feet	Feb. 11
Red Dance, The	Del Rio-Farrell-Revier	Dec.	3		
Road House	Barrymore-Alba	July	22		
Seventh Heaven	Gaynor-Farrell	Oct.	30	8500 feet	June 10
Shame (re-issue)	John Gilbert	Nov.		5467 feet	
Sharpshooters	O'Brien-Moran	Jan.	15	5573 feet	Jan. 28
Silk Legs	Bellamy-Hall	Dec.	18	5446 feet	
Silver Valley	Mix-Dwan	Oct.	2	5011 feet	Oct. 14
Soft Living	Bellamy-Brown	Feb.	5	5629 feet	Mar. 3
Square Crooks	Brown-Armstrong-Dwan	Mar.	4	5397 feet	Mar. 31
Street Angel, The	Gaynor, Farrell	Aug.	19	9221 feet	
Sunrise	Gaynor-O'Brien	Nov.	5	8729 feet	Oct 14
Thief in the Dark, The	Meeker-Hill-Lee	May	20	5937 feet	May 26
Two Girls Wanted	Gaynor-Tryon	Sept.	11	6293 feet	Oct. 7
Vampire a la Mode	Marjorie Beebe	Oct.	29		
Very Confidential	Madge Bellamy	Nov.	6	5620 feet	Dec. 16
Why Sailors Go Wrong	Cohen-McNamara	Mar.	25	5112 feet	April 14
Wild West Romance	Bell-Lincoln	June	10	4921 feet	
Win That Girl	Rollens-Carroll	Sept.	17		
Wizard, The	Lowe-Hyams	Dec.	11	5629 feet	
Wolf Fangs	Thunder-Morton-Lincoln	Nov.	27	5331 feet	Dec. 16
Womanwise	Russell-Collyer-Pidgeon	Jan.	8	5050 feet	Mar. 10

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
America's Little Lamb	Variety	April	15	1 reel	May 26
Arkansas Traveler	Variety	Jan.	8	1 reel	
At the Ball Game (Movietone)	Joe Cook				
Bridge at Midnight, The (Movietone)	Mary Duncan				
Cow's Husband, A	Spenser-Temple			2 reels	June 23
Desert Blooms, The	Variety	Mar.	19	1 reel	
Follow the Leader	Payson-Ramon	May	13	2 reels	May 19
Head Hunters of Ecuador	Variety	Jan.	22	1 reel	
Hold Your Hat	Phipps-Stuart	Jan.	15	2 reels	Mar. 24
Hot House Hazel	T. Brooks-T. Hill	Jan.	1	2 reels	
In a Music Shoppe (Movietone)	Special Cast				
Interview, The (Movietone)	Clarke-McCullough				
Jack and Jilted	P. Cunning-M. King			2 reels	May 26
Jungles of the Amazon	Variety	Feb.	5	1 reel	Jan. 21
Kiss Doctor, The	Brooke-Thompson	Jan.	29	2 reels	Mar. 17
Lady Lion	Lincoln-Clayton-Bletcher	Mar.	25	2 reels	May 19
Lords of the Back Fence	Variety	Jan.	22	1 reel	
Love Is Blonde	Rollens-Ellis	Feb.	26	2 reels	
Low Necker, A	Marjorie Beebe			2 reels	Jan. 14
Mum's the Word				2 reels	Sept. 3
Old Wives Who Knew	Hallam Cooley	April	8	2 reels	May 26
On a South Sea Shore	Variety	April	1	1 reel	
Over the Andes	Variety			1 reel	
Psyche and the Pskyscraper	"O. Henry"			2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Ship Ahoy!	Variety	Feb. 19		1 reel	
Spanish Influence	Variety	April 29		1 reel	
T. Bone for Two	Tyler Brooke	April 22		2 reels	
They're Coming to Get Me (M'tone)	Chick Sales				
Too Many Cookies	T. Brooke-L. Miller	Mar. 11		2 reels	
Treasurer's Report, The (Movietone)	Robert Benchley				
Vintage, The	Variety	Mar. 4		1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Baggage Smasher, The	McLaglen-Collyer	Nov. 19			
Cock-Eyed World, The	Lowe-McLaglen				
Cowboy Kid, The	Rex Bell				
Dry Martini	Gran-Astor-Moore	Dec. 17			
Farmer's Daughter, The	Beebe-Burke	July 8			
Fog, The	O'Brien-Collyer	Dec.			
Four Devils, The	Macdonald-Gaynor-Morton				
Girl Downstairs, The	Moran-O'Brien				
Joy Street	Barrymore-Alba	Dec. 10			
La Gringa	Kenneth Thomson				
Making the Grade	Moran-Lowe	Nov. 26			
Me, Gangster	Collyer-Terry	Oct. 8			
None But the Brave	Phipps-Morton-Knapp	June 24			
Mother Knows Best (Movietone)	Bellamy-Dresser	Sept. 24			
Prep and Pep	Rollens-Drexel	Nov. 12			
Riley the Cop	Macdonald-Drexel	Jan. 7, '29			
River, The	Farrell-Duncan				
River Pirate, The	McLaglen-Moran	Aug. 26			

LUMAS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bare Knees	Corbin-Keith	Feb. 1		5800 feet	Jan. 28
Blondes By Choice	Claire Windsor	Oct. 1		6987 feet	
Cheer Leader, The	Graves-Olmstead	Nov. 1		6000 feet	Mar. 10
Chorus Kid, The	Faire-Washburn	April 1		6200 feet	April 14
Girl From Rio, The	Myers-Pidgeon	Sept. 1		6990 feet	
Hell Ship Bronson	Mrs. W. Reid-Howes-Beery	May 1		6432 feet	May 12
San Francisco Nights	Marmont-Busch	Jan. 1		7000 feet	Dec. 31
Thru the Breakers		Aug.			
United States Smith	Gribbon-Lee-Harlan	June 1		6000 feet	June 16

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Able of the U. S. A.	George Iessel				
Down Grade, The	Fairbanks-Calhoun				
Gypsy Love (tent.)					
Head of the Family, The		July			
Man Higher Up		June			
River Woman, The	Logan-L. Barrymore				
Turn Back the Hours	Loy-Pidgeon	Mar. 1		6600 feet	Mar. 17
Uncensored Woman, The					
When Danger Calls	Fairbanks-Sedgwick				
Woman Between, The					

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across to Singapore	Novarro-Crawford	April 7		6805 feet	May 5
Actress, The	Shearer-Forbes-O. Moore	April 28		6998 feet	
Annie Laurie	Gish-Kerry	Sept. 17		8730 feet	May 27 '27
Baby Mine	Arthur-Dane	Jan. 21		5139 feet	Jan. 14
Becky	O'Neill-O. Moore	Nov. 12		6433 feet	
Ben Hur	Novarro-McAvoy	Oct. 8		11693 feet	Jan. 16, '26
Big City, The	Chaney-M. Day-Compson	Feb. 18		6838 feet	Mar. 31
Big Parade, The	Gilbert-Adoree	Sept. 10		11519 feet	Nov. 28 '25
Body and Soul	L. Barrymore-Pringle-Kerry	Oct. 1		5902 feet	Nov. 25
Bringing Up Father	Macdonald-Olmsted-Moran	Mar. 17		6344 feet	June 2
Buttons	Coogan-L. Hanson	Dec. 24		6050 feet	Mar. 31
Certain Young Man	Novarro-Adoree	May 19		5482 feet	June 16
Circus Rookies	Dane-Arthur	Mar. 31		5661 feet	May 19
Cossacks, The	Gilbert-Adoree	June 23			June 23
Crowd, The	Boardman-Murray	Mar. 3		8538 feet	Feb. 25
Detectives	Dane-Arthur	June			
Diamond Handcuffs	Boardman-Gray-Nagel	May 5			
Divine Woman, The	Garbo-Hanson	Jan. 14		7300 feet	Jan. 21
Enemy, The	Gish-Forbes	Feb. 18		8189 feet	Dec. 31
Fair Co-Ed	Davies-Brown	Oct. 15		6408 feet	Nov. 4
Forbidden Hours	Novarro-Adoree	June 18			
Foreign Devils	McCoy-Windsor	Sept. 3		4658 feet	April 28
Garden of Allah	Terry-Petrovich	Nov. 5		8200 feet	Sept. 16
In Old Kentucky	H. Costello-Murray	Oct. 29		6646 feet	
Latest from Paris, The	Shearer-Forbes	Feb. 4		7743 feet	Mar. 3
Laugh, Clown, Laugh	Chaney-Young-Asther	April 14		7045 feet	June 2
Law of the Range	McCoy-Crawford	Jan. 21		5393 feet	
London After Midnight	Chaney-M. Day-Nagel	Dec. 3		5687 feet	Dec. 23
Love	Garbo-Gilbert	Jan. 2		7365 feet	Dec. 16
Lovelorn, The	O'Neill-Kent-O'Day	Dec. 17		5950 feet	Dec. 30
Mademoiselle from Armentieres	E. Brody-J. Stuart	June			
Man, Woman and Sin	Gilbert-Eagels	Nov. 19		6280 feet	June 2
atsy, The	Davies-Caldwell-Gray	Mar. 10		7289 feet	
Quality Street	Davies-Nagel	Dec. 31		7193 feet	Nov. 18
Riders of the Dark	McCoy-Dwan	April 21		5014 feet	
Road to Romance, The	Novarro-M. Day	Sept. 24		6544 feet	Jan. 21
Rose-Marie	Crawford-Murray-Peters	Feb. 11		7745 feet	Feb. 18
Skirts	Chaplin-Balfour	May 19			
Smart Set, The	Haines-Holt-A. Day	Feb. 25		6476 feet	Mar. 10
Spoilers of the West	McCoy-Daw	Dec. 10		4784 feet	Mar. 24
Spring Fever	Haines-Crawford	Oct. 22		6705 feet	Oct. 22
Student Prince, The	Novarro-Shearer	Jan. 30		9435 feet	Oct. 7
Tea for Three	Cody-Pringle-O. Moore	Dec. 10		6273 feet	Nov. 11
Telling the World	Haines-Page	June			
Thirteenth Hour, The	L. Barrymore-Gadsdon	Nov. 26		5252 feet	
Under the Black Eagle	Flash-M. Day-Forbes	Mar. 29		5901 feet	May 19
West Point	Haines-Crawford	Jan. 7		8134 feet	Jan. 7
Wickedness Preferred	Cody-Pringle	Jan. 28		5011 feet	
Wyoming	McCoy-Sebastian	Mar. 24		4435 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Aching Youth	Charley Chase	Mar. 17		2 reels	
All For Nothing	Charley Chase	Jan. 21		2 reels	Jan. 14
Amazing Lovers	Ufa Oddities	Mar. 10		1 reel	
Barnum and Ringling, Inc	"Our Gang"	April 7		2 reels	April 21
Bird Man, The	Charley Chase			2 reels	
Blow by Blow	Max Davidson	Mar. 31		2 reels	April 21
Came the Dawn	Max Davidson	Mar. 3		2 reels	
Children of the Sun	Ufa Oddities	Feb. 11		1 reel	
Cleopatra		July 7		2 reels	
Crazy House	"Our Gang"	June 2		2 reels	May 26
Czarina's Secret, The	Baclanova-Mir-Rand	Mar. 17		2 reels	
Dumb Daddies	Max Davidson	Feb. 4		2 reels	Feb. 25
Edison, Marconi and Co	"Our Gang"	Mar. 10		2 reels	April 7
Fair and Muddy	"Our Gang"	May 5		2 reels	May 12
Family Group, The	Charley Chase	Feb. 18		2 reels	Feb. 18
Fight Pest, The	Charley Chase	May 12		2 reels	May 26
Finishing Touch, The	Laurel-Hardy	Feb. 25		2 reels	April 7
Fishing With a Microscope	Ufa Oddities			1 reel	
Follow Through	Laurel-Hardy			2 reels	
Forty Thousand Miles with Lindbergh	Aviation Film	Mar. 4		3 reels	
From Soup to Nuts	Laurel-Hardy	Mar. 24		2 reels	April 21
Golden Fleeces	Ufa Oddities	May 19		1 reel	
Happy Omen, A	Ufa Oddities	July 14		1 reel	
Heavenly Bodies	Ufa Oddities			1 reel	
Jungle Round-Up, A	Ufa Oddities	Jan. 28		1 reel	Oct. 9
Lady of Victories, The	A. Ayres-O. Matiesen-G. Irving	Jan. 21		2 reels	Feb. 25
Leave 'Em Laughing	Laurel-Hardy	Jan. 28		2 reels	
Let George Do It	Laurel Hardy			2 reels	Mar. 3
Limousine Love	Charley Chase	April 14		2 reels	April 21
Monarch of the Glen, The	Ufa Oddities	Mar. 24		1 reel	Jan. 21
Nature's Wizardry	Ufa Oddities	July 28		1 reel	
Palace of Honey, The	Ufa Oddities	June 16		1 reel	May 26
Pathfinders, The	Ufa Oddities			1 reel	
Pass the Gravy	Max Davidson	Jan. 7		2 reels	Jan. 14
Perfume and Nicotine	Ufa Oddities	Jan. 14		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28		1 reel	Mar. 3
Primitive Housekeeping	Ufa Oddities	April 21		1 reel	
Rainy Days	"Our Gang"	Feb. 11		2 reels	
Sanctuary	Ufa Oddites	May 5		1 reel	
Secrets of the Sea	Ufa Oddities	Feb. 25		1 reel	Mar. 3
Should Women Drive?	Max Davidson	May 26		2 reels	May 19
Sleeping Death	Ufa Oddities	June 30		1 reel	
Spook-Spoofing	"Our Gang"	Jan. 14		2 reels	Jan. 14
Tally-Ho	Ufa Oddities			1 reel	
Tell it to the Judge	Max Davidson	April 28		2 reels	
That Night	Max Davidson			2 reels	
Their Purple Moment	Laurel-Hardy	May 19		2 reels	May 26
Tokens of Manhood	Ufa Oddities	June 6		1 reel	May 26
Virgin Queen, The	Stanley-Dwan-Manning	May 12		2 reels	May 19
Wicked Kasimir, The	Ufa Oddities	April 7		1 reel	
Wonders of Blue Gulf Mexico	Ufa Oddities			1 reel	
Your Darn Tootin'	Laurel-Hardy	April 21		2 reels	May 12

Coming Attractions

Title	Star	Length	Reviewed
Adventurer, The	McCoy-Sebastian	4709 feet	
Baby Cyclone, The	Cody-Pringle		
Beau Broadway	Cody-Pringle		
Bellamy Trial, The	Joy-Bronson		
Brotherly Love (tentative)	Dane-Arthur		
Bushranger, The	McCoy-Douglas		
Cameraman, The	Keaton-Day		
Deadline, The	Flash-Lorraine-Gray		
Excess Baggage	Haines-Cortez		
Four Walls	Gilbert-Crawford		
He Learned About Women	Haines-Page-Percy		
Her Cardboard Lover	Davies-Asther		
Loves of Casanova, The	Special Cast		
Masked Stranger, The	McCoy		
Mask of the Devil	John Gilbert		
Napoleon	Special Cast		
Our Dancing Daughters	Crawford-Brown-Sebastian		
Show People	Davies-Haines		
Tide of Empire	Adoree-Murray		
Trail of '98, The	Del Rio-Forbes	11100 feet	Mar. 24
War in the Dark	Garbo-Nagel		
While the City Sleeps	Chaney-Page		
White Shadows of the South Seas	Blue-Torres		June 16
Wind, The	Gish-Hanson		

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Adventure Mad	Asther-Hall-Davis	Mar. 31		5897 feet	
Barbed Wire	Negri-Brook	Sept. 10		6591 feet	
Beau Sabreur	Brent-Cooper	Jan. 7		6536 feet	Jan. 28
Big Killing, The	Beery-Hatton	May 19		5808 feet	
Chang	Jungle Film	Sept. 3		6536 feet	May 13 '27
City Gone Wild, The	Meighan-Brooks	Nov. 12		5408 feet	Mar. 3
Doomsday	Vidor-Cooper	Feb. 18		5665 feet	April 7
Drag Net, The	Bancroft-Brent	May 26		7720 feet	June 9
Easy Come, Easy Go	Dix-Carroll	April 21		5364 feet	May 12
Feel My Pulse	Daniels-Arlen	Feb. 25		5808 feet	Mar. 3
Figures Don't Lie	Ralston-Arlen	Oct. 8		5280 feet	Mar. 3
Fifty-Fifty Girl, The	Daniels-Hall	May 12		7720 feet	May 26
Fools for Luck	Fields-Conklin	May 5		5758 feet	June 23
Gay Defender, The	Dix-Todd	Dec. 10		6376 feet	Dec. 31
Gentleman of Paris, A	Menjou-O'Hara	Oct. 15		5927 feet	Oct. 14
Gentlemen Prefer Blondes	Taylor-Sterling-White	Jan. 28		6871 feet	Jan. 21
Get Your Man	Bow-Rogers	Dec. 10		5998 feet	
Half a Bride	Ralston-Arlen	June 16			
His Tiger Lady	Menjou-Brent	June 9		5038 feet	June 2
Honeymoon Hate	Vidor-Carmanati	Dec. 3		5415 feet	Feb. 11
Jesse James	Thomson-Lane	Oct. 22		8656 feet	Oct. 28
Ladies of the Mob	Bow-Arlen	June 30			June 23
Last Command, The	Jannings-Brent	Jan. 21		8234 feet	Jan. 28
Last Waltz, The	Fritsch-Vernon	Nov. 26		6940 feet	Dec. 30
Legion of the Condemned	Cooper-Wray	Mar. 10		7415 feet	Mar. 24
Love and Learn	Ralston-Chandler	Jan. 14		5737 feet	Feb. 25
Manificent Flirt, The	Florence Vidor	June 2			
Nevada	Cooper-Todd	Sept. 10		6258 feet	Oct. 28
Night of Mystery, A	Menjou-Brent	April 7		5741 feet	April 21
Now We're in the Air	Beery-Hatton	Oct. 22		5798 feet	Dec. 23
Old Ironsides	Ralston-Farrell-Beery	Mar. 3		7910 feet	Dec. 18 '26
One Woman to Another	Vidor-Von Eltz	Sept. 24		4551 feet	Sept. 30
Open Range	Chandler-Bronson	Nov. 5		5599 feet	Mar. 10
Partners in Crime	Beery-Hatton-Brian	Mar. 17		6600 feet	May 5
Peaks of Destiny	Special Cast	Jan. 28		5582 feet	Jan. 21
Pioneer Scout, The	Thomson-Lane	Jan. 21		6118 feet	Mar. 10
Racket, The	Meighan-Prevost	June 30			June 16
Red Hair	Bow-Chandler	Mar. 10		6331 feet	Mar. 31
Rough Riders, The	N. Beery-Bancroft	Oct. 1		9443 feet	April 1 '27
Secret Hour, The	Negri-Thomson	Feb. 4		7175 feet	Mar. 17
Serenade	Menjou-Carver-Basquette	Dec. 24		5209 feet	Dec. 31
Shanghai Bound	Dix-Brian	Oct. 15		5515 feet	Dec. 9
She's a Sheik	Daniels-Arlen	Nov. 12		6015 feet	Dec. 9
Shootin' Irons	Luden-Blane	Oct. 8		5179 feet	
Show Down, The	Bancroft-Brent	Feb. 25		7616 feet	Mar. 10
Something Always Happens	Ralston-Hamilton	Mar. 24		4792 feet	May 26
Speedy	Lloyd-Christie	April 7		7960 feet	April 14
Sporting Goods	Dix-Olmstead	Feb. 11		5951 feet	Feb. 18
Spotlight, The	Ralston-Hamilton	Nov. 19		4934 feet	
Stark Love	Special Cast	Sept. 17		6200 feet	Mar. 11 '27

Title	Star	Rel.	Date	Length	Reviewed
Street of Sin, The	Jannings-Wray	May	26	6218 feet	June 2
Sunset Legion, The	Thomson-Murphy	April	21	6763 feet	
Swim, Girl, Swim	Daniels-Hall	Sept.	17	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft	Sept.	24	6006 feet	Oct. 28
Three Sinners	Negri-Baxter	April	14	7029 feet	April 28
Tillie's Punctured Romance	Fields-Conklin	Mar.	3	5733 feet	
Two Flaming Youths	Conklin-Fields	Dec.	17	5319 feet	Jan. 7
Under the Tonto Rim	Arlen-Brian	Feb.		5991 feet	April 28
Underworld	Bancroft-Brent-Brook	Oct.	29	7643 feet	Sept. 9
Vanishing Pioneer, The	Holt-Blane	June	23		
Way of All Flesh	Jannings-Bennett-Haver	Oct.	1	8486 feet	July 8
We're All Gamblers	Meighan-Milliner	Sept.	3	5935 feet	
Wife Savers	Beery-Hatton	Jan.	7	5413 feet	Jan. 21
Woman on Trial	Negri-E. Hanson	Oct.	29	5960 feet	Oct. 14

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	2 reels	
Alice in Movieland	Novelty	June	23	2 reels	
Behind the Counter	E. E. Horton	Mar.	3	2 reels	
Bugs My Dear (Christie)	Bobby Vernon	April	21	2 reels	
Bum Steer, A	Krazy Kat Cartoon	April	21	1 reel	
Call Again	E. E. Horton			2 reels	
Campus Cuties (Christie)	Billy Dooley	April	7	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	April 28
Frenzy	Novelty	Jan.	14	2 reels	
Gallant Gob, A (Christie)	Billy Dooley	May	26	2 reels	
Goofy Ghosts (Christie)	Jimmie Adams	April	28	2 reels	
Halfback Hannah (Christie)	Ann Cornwall	April	14	2 reels	
Hold 'Er Cowboy (Christie)	Bobby Vernon	June	2	2 reels	
Holy Mackerel (Christie)	Jimmy Adams	Feb.	11	2 reels	June 2
Home Girl, The	Gilmore-Kruger			2 reels	
Hunger Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)	Neal Burns	Feb.	18	2 reels	
Knights of the Air	Aviation Film	Mar.	31	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko Goes Over	Inkwell Cartoon	June	23	1 reel	
Ko-Ko's Haunted House	Inkwell Cartoon	April	28	1 reel	
Ko-Ko's Hot Dog	Inkwell Cartoon	April	14	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	4	1 reel	
Ko-Ko's Earth Control	Inkwell Cartoon	Mar.	31	1 reel	
Ko-Ko's Field Daze	Inkwell Cartoon	June	9	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Smoke	Inkwell Cartoon	Mar.	3	1 reel	
Ko-Ko's Tattoo	Inkwell Cartoon	Mar.	17	1 reel	
Long Hose (Christie)	Jack Duffy	Mar.	17	2 reels	
Love's Young Scream (Christie)	Anne Cornwall	May	12	2 reels	
Love Shy (Christie)	Jimmie Adams	Mar.	24	2 reels	
Love Sunk	Krazy Kat Cartoon	Mar.	24	1 reel	
Patent Medicine Kid, The	Krazy Kat Cartoon	June	2	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Prancing Prune	Helen Hayes			2 reels	
Rain Dropper, The	Krazy Kat Cartoon	June	30	1 reel	
Save the Pieces (Christie)	Bobby Vernon	Jan.	28	2 reels	
Say Uncle (Christie)	Jack Duffy	June	9	2 reels	
Scrambled Weddings	E. E. Horton	June	30	2 reels	
Sea Food (Christie)	Billy Dooley	July	14	2 reels	
Shadow Theory	Krazy Kay Cartoon	Jan.	28	1 reel	
Slick Slickers (Christie)	Neal Burns	July	7	2 reels	
Slippery Heels (Christie)	Jimmie Adams	June	16	2 reels	
Stage Coached	Krazy Kat Cartoon	June	16	1 reel	
Sweeties (Christie)	Bobby Vernon	Mar.	10	2 reels	
Tong Tied	Krazy Kat Cartoon	April	7	1 reel	
Two Masters	Eaton-Post			2 reels	
Vacation Waves	E. E. Horton			2 reels	
Walls Have Ears	Madge Kennedy			2 reels	
Water Bugs (Christie)	Billy Dooley	Feb.	4	2 reels	
Wired and Fired	Krazy Kat Cartoon	Mar.	10	1 reel	

Coming Attractions

Title	Star	Length	Reviewed
Abie's Irish Rose	Hershoit-McDonald	12103 feet	April 28
Beggars of Life	Beery-Arlen-Brooks		
Carnation Kid, The	Douglas MacLean		
Docks of New York, The	Bancroft-Compson-Baclanova		
First Kiss, The	Wray-Cooper		
Fleet's In, The	Bow-Hall		
Forgotten Faces	Brian-Brook		
Hot News	Daniels-Hamilton		
Hunting Tower	Harry Lauder		
Interference	Brent-Brook-Powell		
Just Married	Hall-Taylor		
Kit Carson	Thomson-Lane		
Loves of an Actress, The	Negri-Cooper		
Mating Call, The	Meighan-Brent-Adoree		
Odd Fellows	Fields-Conklin		
Patriot, The	Jannings-Stone-Vidor		
Quick Lunch	Fields-Conklin		
Sawdust Paradise, The	Ralston-Howes		
Side Show, The	Fields-Conklin		
Sins of the Fathers	Emil Jannings		
Sophomore	Rogers-Conklin-Brian		
Warming Up	Richard Dix		
Water Hole, The	Holt-Carroll		
Wedding March, The	Von Stroheim-Wray		
Wings	Bow-Rogers	12 reels	Aug. 26 '27
Woman From Moscow, The	Negri-Kerry		

PATHE
FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Alice In Wonderland	Special Cast	Dec.	25	5 reels	
Alice Thru Looking Glass	Special Cast	Feb.	12	3996 feet	
Almost Human	Reynolds-Thomson	Dec.	26	5596 feet	Mar. 24
Angel of Broadway, The	Joy-Varconi	Oct.	3	6555 feet	Dec. 16
Apache Raider, The	Leo Maloney	Feb.	12	5755 feet	Feb. 18
Avenging Shadow, The	Klondike-Hallor-Morris	April	29	4293 feet	Mar. 31
Ballyhoo Buster, The	Buffalo Bill, Jr	Jan.	8	4805 feet	Dec. 30
Blonde for a Night, A	Prevost-Ford	Feb.	26	5927 feet	
Blue Danube, The	Joy-La Rocque	Mar.	11	6589 feet	May 26
Born to Battle	Bill Cody	Sept.	11	4875 feet	
Boss of Rustlers Roost	Dan Coleman	Jan.	22	4833 feet	Jan. 14
Bronc Stomper, The	Dan Coleman	Feb.	26	5408 feet	Mar. 3
Bullet Mark, The	Jack Donovan	Mar.	25	4550 feet	Mar. 31
Chicago	Haver-Varconi	Mar.	4	9922 feet	Dec. 30
Combat	Walsh-Adams-Hulette	Oct.	23	5100 feet	Nov. 11
Cowboy Cavalier, The	Buddy Roosevelt	Jan.	29	4526 feet	Jan. 28
Crashing Through	Jack Padjan	Feb.	5	4480 feet	Feb. 11
Desert of the Lost, The	Wally Wales	Dec.	18	4933 feet	Dec. 30
Desperate Courage	Wally Wales	Jan.	15	4398 feet	Jan. 21

Title	Star	Rel.	Date	Length	Reviewed
Devil's Twin, The	Leo Maloney	Dec.	11	5478 feet	
Discord	Ekman-Dagover	Nov.	20	8586 feet	Nov. 11
Dress Parade	Boyd-Love	Nov.	11	6599 feet	Nov. 11
Fangs of Fate	Klondike (dog)	June	24	4476 feet	June 23
Flying Luck	Monty Banks	Dec.	4	6463 feet	Nov. 18
Forbidden Woman, The	Goudal-Varconi	Nov.	7	6568 feet	Dec. 16
Girl in the Pullman	Prevost-Ford	Oct.	31	5867 feet	Nov. 18
Golden Clown, The	Ekman-Bell	Dec.	18	7913 feet	Mar. 24
Gold From Weepah	Bill Cody	Nov.	20	4968 feet	Dec. 23
Grandma's Boy (re-issue)	Harold Lloyd	Dec.		4750 feet	
Harp in Hock, A	R. Schildkraut-Coghlan	Oct.	10	5990 feet	Dec. 9
His Foreign Wife	McDonald-Murphy	Nov.	27	4890 feet	Feb. 11
Hold 'Em Yale	La Rocque-Loff	May	13	8 reels	
Hoof Marks	Jack Donovan	Nov.	13	4076 feet	Dec. 23
King of Kings, The	Warner-Logan	Oct.		13500 feet	April 29 '27
Land of the Lawless	Jack Padjan	Dec.	25	4131 feet	Dec. 30
Laddie Be Good	Bill Cody	Jan.	1	4155 feet	Dec. 30
Law's Lash, The	Klondike-Ellis-Maberry	May	20	4902 feet	Mar 31.
Leopard Lady, The	Logan-Hale	Jan.	22	6650 feet	Mar. 10
Let 'Er Go Gallegher	Coghlan-Ford	Jan.	15	5888 feet	Jan. 28
Main Event, The	Reynolds-R. Schildkraut	Nov.	18	6472 feet	Nov. 11
Marlie the Killer	Klondike-Bushman, Jr.	Mar.	4	4600 feet	Mar. 3
Midnight Madness	Logan-Brook	Mar.	25	5659 feet	
My Friend From India	Pangborn-Fair	Dec.	19	5750 feet	Mar. 31
Night Flyer, The	Boyd-Ralston	Feb.	5	5954 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr	Oct.	16	4575 feet	Nov. 11
On to Reno	Prevost-Landis	Jan.	1	5494 feet	
Passion Island	Special Cast	Feb.		7 reels	
Perfect Gentleman, A	Monty Banks	Jan.	15	5626 feet	Jan. 14
Ride 'Em High	Buddy Roosevelt	Oct.	9	4542 feet	Nov. 11
Roarin' Broncs	Buffalo Bill, Jr	Nov.	27	4375 feet	Dec. 30
Rush Hour, The	Prevost-Ford	Dec.	12	5880 feet	Mar. 10
Ship Comes In, A	R. Schildkraut-Dressler	June	3		June 23
Skyscraper	Boyd-Carrol	April	8	7040 feet	April 14
Soda Water Cowboy, The	Wally Wales	Sept.	25	4546 feet	Nov. 4
Stand and Deliver	La Rocque-Valez	Feb.	19	5423 feet	April 7
Turkish Delight	R. Schildkraut-Fay-Robson	Nov.	11	5397 feet	
Valley of Hunted Men	Buffalo Bill, Jr	Feb.	19	4520 feet	Mar. 3
Walking Back	Carrol-Walling	May	20	5035 feet	
What Price Beauty?	Nita Naldi	Jan.	22	4000 feet	Jan. 28
Wise Wife, The	Haver-T. Moore-Logan	Oct.	24	5610 feet	Dec. 16
Wreck of the Hesperus	Bradford-Marion	Oct.	31	6447 feet	Mar. 31

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Snaps	Rarebits	April	8	1 reel	April 21
Balmy Show, The	"Aesop Fables"	July	15	1 reel	
Barnyard Artists	"Aesop Fables"	April	29	1 reel	
Barnyard Lodge No. 1	"Aesop Fables"	April	8	1 reel	April 7
Bath Time	Sportlight	June	24	1 reel	June 23
Battling Duet, The	"Aesop Fables"	April	15	1 reel	April 7
Beach Club, The	Bevan-Hurlock	Jan.	22	2 reels	Jan. 14
Benares (Educational)	Geographical Number	Jan.	22	1 reel	
Best Man, The	Bevan-A. Bennett-V. Dent	Feb.	19	2 reels	Feb. 11
Bicycle Flirt, The	Bevan-V. Dent-D. Garley	Mar.	18	2 reels	Mar. 10
Blaze of Glory, A	"Aesop Fables"	Feb.	26	1 reel	
Boats and Fishermen	Science Number			2 reels	
Boy Friend, The	"Aesop Fables"	Jan.	22	1 reel	
Broncho Buster, The	"Aesop Fables"	Jan.	1	1 reel	
Buddhists of Burma, The (Educational)	Geographical Number			1 reel	
Bunker Battles	Sportlight	July	22	1 reel	
Busy Bodies	Sportlight	Jan.	8	1 reel	Dec. 31
City Slickers	"Aesop Fables"	July	1	1 reel	
Clothes and the Game	Sportlight	April	15	1 reel	April 7
Coast to Coast	"Aesop Fables"	May	13	1 reel	May 19
County Fair, The	"Aesop Fables"	Mar	4	1 reel	
Crowned Heads	Sportlight	Feb.	19	1 reel	
Delhi (Educational)	Geographical Number			1 reel	
Eagle of the Night (Serial)	Frank Clarke	Oct.	21	10 episodes	
Everybody's Flying	"Aesop Fables"	Feb.	12	1 reel	
Fair Affair, A	Sportlight	July	8	1 reel	
Family Frolics	Sportlight	Jan.	22	1 reel	Jan. 14
Famous Playgrounds	Sportlight	May	13	1 reel	May 19
Flight That Failed, The	"Aesop Fables"	June	3	1 reel	June 9
Flying Age, The	"Aesop Fables"	April	22	1 reel	April 21
Flying Elephants	Roach Stars	Feb.	12	2 reels	Feb. 11
Fun Afoot	Sportlight	Mar.	18	1 reel	
Galloping Ghosts	Carew-Hardy	Mar.	11	2 reels	Mar. 3
Good Ship Nellie, The	"Aesop Fables"	Feb.	5	1 reel	
Happy Days	"Aesop Fables"	May	27	1 reel	May 19
High Stakes	"Aesop Fables"	Jan.	15	1 reel	
Honeymoon Hints	Rarebits	Jan.	15	1 reel	
Houses of Arctic and Tropics	Science Number			2 reels	
Huntsman, The	"Aesop Fables"	July	8	1 reel	
Jungle Days	"Aesop Cartoon"	Mar.	25	1 reel	Mar. 31
Jungle Triangle, A	"Aesop Cartoon"	April	28	1 reel	May 19
Kashmir, Old and New	Geographical Number	Jan.	8	1 reel	
Life Savers	Rarebits	Feb.	12	1 reel	
Limberlegs	Sportlight	June	10	1 reel	June 2
Love at First Flight	Pollard-Hurlock-Cowley	Jan.	29	2 reels	Jan. 21
Man Without a Face (Serial)	A. Ray-W. Miller	Jan.	15	10 episodes	Jan. 14
Mark of the Frog, The	M. Morris-D. Reed	Mar.	25	10 episodes	Mar. 24
Matching Wits	Sportlight	April	29	1 reel	April 21
Mouse's Bride, The	"Aesop Fables"	June	24	1 reel	
On the Ice	"Aesop Fables"	Mar.	11	1 reel	
Over the Bounding Blue with Will Rogers (Travelesque)		Feb.	12	1 reel	Feb. 11
Playin' Hookey	Our Gang"	Jan.	1	2 reels	
Puppy Love	"Aesop Fables"	June	10	1 reel	June 9
Reeling Down the Rhine	Travelesque	Jan.	15	1 reel	Jan. 7
Ride 'Em Cowboy	"Aesop Fables"	June	17	1 reel	
Run, Girl, Run	Sennett Girls	Jan.	15	2 reels	Jan. 14
Scaling the Alps	"Aesop Fables"	April	1	1 reel	Mar. 31
Season to Taste	Sportlight	Mar.	4	1 reel	
Shalimar Gardens, The	Geographical Number			1 reel	
Short Circuit, A	"Aesop Fables"	Jan.	8	1 reel	
Should Tall Men Marry?	Roach Stars	Jan.	15	2 reels	Jan. 7
Smile Wins, The	"Our Gang"	Feb.	26	2 reels	Mar. 3
Smith's Army Life	Hiatt-McKee-Jackson	Feb.	5	2 reels	Feb. 4
Smith's Farm Days	Hiatt-McKee-Jackson	Mar.	4	2 reels	Mar. 3
Smith's Holiday	Hiatt-McKee-Jackson	Jan.	8	2 reels	Dec. 31
Smith's Restaurant	Hiatt-McKee-Jackson	April	1	1 reel	
Soldier Man	Harry Langdon				
Son Shower, The	"Aesop Fables"	Mar.	18	1 reel	
Spider's Lair, The	"Aesop Fables"	Feb.	19	1 reel	Feb. 18
Star Builders	Sportlight	May	27	1 reel	May 19
Swim Princess, The	Pollard-Clyde-Lombard	Feb.	26	2 reels	Mar. 3
Tall Waggers	Sportlight	April	1	1 reel	
Terrible People, The (Serial)	Ray-Miller	Aug.	12	10 episodes	
Trees	Rarebits	Mar.	11	1 reel	
Twenty-Four Dollar Island	Novelty	Jan.	1	1 reel	Dec. 23
Versatility	Sportlight	Feb.	5	1 reel	Jan. 28
Volcanoes (Educational)	Geological Number			1 reel	
Wandering Minstrel, The	"Aesop Fables"	Jan.	29	1 reel	
War Brides	"Aesop Fables"	May	20	1 reel	May 19
Work of Running Water	Geological Number			1 reel	
Yellow Cameo, The (Serial)	Ray-Hearn	June	3	10 episodes	

Coming Attractions

Title	Star	Length	Reviewed
Annapolis	Basquette-Hoff-Allen		
Black Ace, The	Don Coleman		
Bride of the Colorado	Boles-Blossom		
Captain Swagger	La Rocque-Carol		
Celebrity	Armstrong-Basquette		
Cop, The	Boyd-Logan		
Craig's Wife	Rich-Baxter		
Flying Buckaroo, The	Wally Wales		
Forty-Five-Calibre War	Coleman-Loff		
Godless Girl, The	Basquette-Prevost		
Ladies Must Love	Rod La Rocque		
Love Over Night	La Rocque-Loff		
Man-Made Woman	Joy-Boles-Warner		
Power	Boyd-Logan		
Red Mark, The	von Seyffertitz		
Sin Town	Allen-Fair		
Survival of Slim, The	Wally Wales		
Tenth Avenue	Haver-Varconi		
Valley Beyond the Law	Coleman-Loff		
What Holds Men	Leatrice Joy		
Yellow Contraband	Leo Maloney		

PEERLESS PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Girl He Didn't Buy, The	Garon-Simpson	April		5600 feet	
Golden Shackles	Bonner-Withers	Mar.		5600 feet	
Out of the Past	O'Malley-L. Rich	Sept.	26	5700 feet	
Web of Fate, The	Lillian Rich	Nov.	7	5800 feet	
Wilful Youth	Harlan-Murphy	Dec.	19	5800 feet	May 26

RAYART (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Boy of the Streets, A	Walker-Bennett	Sept.		5059 feet	
Branded Man, The	Delaney-Marlowe			6796 feet	June 2
Casey Jones	Lewis-Robards	Jan.		6673 feet	
Cruise of the Hellion	Murphy-Keith	Sept.		6089 feet	Sept. 30
Danger Patrol, The	Russell-Faire	April		6076 feet	
Divine Sinner, The	Vera Reynolds	July			
Gun-Hand Garrison	Tex Maynard	Oct.		4879 feet	
Gypsy of the North	Gordon-Hale	April		5976 feet	
Heart of Broadway, The	Garon-Agnew	Jan.		5853 feet	
Heroes in Blue	Bowers-Rand	Nov.		5076 feet	
Law and the Man, The	Santschi-Brockwell	Jan.		5916 feet	Mar. 24
Light in the Window, A	Walthall-Avery-Keefe	Oct.		5960 feet	Nov. 11
Midnight Adventure, A	Murphy-Landis	May		5262 feet	
My Home Town	Brockwell-Glass	Mar.		5608 feet	June 2
On the Stroke of 12	E. Torrence-Marlowe-O'Shea	Nov.		5970 feet	
Painted Trail, The	Buddy Roosevelt	Feb.		4571 feet	
Phantom of the Turf, The	H. Costello-Lease	Mar.		5905 feet	
Prince of the Plains	Tex Maynard	Sept.		4134 feet	
Ridin' Luck	Tex Maynard	Oct.		4137 feet	
Trail Riders	Buddy Roosevelt	April		4627 feet	
Trailin' Back	Buddy Roosevelt	Mar.		4308 feet	
Wanderer of the West, A	Tex Maynard	Nov.		4200 feet	
Wheel of Destiny, The	Stanley-Hale	Oct.		5869 feet	
Wild Born	Tex Maynard	Dec.		4490 feet	
You Can't Beat the Law	Lee-Keefe	Feb.		5260 feet	

STERLING PICTURES (S. R.)

Title	Star	Rel.	Date	Length	Reviewed
Burning Up Broadway	H. Costello-Frazer	Jan.	30	5200 feet	
Cancelled Debt, The	Lease-Stevens	Sept.	1	5200 feet	
Marry the Girl	Bedford-Ellis	Mar.	1	5300 feet	Mar. 10
Million For Love, A	Dunn-Howes	April	15	5400 feet	
Pretty Clothes	Ralston-Walker	Oct.	15	5652 feet	Nov. 4
Outcast Souls	P. Bonner-Delaney	Dec.	15	5210 feet	

Coming Attractions

Title	Star	Length	Reviewed
It Might Happen to Any Girl			
Undressed	Bryant Washburn		

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Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Adorable Cheat	Lee-Keefe	Chesterfield	June	1	5400 feet	April 21
Aftermath	Special Cast	Collwyn	Dec.		6800 feet	Mar. 3
Air Mail Pilot, The	Mehaffey-Metcalfe	Hi-Mark			5000 feet	
Big Hop, The	Jones-Ralston-Hearn	B. Jones Corp.	Aug.			
Battles of Coronel	Special Cast	Artlee	Feb.		8400 feet	Mar. 24
Broadway After Midnight	Bonner-Landis	Krelbar	Nov.		6199 feet	Nov. 4
Broken Hearts		Hercules				
Czar Ivan the Terrible	Special Cast	Amkino	April		8500 feet	Mar. 24
Dance Fever	Corda-Varconi	Brill				
Dawn	Special Cast	Arch Selwyn			7500 feet	
Daughter of Israel	Betty Blythe	Aywon			8300 feet	
Devil's Passion, The	Special Cast	Arfa			5700 feet	
End of St. Petersburg, The	Russian Cast	A. Hammerstein			8000 feet	June 16
Faithless Lover, The	O'Brien-Hulette	Krelbar	Mar.		5600 feet	Mar. 3
Fangs of Justice	Silverstreak-Walker	Bischoff			5000 feet	
Jealousy	Lya de Putti	Brill				
Last Moment, The	Matieson-Hale	Zakoro	April		5800 feet	Mar. 31
Life's Like That	Withers-Boteler	F. Royer (producer)				June 16
Little Wild Girl, The	Lee-Landis	Hercules				
Modern Du Barry, A	Maria Corda	Brill	June	1	7000 feet	
Old Age Handicap, The	Vaughn-Hughes	Trinity Pict.			5573 feet	
Port of Missing Children	Special Cast	Superlative				
Port of Missing Girls	Bedford-McGregor	Brenda			7270 feet	Mar. 3
Primanerliebe	German Cast	Scenic Films			6500 feet	Mar. 24
Queen of the Chorus, The	Faire-Lease	Crescent Pict.			5900 feet	
Sally of the South Seas		Hercules				
Sealed Lips	Swedish Cast	Colwyn			6000 feet	
Shadows of the Night		Hercules				
Shooting Stars	English Cast	Artlee	April		5800 feet	April 28
Simba	Jungle Film	Capitol Pict.			8000 feet	Feb. 4
Station Master, The		Amkimo				
Streets of Algiers	Camilla Horn	Brill			6603 feet	
Thrill Seekers	Clifford-Fulton	Superlative			4900 feet	
Tartuffe the Hyprocrite	Jannings-Dagover	Brill			7 reels	Aug. 5 '27
Tracey the Outlaw	Jack Hoey	New-Cal.	Mar.		6000 feet	Mar. 31
Two Brothers	Conrad Veidt	Brill				
When Fleet Meets Fleet	English Cast	Hi-Mark			7953 feet	

SHORT SUBJECTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Bet The	F. P. Donovan (producer)				2 reels	
Charles Gounod (Technicolor)	Music Master Film	Fitzpatrick			1 reel	June 16
Cigarette Maker's Romance	P. Donovan (producer)				2 reels	
District Doctor, The	F. P. Donovan (producer)				2 reels	
Girl with the Golden Eyes, The	F. P. Donovan (producer)				2 reels	
Mysterious Airman, The		Weiss Bros.			10 episodes	
Necklace, The	F. P. Donovan (producer)	Mary Alden			2 reels	
Nothing to Live For	Al Joy	Cranfield Clarke			2 reels	
Piece of String, A	F. P. Donovan (producer)				2 reels	
Police Reporter The (Serial)	W. Miller-E. Gilbert	Weiss	Mar.		10 episodes	
Sophomore, The	G. O'Neill-L. Graydon	Hi-Mark				
Spookey Money	Al Joy	Cranfield-Clarke			2 reels	
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
Wolves of the Sea (Serial)	Walker-Mason	Mascot Pict.	Aug.	1		
You Can't Win (Serial)		Weiss Bros.			10 episodes	

TIFFANY-STAHL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Bachelor's Paradise	O'Neill-Graves	Mar.	15	6147 feet	
Clothes Make the Woman	Southern-Pidgeon	May	1	5209 feet	
Devil's Skipper, The	Bennett-Love-Landis	Feb.	1	6510 feet	May 26
Girl From Gay Paree	Bedford-McGregor	Sept.	15	5233 feet	Sept. 23
Green Grass Widows	Hagen-Harron-Olmsted	June	10		
Haunted Ship, The	Love-Sebastian-Santschi	Dec.	1	4752 feet	Feb. 4
House of Scandal	Sebastian-O'Malley	April	1	5297 feet	
Ladies of the Night Club	Cortez-Leonard	May	15		
Lingerie	White-McGregor	July	1		
Nameless Men	Windsor-Moreno	Feb.	15	5708 feet	April 14
Night Life	Harron-A. Day	Nov.	1	6235 feet	Dec. 2
Once and Forever	Miller-Harron	Oct.	15	5629 feet	
Prowlers of the Sea	Cortez-Myers	June	20		
Scarlet Dove, The	Frazer-Borio	April	15	5102 feet	
Stormy Waters	Southern-McGregor	June	1	5735 feet	
Streets of Shanghai	Starke-Harlan	Dec.	15	5276 feet	Mar. 3
Their Hour	Harron-Sebastian	Mar.	1	5652 feet	
Tragedy of Youth	Baxter-Miller-Collier, Jr.	Jan.	15	6361 feet	Mar. 31
Wild Geese	Bennett-Southern-Keith	Nov.	15	6448 feet	
Woman Against the World	Ford-Hale-Olmsted	Jan.	1	5283 feet	
Women's Wares	Brent-Lytell-Kent	Oct.	1	5614 feet	Nov. 18

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Marcheta	Color Classic	Mar.	1	1 reel	
Medallion, The	Color Classic	Mar.	1	1 reel	
Mission Bells	Color Classic	Mar.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
No Woman Allowed	Color Classic			1 reel	
Perfect Day, A	Color Classic	April	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	
Souvenirs	Color Classic	Feb.	15	1 reel	
Tom, Dick or Harry	Color Classic			1 reel	
Treasure Land	Color Classic	Feb.	1	1 reel	

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Albany Night Boat	Olive Borden	July	20		
Beautiful But Dumb		Aug.	1		
Cavalier, The	Bedford-R. Talmadge				
Domestic Relations		Aug.	15		
George Washington Cohen	Jessel-Palmer				
Ghetto, The	George Jessel				
Grain of Dust, A	Cortez-Windsor-Rubens	July	10		
Marriage of Tomorrow	Miller-Gray				
Naughty Duchess, The	Warner-Southern				
Toilers, The	Ralston-Fairbanks, Jr.				

UNIVERSAL

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Air Patrol, The	Al Wilson	Jan.	1	4259 feet	
Alias the Deacon	Hersholt-Marlowe	Jan.	22	6869 feet	Oct. 21
Arizona Cyclone, The	Fred Humes	May	6	4076 feet	
Back to God's Country	Adoree-Frazer	Sept.	4	5751 feet	Aug. 29
Border Cavalier, The	Fred Humes	Sept.	18	4427 feet	
Buck Privates	De Putti-McGregor	June	3	6171 feet	Feb. 4
Call of the Heart	Dynamite-Cobb-Alden	Jan.	29	4345 feet	
Cat and the Canary	La Plante-Hale-Stanley	Sept.	11	7190 feet	May 20
Cheating Cheaters	Compson-Harlan	Oct.	9	5623 feet	Dec. 23
Chinese Parrot, The	Bosworth-Nixon	Oct.	23	7304 feet	Jan. 7
Clean Up Man, The	Wells-O'Day	Feb.	12	4232 feet	
Cohens and Kellys in Paris	Sidney-Macdonald	Jan.	15	7481 feet	Feb. 18
Count of Ten, The	Ray-Ralston	June	17	6279 feet	
Desert Dust	Ted Wells	Dec.	18	4349 feet	
Fangs of Destiny	Dynamite-Cobb-Caldwell	Dec.	4	4295 feet	
Fearless Rider, The	Humes-Worth	Jan.	15	4173 feet	
Finders Keepers	La Plante-Harron	Feb.	5	6081 feet	Mar. 17
Flyin' Cowboy, The	Gibson-Hasbrouck	June	1	5109 feet	
Four Footed Ranger, The	Dynamite (dog)	Mar.	25	4426 feet	
Four Flusher, The	Lewis-Nixon	Jan.	8	6193 feet	Jan. 28
Freedom of the Press	Stone-Keith-M. Day	Oct.	28	6479 feet	
Galloping Fury	Gibson-Rand	Nov.	20	5503 feet	
Good Morning Judge	Denny-Nolan	April	29	5645 feet	
Has Anybody Here Seen Kelly?	Love-T. Moore	Sept.	16	6243 feet	
Hero For a Night, A	Tryon-Miller	Dec.	18	5711 feet	Dec. 2
Home, James	La Plante-Delaney	Sept.	2	6307 feet	
Hot Heels	Tryon-Miller	May	13	5874 feet	
Hound of Silver Creek	Dynamite (dog)	May	20	4095 feet	
Irresistible Lover, The	Kerry-Moran	Dec.	4	6958 feet	Sept. 16
Les Miserables	Special Cast	Oct.	30	7713 feet	
Lone Eagle, The	Keane-Kent	Sept.	18	5862 feet	April 28
Love Me and World Is Mine	Philbin-Kerry	Mar.	4	6813 feet	Feb. 11
Made to Order Hero	Ted Wells	June	3	4120 feet	
Man's Past, A	Veidt-Bedford	Dec.	25	6135 feet	Sept. 16
Midnight Rose	De Putti-Harlan	Feb.	26	5689 feet	Mar. 10
One Glorious Scrap	Fred Humes	Nov.	20	4172 feet	
On Your Toes	Denny-Worth	Nov.	27	5918 feet	Jan. 14
Out All Night	Denny-Nixon	Sept.	4	6170 feet	Oct. 7
Painted Ponies	Gibson-Claire	Sept.	25	5416 feet	Aug. 5
Phantom Flyer, The	Al Wilson	Feb.	26	4253 feet	
Put 'Em Up	Fred Humes	Mar.	11	4200 feet	
Quick Triggers	Fred Humes	July	15	4472 feet	
Rawhide Kid, The	Gibson-Hale	Jan.	29	5382 feet	
Shield of Honor, The	Lewis-Gulliver-Hamilton	Feb.	19	6172 feet	Dec. 20
Silk Stockings	La Plante-Harron	Oct.	2	6166 feet	Aug. 26
Sky Hand Saunders	Al Wilson	Nov.	6	4393 feet	
Small Bachelor, The	Kent-Beranger	Nov.	6	6218 feet	
Stop That Man	Lake-Kent	Mar.	11	5389 feet	April 28
Straight Shootin'	Ted Wells	Oct.	16	4251 feet	Aug. 19
Surrender	Philbin-Moskine	Mar.	4	8249 feet	Mar. 10
Thanks For Buggy Ride	La Plante-Tryon	April	1	6179 feet	Feb. 4
That's My Daddy	Denny-Kent	Feb.	5	6073 feet	
Thirteenth Juror, The	Nilsson-Bushman	Nov.	13	5598 feet	Dec. 19

Title	Star	Rel.	Date	Length	Reviewed
Thirteen Washington Square	Hersholt-Joyce	April	8	6274 feet	Feb. 4
Three Miles Up	Al Wilson	Sept.	4	4136 feet	July 11
Thunder Riders, The	Ted Wells	April	8	4353 feet	
Trick of Hearts, A	Gibson-Hale	Mar.	18	5495 feet	
We Americans	Sidney-Miller-Lewis	May	6	9151 feet	April 7
Wild Beauty	Rex-Allen-Marlowe	Nov.	27	5192 feet	
Wild West Show, The	Gibson-Gulliver	May	20	5254 feet	
Wolf's Trail	Dynamite-Cobb-Lamont	Oct.	2	4167 feet	
Won in the Clouds	Al Wilson	April	22	4348 feet	

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Africa Before Dark	Oswald Cartoon	Feb.	20	1 reel	April 7
All Balled Up	Charles Puffy	Feb.	27	2 reels	Feb. 4
All For Geraldene	Sid Saylor			2 reels	
Ambuscade, The	Fred Gilman	June	16	2 reels	May 19
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Back to Nature	Arthur Lake	Feb.	27	1 reel	Feb. 11
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battling Justice	Fred Gilman	Mar.	24	2 reels	Feb. 25
Big Bluff, A	Long-Adams-Layman-McPhail	May	2	2 reels	April 7
Big Game George	Sid Saylor	July	18	2 reels	
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Brand of Courage, The	B. Curwood-P. Montgomery	Feb.	4	2 reels	Jan. 7
Bright Lights	Oswald Cartoon	Mar.	19	1 reel	April 7
Buckskin Days	Newton House	Feb.	18	2 reels	Jan. 28
Buster Minds the Baby	Trimble, Turner and Dog	June	27	2 reels	May 26
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Shows Off	Trimble, Turner and Dog	Mar.	14	2 reels	
Buster Steps Out	Trimble, Turner and Dog	Feb.	8	2 reels	Jan. 28
Buster Trims Up	Trimble-Hardwick and Dog			2 reels	
Buster's Whippet Race	Trimble-Turner and Dog	May	23	2 reels	April 28
By Correspondence	Arthur Lake	Jan.	30	1 reel	Jan. 14
Card of Destiny, The	Fred Gilman	July	14	2 reels	June 16
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Cash Customers	C. King-C. Doherty	July	11	2 reels	
Cloud Buster, The	"The Gumps"	Feb.	6	2 reels	Jan. 21
Code of the Mounted, The	Jack Perrin	May	5	2 reels	April 7
Cross Country Bunion Race, The	Sid Saylor			2 reels	
Dangerous Trail, A				2 reels	May 5
Dates for Two	C. King-C. Doherty	Jan.	18	2 reels	Dec. 31
Diamond Master, The					
Fighting Destiny	Fred Gilman	May	19	2 reels	April 21
Fighting Kid, The	Newton House	June	9	2 reels	May 19
Fish Stories	Young-La Salle			2 reels	
Fox Chase, The	Oswald Cartoon	June	25	1 reel	May 26
Frame-Up Man, The	Bob Curwood	May	26	2 reels	May 5
Full House, A	Long-Adams-Lymon-McPhaill	June	13	2 reels	May 19
Gauge of Battle, The	Fred Gilman	April	21	2 reels	Mar. 24
George Meets George	Sid Saylor	June	20	2 reels	
George's False Alarm	Sid Saylor	Feb.	29	2 reels	Feb. 4
George's School Daze	Sid Saylor			2 reels	May 5
Half-Back Buster	Trimble-Hardwick and Dog			2 reels	
Gold Claim, The	Bob Curwood	July	21	2 reels	
Handicap					
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	Mar.	26	10 episodes	
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
Hat Salesman, The	Sid Saylor			2 reels	
Her Haunted Heritage	Ben Hall	July	2	1 reel	June 2
Her Only Husband	Long-Adams-Laymon-McPhaill	April	4	2 reels	Mar. 17
Hidden Money	Bob Curwood	April	26	2 reels	Mar. 31
High Flyin' George	Sid Saylor	Jan.	25	2 reels	
His In Laws	Charles Puffy	Mar.	12	2 reels	Feb. 18
Hollywood or Bust	Arthur Lake			1 reel	
Horns and Orange Blossoms	Charles Puffy	Jan.	29	2 reels	Jan. 7
Horse Play	Long-Adams-Laymon-McPhaill	Jan.	4	2 reels	Dec. 16
Hungry Hoboes	Oswald Cartoon	May	14	1 reel	April 21
Indoor Golf	Long-Adams-Layman-McPhaill	Mar.	7	2 reels	Feb. 11
Iron Code, The	Jack Perrin	June	30	2 reels	May 26
Jackson Comes Home	Bob Curwood			2 reels	
Just Wait	Young-La Salle			2 reels	
Kitchen Mechanic	Trimble-Hardwick and Dog			2 reels	
Look Pleasant	Sid Saylor			2 reels	
Looters, The	Bob Curwood	Mar.	3	2 reels	Feb. 4
Madden of the Mounted	Jack Perrin	Mar.	10	2 reels	Feb. 11
Man of Letters, A	Sid Saylor	Feb.	15	2 reels	Jan. 28
Married Bachelors	Charles Puffy	April	9	2 reels	Mar. 17
Mistakes Will Happen	Ben Hall	Feb.	13	1 reel	Jan. 21
Money! Money! Money!	Ben Hall	May	7	1 reel	April 14
Mystery Rider, The (Serial)	William Desmond				
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds' Court Trouble, The	Snookums-Perdue-Egan			2 reels	
Newlyweds' False Alarm, The	Snookums	July	2	2 reels	June 2
Newlyweds' Friends, The	Snookums-Bartlett-McPhaill	April	2	2 reels	Mar. 10
Newlyweds' Happy Day, The	Snookums-Bartlett-McPhaill	June	4	2 reels	May 12
Newlyweds' Hard Luck, The	Snookums-Perdue-Egan			2 reels	
Newlyweds' Imagination, The	Snookums-Bartlett-McPhaill	May	7	2 reels	April 14
Newlyweds' Headache, The	Snookums-Perdue-Egan			2 reels	
Newlyweds Lose Snookums, The	Snookums-Perdue-Egan			2 reels	
Newlyweds' Need Help, The	Snookums-Perdue-Egan			2 reels	
Newlyweds' Servant, The	Snookums-Bartlett-McPhaill	Feb.	6	2 reels	Feb. 4
Newlyweds Success, The	Snookums-Bartlett-McPhaill	Mar.	5	2 reels	Feb. 11
Newlyweds' Unwelcome, The	Snookums-Perdue-Egan			2 reels	
No Blondes Allowed	C. King-C. Doherty	Mar.	21	2 reels	Feb. 25
No Dogs Allowed	Trimble-Hardwick and Dog			2 reels	
Oh, What a Knight	Oswald Cartoon			1 reel	May 5
Ole Swimmin' 'Ole, The	Oswald Cartoon	Feb.	6	1 reel	Mar. 24
One Every Minute	Arthur Lake	April	23	1 reel	April 7
Out in the Rain	"The Gumps"	Feb.	20	2 reels	Jan. 28
Ozzie of the Mounted	Oswald Cartoon	April	30	1 reel	April 7
Payroll Roundup, The	Bob Curwood	Mar.	31	2 reels	Mar. 3
Poor Papa	Oswald Cartoon	June	11	1 reel	May 19
Prince and the Papa	Charles Puffy	Feb.	13	2 reels	Jan. 21
Reel Life	Long-Adams-Layman-McPhaill	July	4	2 reels	June 2
Ride 'Em Plowboy	Oswald Cartoon	April	16	1 reel	Mar. 24
Ride For Help, The	Newton House	July	7	2 reels	
Riders of the Woods	Edmund Cobb			2 reels	
Riding Gold	Newton House	Jan.	21	2 reels	
Ring Leader, The	Jack Perrin	April	7	2 reels	Mar. 10
Ringside Romeos	Arthur Lake	Mar.	26	1 reel	Mar. 10
Rival Romoes	Oswald Cartoon	Mar.	5	1 reel	April 7
Rubber Necks	Sid Saylor			2 reels	
Sagebrush Sadie	Oswald Cartoon	April	2	1 reel	May 5
Sailor George	Sid Saylor	May	9	2 reels	April 14
Sailor Suits	Sid Saylor			2 reels	
Sandwiches and Tea	Arthur Lake	July	16	1 reel	June 16
Scarlet Arrow, The (Serial)	F. X. Bushman, Jr	June	3	10 episodes	
Sealed Orders	Jack Perrin	Feb.	11	2 reels	Jan. 28
Shady Rest	"The Gumps"			2 reels	
Shooting the Bull	Young-La Salle			2 reels	
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Social Lions	Ben Hall	Mar.	12	1 reel	
Some Babies	Charles Puffy	Mar.	26	2 reels	Mar. 3
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 14
Son of the Frontier, A	Newton House	April	14	2 reels	Mar. 17
So This Is Sapp Center	Ben Hal	Jan.	16	1 reel	Dec.
Special Edition	Ben Hall	April	9	1 reel	Mar.
Speed Sheik, The	Arthur Lake	June	18	1 reel	May 2
Start Something	Long-Adams-Laymon-McPhaill	Feb.	1	2 reels	Jan. 14
Summer Knights	Arthur Lake	May	21	1 reel	April 28
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Taking the Count	C. King-C. Doherty	April	18	2 reels	Mar. 24
Tall Timber	Oswald Cartoon	July	9	1 reel	June 16
Tarzan the Mighty (Serial)	Merrill-Kingston				
Teacher's Pest	Trimble-Hardwick and Dog			2 reels	
Terrors of the Unknown (Serial)				10 episodes	
That's That	Trimble-Turner and Dog	April	11	2 reels	Mar. 17
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Tricky Trickster, The	Ben Hall	June	4	1 reel	May 19
Unexpected Hero, An	F. Gillman-M. King	Feb.	25	2 reels	Jan. 28
Untamed, The	Newton House	May	12	2 reels	April 14
Valiant Rider, The (Western)	Bob Sherwood	June	23	2 reels	May 19
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	15	10 episodes	
Watch George	Sid Saylor	Mar.	28	2 reels	Mar. 3
What a Party	C. King-C. Doherty	Feb.	22	2 reels	Feb. 4
When George Hops	Sid Saylor	April	25	2 reels	Mar. 31
When George Meets George	Sid Saylor	June	20	2 reels	May 19
Whose Wife	King-Doherty	June	6	2 reels	May 12
Winged Hoofs	Newton House	Mar.	17	2 reels	Feb.25
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept 19
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	
Woman Chasers	C. King-C. Doherty	May	16	2 reels	

Coming Attractions

Title	Star	Length	Reviewed
Body Punch, The	Daugherty-Faire		
Brides Will Be Brides	Laura La Plante		
Broadway			
Burning Winds	Hoot Gibson		
Children of the Sun	Special Cast		
Clearing the Trail	Gibson-Gulliver		
Cloud Dodger, The	Al Wilson		
Crimson Canyon, The	Ted Wells		
Crimson Hour, The	De Putti-Moskine		
Danger Rider, The	Hoot Gibson		
Doubling For Trouble	Gibson-Gilbert		
Fallen Angels	Kerry-Starke		
Foreign Legion, The	Kerry-Stone-Nolan		
Fresh Every Hour	Glenn Tryon		
Gate Crasher, The	Glenn Tryon		
Girl on the Barge, The	Hersholt-O'Neil-McGregor		
Give and Take	Sidney-Hersholt		
Grip of the Yukon, The	Bushman-Hamilton-Marlowe		
Guardians of the Wild	Rex (horse)-Perrin		
Harvest of Hate, The	Rex (horse)-Perrin		
Hero of the Circus	Special Cast		
Hoofhearts of Vengeance	Rex (horse)-Perrin		
Honeymoon Flats	Lewis-Gulliver		
How to Handle Women	Tryon-Nixon		
Jazz Mad	Hersholt-Nixon-Lewis		
Kid's Clever, The	Glenn-Tryon		
Last Warning, The	Laura LaPlante		
Lonesome	Tryon-Kent		
Man Disturber, The	Denny-Palmer		
Man Who Laughs, The	Veidt-Philbin	11 reels	May 1
Man, Woman and Wife	Kerry-Starke-Nixon		
Michigan Kid, The	Nagel-Adoree		
Navy Blues	Arthur Lake		
Night Bird, The	Reginald Denny		
Phantom Fingers	Cody-Thompson		
Phyllis of the Follies	M. Moore-A. Day		
Play Goes On	Veidt-Nolan		
Plunging Hoofs	Rex (horse)-Perrin		
Red Lips	Nixon-Rogers		
Show Boat	Rubens-Fitzroy-J. Schildkrant		
Silks and Saddles	Nixon-Walling-Nolan		
Sky Skidder, The	Al Wilson		
Stool Pigeon, The			
Two Outlaws, The	Rex (horse)-Perrin		
Uncle Tom's Cabin	Special Cast		
Viennese Lovers	Philbin-Hersholt-Keane		
Watch My Speed	Denny-Worth		
Wild Blood	Rex (horse)-Perrin		

UNITED ARTISTS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Circus, The	Chaplin-Kennedy	Jan.	7	6400 feet	Jan. 14
College	Buster Keaton	July	29	[illegible]	Sept. 23
Devil Dancer, The	Gray-Brook	Nov.	19	7000 feet	Dec. 30
Dove, The	Talmadge-Roland	Jan.	7	9100 feet	Jan. 7
Drums of Love	Philbin-Alvarado	Mar	31	8350 feet	Jan. 28
Garden of Eden, The	Griffith-Ray	Feb.	4	7300 feet	Jan. 14
Gaucho, The	Fairbanks-Valez	Jan.	1	[illegible]	[illegible]
Magic Flame, The	Colman-Banky	Aug.	14	7850 feet	Sept. 30
My Best Girl	Pickford-Rogers	Oct.	31	7460 feet	Dec. 9
Ramona	Del Rio-Baxter	Feb.	11	[illegible]	[illegible]
Sadie Thompson	Swanson-L. Barrymore	Jan.	7	[illegible]	Feb. 11
Sorrell and Son	Warner-Joyce	Dec.	2	9000 feet	Nov. 25
Steamboat Bill, Jr	Keaton-Torrence	April		[illegible]	[illegible]
Tempest	J. Barrymore-Horn			9300 feet	June 16
Two Arabian Knights	Boyd-Wolheim	Sept.	28	7850 feet	Nov. 4
Two Lovers	Colman-Banky			[illegible]	April 28

Coming Attractions

Title	Star	Rel.	Date	Length	Reviewed
Awakening, The	Banky-Byron				
Battle of the Sexes, The	Bennett-Hersholt-O'Neill				
Hell's Angels	Lyon-Hall-Nissen		(about)	7 reels	
Love Song, The	Boyd-Valez				
Revenge	Dolores Del Rio				
Woman Disputed, The	Talmadge-Roland				

WARNER BROTHERS

FEATURES

Title	Star	Rel.	Date	Length	Reviewed
Across the Atlantic	Blue-Murphy	Feb.	25	6052 feet	
Beware of Married Men	Rich-Ferris-Cook	Jan.	14	5421 feet	Jan. 28
Brass Knuckles	Blue-Bronson	Dec.	3	6330 feet	Dec. 23
College Widow, The	D. Costello-Collier, Jr	Oct.	15	6616 feet	Nov. 25
Crimson City, The	Loy-Miljan-Hyams	April	7	5388 feet	April 21
Dog of the Regiment, A	Rin-Tin-Tin-Gulliver	Oct.	[illegible]	[illegible]	Nov. 11
Domestic Troubles	Fazenda-Cook	Mar.	24	5164 feet	
First Auto, The	Miller-Oldfield	Sept.	18	6767 feet	July 8

Title	Star		Length	Reviewed
and Ten Cent Annie	Fazenda-Cook	May 26		
une Hunter, The	Chaplin-Costello	Nov. 7	6639 feet	Jan. 21
nsberg the Great	Jessel-Ferris	Nov. 26	5390 feet	
Girl From Chicago, The	Nagel-Loy	Nov. 19	5978 feet	Dec. 31
Good Time Charley	Oland-H. Costello	Nov. 5	6302 feet	Nov. 25
Ham and Eggs at Front	Wilson-Conklin-Loy	Dec. 24	5613 feet	
Husbands For Rent	Moore-Costello	Dec. 31	6320 feet	Jan. 7
If I Were Single	McAvoy-Nagle	Dec. 17	6320 feet	Dec. 31
Jaws of Steel	Rin-Tin-Tin	Sept. 10	5569 feet	Sept. 30
Jazz Singer, The (Vitaphone)	Jolson-McAvoy	Oct.	7423 feet	Oct. 21
Little Snob, The	McAvoy-Frazer	Feb. 11	5331 feet	
Missing Link, The	Syd Chaplin	Aug. 7	6485 feet	May 20
One-Round Hogan	Blue-Hyams	Sept. 17	6357 feet	Oct. 17
Old San Francisco	D. Costello-Oland	Sept. 4	7961 feet	July 8
Pay As You Enter	Cook-Fazenda	May 19		
Powder My Back	Rich-Ferris-Beranger	Mar. 10	6185 feet	
Race For Life, A	Rin-Tin-Tin-Nye-Faire	Jan. 28	4777 feet	Feb. 11
Reno Divorce, A	McAvoy-Graves	Oct. 22	5492 feet	Nov. 4
Rinty of the Desert	Rin-Tin-Tin-Ferris-Nye	April 21	4820 feet	
Sailor Izzy Murphy	Jessel-Ferris	Oct. 8	6020 feet	Oct. 28
Sailor's Sweetheart, A	Fazenda-Cook	Sept. 24	5685 feet	Oct. 14

Title	Star	Rel. Date	Length	Reviewed
Silver Slave, The	I. Rich-Miljan	Nov. 12	6142 feet	Dec. 9
Slightly Used	McAvoy-Nagel	Sept. 3	6412 feet	Sept. 30
When a Man Loves	Barrymore-Costello	Aug. 21	10081 feet	Feb. 18'27

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
Caught In the Fog	McAvoy-Nagle			
Glorious Betsy (Vita.)	D. Costello-Nagle		7091 feet	May 5
Land of the Silver Fox	Rin-Tin-Tin-Nye-Hyams			
Lion and the Mouse (Vita.)	L. Barrymore-McAvoy-Collier, Jr.			May 26
Little Wild Cat, The	Ferris-Hall-Dawson			
Midnight Taxi, The	Moreno-Costello			
My Man (Vita)	Fanny Brice			
Noah's Ark (Vita.)	D. Costello-O'Brien			
No Questions Asked	Ferris-Collier, Jr.			
Singing Fool, The (Vita.)	Jolson-Bronson			
State Street Sadie	Loy-Nagle			
Tenderloin (Vita.)	D. Costello-Nagle		7782 feet	April 28
Terror, The (Vita.)	McAvoy-Horton			
Women They Talk About	I. Rich-Ferris-Collier, Jr.			

Hollywood—*Continued*

Alvarado Signed

Alan Crosland has signed Don Alvarado for the leading male role in "The Scarlet Woman," which the director is making at present with Lya de Putti as the star.

This is a picturization of Bess Meredyth's story of the Russian revolution. Crosland selected Alvarado without hesitancy for the role after seeing "Drums of Love," in which the actor scored emphatically.

Tay Garnett Entertains

Tay Garnett, DeMille's new director, entertained a number of trade paper and newspaper representatives on the "Celebrity" set last Wednesday, where luncheon was served, with Lina Basquette as hostess. It was the final day of shooting of Garnett's first picture for Pathe.

Charley Grapewin

Charley Grapewin, still basking in fame acquired by his well remembered characterization in "The Awakening of Mr. Pipp," has made a motion picture adaptation of the celebrated farce. With the advent of talking pictures, it is not unlikely that Grapewin will himself appear in the title role of his famous stage play. Meantime, Grapewin is negotiating the sale of his original story "Muddy Waters," recently completed.

At Hal Roach's

Signed for Charley Chase's supporting cast in his next Hal Roach comedy are: Ed Kennedy, Ruby Blaine, Marion Byron and Gordon Elliott. They are working under the direction of Hal Yates. . . . Robert F. McGowan is supervising a new "Our Gang" comedy, which Anthony Mack is directing. . . ." "Do Gentlemen Snore" is the choice title designated for the latest Roach comedy. Included in the cast of this number are Max Davidson, Dorothy Coburn, Spec O'Donnell, Gene Morgan and May Wallace. Arch Heath directed. . . . Marion Byron, a new comedienne just signed by Hal Roach, will make her debut under the Roach insignia in the next Charley Chase starring vehicle.

Educational Players

Comedians and comediennes who will appear in the 26 Cameo comedies on Educational's new program have been signed by Educational. Included in the bunch are: Monty Collins, who will be supported by Ruby McCoy; Glen Cavender, Al Thompson, Eva Thatcher, Marty Martin, Henry Murdock and Lucille Hutton.

Finishes Story

Hal Conklin is back in harness and recently completed a story for production at DeMille Studios, "The Flying Fool," which is scheduled as a William Boyd special. It will be directed by Tay Garnett.

Another "Stella Dallas"?

Paul Kohner, youthful Universal executive to whose supervision "The Braggart," to star Jean Hersholt, has been entrusted, is making an effort to sign Belle Bennett to play opposite Hersholt. This star and Miss Bennett achieved distinction for their highly praised work in "Stella Dallas" and Kohner believes the public would like to see them together again.

Dix in Injun Role

Richard Dix is soon to play an Indian in the Paramount production, "Redskin," the next picture on his schedule. Public demand for a companion picture to his successful "Vanishing American," resulted in the selection of "Red Skin."

Additions to Casts

Matt Moore, Dorothy Revier and Roy D'Arcy to "Beware of Blondes" (Columbia). To supporting roles: Walter Lewis, Harry Semels and Hazel Howell.

Alma Bennett, John Sainpolis, Jed Prouty, Richard Tucker, Claire Delmar and Otto Hoffman to "A Grain of Dust" (Tiffany-Stahl).

Victor Potel and Kit Guard to "Lingerie" (Tiffany-Stahl).

Clyde Cooke and Jesse Clay to "Celebrity" (Pathe-DeMille).

Sally Phipps and Charles Morton to the leading roles of "None But the Brave" (Fox). Farrell Macdonald, Tom Kennedy, Billy Butts, Tyler Brooke and Gertrude Short to supporting roles.

John Miljan to "The Terror" (Warner Bros.)

James Hall to the masculine lead in "The Fleet's In" (Paramount).

Gladys McConnell in "The Glorious Trail" (First National).

David Rollens and Nancy Drexel to the leading romantic roles in "Prep and Pep" (Fox). To supporting roles: John Darrow, E. H. Calvert and Frank Albertson.

James Bradbury, Jr., to "The Barker" (First National).

Beatrice Blinn, Adelaide Rondell, Barbara Barondess and Peggy Shannon to "The Girl on the Barge" (Universal).

Arnold Kent to the heavy role and Neil Hamilton to the masculine lead in Paramount's "Take Me Home."

Evelyn Brent to "Interference," shortly to enter filming at Paramount studio.

Clyde Cook to a comedy role and Betty Compson to the feminine role in "The Docks of New York" (Paramount).

Louise Brooke to "Redskin," Richard Dix' next for Paramount.

Lawrence Gray to the male lead in "Oh Kay" (First National). To supporting roles: Alan Hale, Ford Sterling, Claude Gillingwater and Julanne Johnston.

John Boles, Margaret Livingston, Roy D'Arcy, Burr McIntosh, Mack Swain, Dan Mason, Slim Summerville, Montagu Love and Carrie Daumery to "The Last Warning" (Universal).

Joseph Schildkraut to the role of Ravenal in "Show Boat" (Universal).

Renee Adoree, Evelyn Brent, Helen Foster and Will R. Walling and Gardner James to "The Mating Call," a Caddo production for Paramount.

Budd Fine, Daniel Dix and John Webb Dillon to the roles of detectives in "Beggars of Life" (Paramount).

Al Ochs to the role of the school teacher in "The First Kiss" (Paramount).

Louise Brooks to play "The Canary" and Ruth Taylor the role of Alice in "The Canary Murder Case" (Paramount).

Mary Brian, Robert Ellis and Chester Conklin to featured roles and five Princeton students to the support in "Sophomore." The five college players are: Frank A. Baker, Jr., Charles Arnt, Jack Tappin, D. A. Lowry and Eric Barnow. Robert Ellis has also been cast.

Lilyan Tashman, Carroll Nye, Jane Keckley, Mabel Van Beuren and Raida Rae to "Craig's Wife" ((Pathe-De Mille).

Philip Strange to the role of D'Alcacer in "The Rescue" (United Artists).

Gustav von Seyffertitz and F. G. Marshall to "Me, Gangster" (Fox).

John Alden to "Making the Grade" (Fox).

Will H. Armstrong to "Dry Martini" (Fox).

Gertrude Astor, Martha Mattox, Maude Turner Gordon, Andre Cheron, Herbert Evans and Duncan Renaldo to the support in "The Naughty Duchess" (Tiffany-Stahl).

Duke Martin and Nellie Widen to "The Albany Night Boat" (Tiffany-Stahl).

Preference means Profits

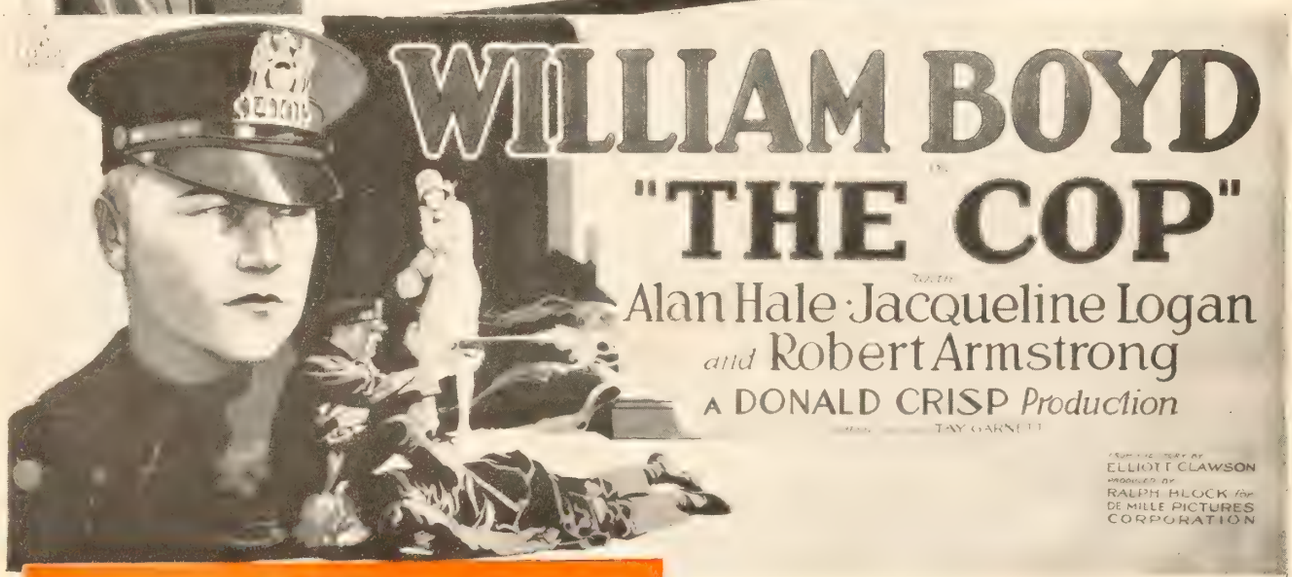
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Amalgamated Vaudeville Agency, Inc., 1600 Broadway, N. Y. City.
Lewis & Gordon Producing Co., Inc., Times Bldg., N. Y. City.
Markus Fally Vaudeville Agency, 1579 Broadway, N. Y. City.

VELOUR ROPE

(See Rails, Rope)

VENDING MACHINES, Automatic

Auto-Eat Corp., 1819 Broadway, N. Y. City.
Columbus Vending Co., Columbus, Ohio.

VENDING MACHINES, Soap, Towels, Etc.

Best Chemical Co., 833 North 17th St., Allentown, Pa.
Dennison Mfg. Co., Framingham, Mass.
Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Rochester Germicide Co., Rochester, N. Y.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worreil Mfg. Co., 114 S. Main St., St. Louis, Mo.

VENTILATING SYSTEMS

(See Heating and Ventilating Equipment)

VENTILATORS

Arctic Nu-Air Corp., 514 S. 4th St., Minneapolis, Minn.
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb.
Knowles Mushroom Ventilator Co., 202 Franklin St., N. Y. City.
Lakeside Ventilating Co., Hermansville, Mich.
Sobel & Kraus, Inc., 517 E. 136th St., N. Y. City.
Supreme Heater & Ventilating Corp ,1915 Pine St., St. Louis, Mo.
Typhoon Fan Co., 345 West 39th St., N. Y. City.
Ventilating Products Co., 2800 Cottage Grove Ave., Chicago, Ill.

VOLT METERS

American Meter Co., 3112 N. 17th St., Philadelphia, Pa.
General Electric Co., Schenectady, N. Y.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

WALL COVERINGS

Beaver Products Co., Inc., 1440 Military Road, Buffalo, N. Y.
McCallum Decorative Co., 135 Seventh St., Pittsburgh, Pa.



WAX FIGURES

Oates, L. E., 105 East 10th St., Los Angeles, Cal.
Palmenberg's Sons, Inc., J. R., 63 W. 36th St., N. Y. City.
Spieles, Jos., 133 West 14th St., N. Y. City.

WAXING MACHINES, Film

(See Film Waxing Machines)

WHEELS, Color

(See Color Wheels)

WICKETS, Cashier's Box Office

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Daunt Co., Wm. A., 110 E. 42nd St., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.

WIRE, Asbestos Covered

Belden Mfg. Co., cor. 23rd St. and Western Ave., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
General Electric Co., Schenectady, N. Y.
Keasby, Mattson Co., Ambler, Pa.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Rockbestos Products Corp., New Haven, Conn.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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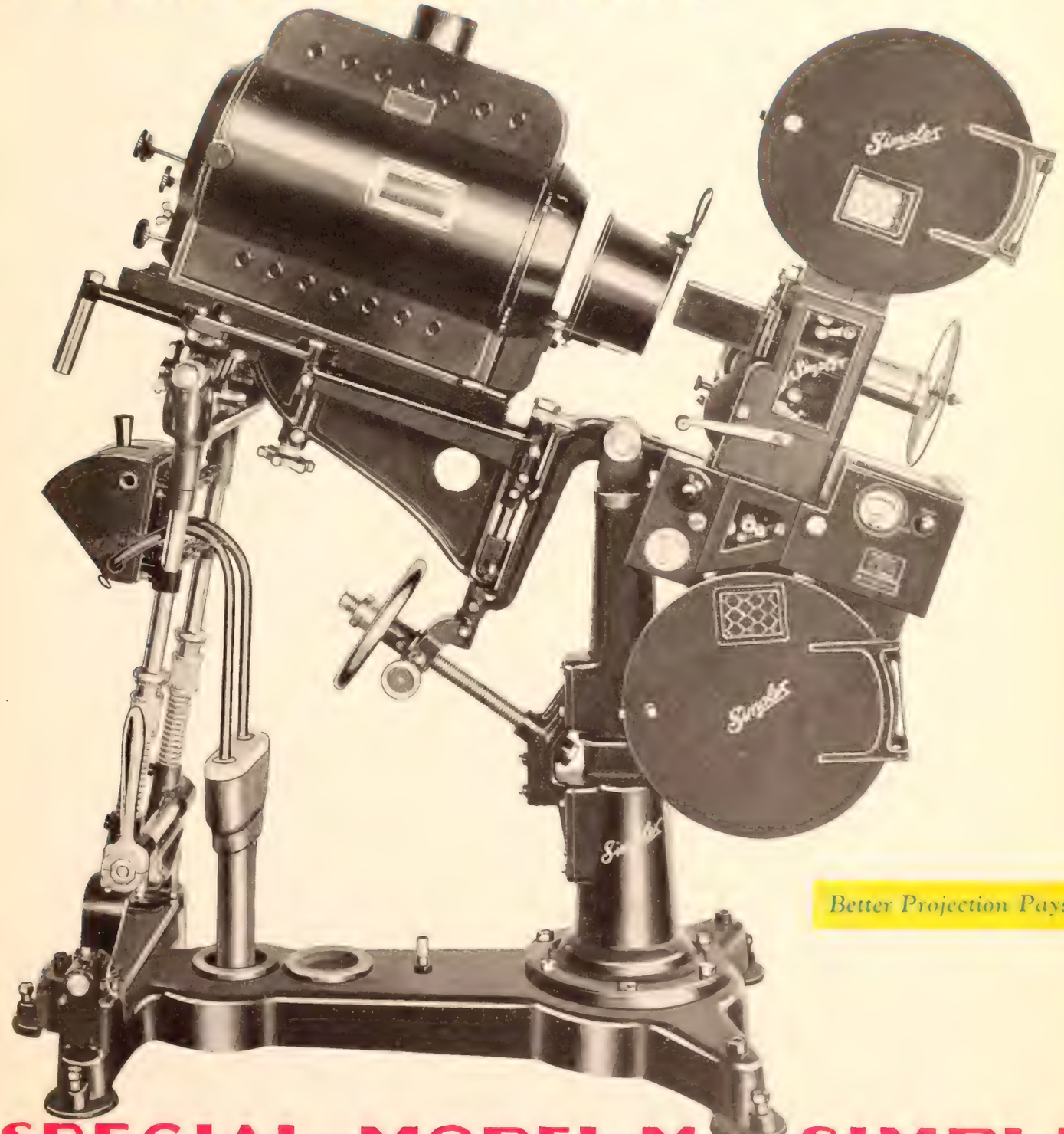
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